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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
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13	BSO	1898-1899
14	BSO	1899-1900
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16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
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33	BSO Pops	1914-1915
34	BSO Pops	1915-1916
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53	BSO	1930-1931
54	BSO Pops	1931-1932
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56	BSO	1933-1934
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58	BSO	1935-1936
59	BSO	1936-1937

VOL	TITLE	DATES
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	Tanglewood	1936-1937
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63	Pops	
	Tanglewood	1938
64	BSO	1938-1939
65	Pops	
	Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
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69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO	
	Pops	1958-1959
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
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	Pops	1965-1966
115	Tanglewood	1966
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117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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TECHNICAL DATA

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FILM STOCK:

REEL 4

Volumes 5-6

BSO, Kneisel

1892-1894

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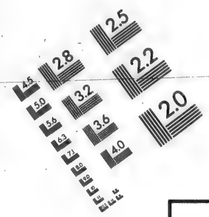
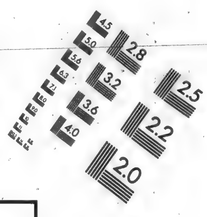
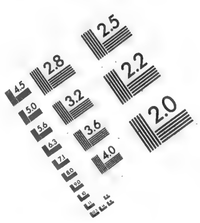
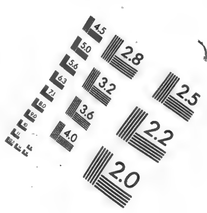

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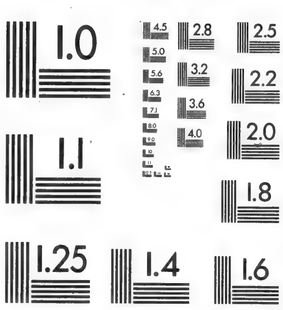

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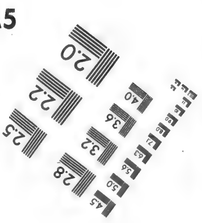

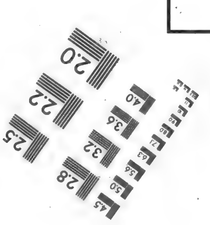
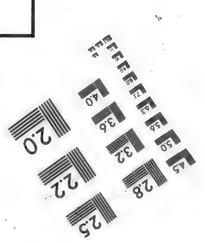

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1892-93

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Tuesday Evenings at 7.30

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Twelfth Season, 1892-93

Mr. ARTHUR NIKISCH, Conductor

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Kneisel, Fr., *Concertmeister.*

Loeffler, C. M.	Fiedler, E.	Eichheim, H.	Hannemann, D.
Adamowski, T.	Moldauer, A.	Hoffmann, J.	Krafft, W.
Roth, O.	Kuntz, D.	Strube, G.	Hahn, F. E.
Schnitzler, I.	Kaestl, M.	Mahn, F.	

SECOND VIOLINS.

Akeroyd, J.	Schuchmann, F. E.	Kurth, R.	Eichler, Jul. E.
Fiumara, P.	Kneisel, Jo.	Zahn, F.	Eichler, J. Edw.
Swornsbourne, W. W.		Goldstein, S.	Michael, J.
Marble, E. B.	Tischer-Zeitz, H.	Berger, H.	Gordon, Th.

VIOLAS.

Svecenski, L.	Rietzel, W.	Knecht, J.	Kluge, M.
Zach, M.	Kolster, A.	Hoyer, H.	Taubert, O.
Heindl, H.			Post, L.

VIOLONCELLOS.

Schroeder, A.	Adamowski, J.	Rosé, E.	Reibl, C.
Schulz, L.	Campanari, G.	Loeffler, E.	Heindl, A.

BASSES.

Goldstein, A.	Bareither, G.	Jennewein, L.	Butler, H. J.
Greene, H. A.	Boernig, H.	Gerhardt, G.	Barth, C.

FLUTES.		OBOE.		
Molé, C.	Heindl, E. M.	Fox, Paul.	Sautet, A.	Demuth, L.

ENGL. HORN.	CLARINETS.		BASS CLARINET.
Müller, F.	Goldschmidt, G.	Metzger, P.	Strasser, E.

BASSOONS.

Gütter, A.	Gunzel, F. H.	Dietsch, C.

HORNS.

Hackebarth, A.	Schneider, J.	Hein, Fr.	Lorbeer, H.	Schumann, C.

TRUMPETS.		TROMBONES.	
Muller, P.	Mann, Jos.	Hampe, C.	Abloescher, J.
Lafricain, E. N.,		Rigg, A.	

HARP.	TUBA.	TYMPANI.	DRUMS.
Schuecker, H.	Golde, E.	Ludwig, C. R.	Simpson, H. D.

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Schnitzler, I.	Kaestl, M.	Mahn, F.	

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Lafricain, E. N.,		Rigg, A.	

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Schuecker, H.	Golde, E.	Ludwig, C. R.	Simpson, H. D.

CYMBALS, TRIANGLE, ETC.	TAMBOUR AND CASTANETS.	LIBRARIAN.
Field, W. A.	Senia, T. B.	Sauerquell, J.

BOSTON HOME JOURNAL.

SATURDAY, SEPTEMBER 3, 1892

Manager Charles A. Ellis has returned from his vacation trip to Europe, and is rapidly maturing his plans for the Symphony Orchestra's concert season. The auction sale of seats will be as follows: Monday September 19, the high-priced rehearsal seats; Tuesday, September 20, the low-priced rehearsal seats; Thursday, September 22, high-priced concert seats; Friday, September 23, low-priced concert seats.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCII., NO. 66.

SUNDAY, SEPTEMBER 4, 1892.

MUSICAL MATTERS.

The Symphony Concerts, Plans for the Season.

The concerts of the Boston Symphony orchestra have, quite naturally, come to be looked upon as the central attraction of the local musical season, and the preliminary announcements of each year's series are accepted as the signal for the opening up of all sorts of musical enterprises for the fall and winter months.

After 11 years of uninterrupted development this feature of the local world of music has gained such great prominence, both at home and abroad, that its influence can hardly be overestimated.

It may be well to again call attention to the fact that these concerts occupy a unique place in the musical history of the day, as they all supported by the public-spirited action of Mr. Henry L. Higginson, who in establishing them sought to give to the citizens of Boston a permanent orches-

How successfully this purpose has been accomplished is best shown by the position these concerts now hold, and it is gratifying to know that every evidence points to a continuance of the remarkable success of the past in the series of the coming season.

In general, the scheme of the Symphony concerts for '92-93 will be identical with that of last season, Mr. Arthur Nikisch entering upon his fourth year in the position of its conductor, and having very largely the same musicians in the orchestra.

tra, devoted to the performance of the best music of all times.

The most notable change in the organization will be in the addition of a permanent chorus of good proportions, made up of picked voices, which will be heard during the season in a number of unfamiliar compositions for chorus and orchestra, as well as, possibly, in some large works in which the orchestr takes a subordinate part.

Director Nikisch has given much of his summer vacation time to the preparatory work of the coming season, and, from the mass of composition of all classes forwarded from Europe and submitted by American composers has chosen a large amount of new music, a performance of which has been duly arranged for in the season's programmes. Among these novelties will be found many works which will have a first hearing both sides of the Atlantic during the coming season, and many which the Boston orchestra will give a first performance.

In the line of soloists it is promised that the coming season's scheme shall be especially strong, and the list of engagements already completed indicates that much well directed enterprise has been shown in this department.

The season's work for the orchestra, as now planned, embraces 24 concerts and 24 public rehearsals in Boston, six concerts in Providence, four in Worcester, 10 in Cambridge, and the usual series in New York, Philadelphia, Baltimore and Brooklyn, and single concerts in various western cities during the month of May.

The public rehearsals begin on Friday afternoon, Oct. 14, and the concerts on Saturday evening, Oct. 15, continuing weekly, save during the five stated visits of the orchestra to other cities of one week each.

The prices for tickets for both rehearsals and concerts will be the same as in former seasons, the hall being divided into three grades for the rehearsals and two for the concerts. The usual 25 cent admission tickets for the upper balcony at the rehearsals will continue to be sold, and the balance of the seats for the rehearsals will be put at $7.50 and $12, as usual, for the season. The concert tickets, as formerly, will be reserved for the whole house, prices being $7.50 and $12, as for many years past.

Promptly at 10 o'clock on Monday morning, Sept. 19, Auctioneer Jackson will mount to the Music Hall stage and begin the sale of the $12 rehearsal tickets, following on Tuesday with the sale of the $7.50 rehearsal tickets. Thursday morning the 22d inst., he will sell the $12 concert seats, and on Friday the $7.50 concert seats. The usual rules will govern these sales, no more than four seats being sold on a single bid and all sales being made in regular order.

From the inquiries already received from travellers abroad, from residents now in distant summer homes all over this country, and from the perpetual members of the "can't get away" clubs there is good cause to anticipate a maintenance of the interest and the same liberal patronage that has characterized recent seasons, and, as every seat has been sold for the season of late years, it is impossible to look for any increased support of the coming series.

THE BOSTON TIMES

BOSTON, SUNDAY, SEPT. 4, 1892.

The dates of the auction sales of the public rehearsal and concert tickets of the Boston Symphony Orchestra series in the Music hall, are as follows: Munday, Sept. 19, the high-priced rehearsal seats; Tuesday, Sept. 20, the low-priced rehearsal seats; Thursday, Sept. 22, high-priced concert seats; Friday, Sept. 23, low-priced concert seats. Mr. Charles A. Ellis is back from his European vacation trip and is rapidly completing the scheme for the season. Among the novelties will be Rudorff's Symphony, op. 55; [illegible] Symphony in F, by D'Al-

SUNDAY, SEPT. 4, 1892.

MUSICAL MATTERS.

Plans for Next Season's Symphony Concerts.

The number of inquiries daily received at Music Hall indicates the usual interest in the coming season of the Boston Symphony orchestra. The season will open on Saturday, Oct. 15, and will consist as heretofore of 24 concerts on Saturday evenings and 24 public rehearsals on Friday afternoons.

The orchestra will number 90 performers, and, with the exception of half a dozen unimportant changes, the membership will be the same as last year. Mr. Nikisch, who will again be the conductor, has already arranged many of his programmes.

They contain a number of interesting novelties chosen from the many scores submitted to the conductor for examination during the summer.

The soloists will be the best available artists and worthy to appear in these concerts, and these facts give assurance that the season will be fully up to the traditions established by this superb organization.

The auction sales of season tickets will be held at Music Hall, Sept. 19, 20, 22 and 23.

——The Boston Symphony Orchestra furnished the music at the great Belmont-Vanderbilt picnic on Friday at "Gray Crags," Newport, the W. K. Vanderbilt farm. It was one of the biggest affairs of the month.

——The sale of the symphony seats for the season begins Sept. 19 at the Music Hall. Orders for tickets for rehearsals and concerts are being sent in fast. The sale promises to be greater than in any former year.

Boston Courier.

SUNDAY MORNING, SEPTEMBER 4, 1892.

BOSTON SYMPHONY ORCHESTRA.

The earliest musical event of the coming season, and the first in importance, will be the opening of the series of concerts by the Boston Symphony Orchestra at Music Hall on Oct. 15. The usual number of performances will be given, viz., twenty-four concerts on Saturday evenings and twenty-four public rehearsals on Friday afternoons. The orchestra will number ninety performers under direction of Mr. Nikisch, the membership being practically the same as last year. The programmes already arranged and the engagements made with soloists, which will be announced later, show that no efforts are being spared to offer to patrons the most attractive and interesting series of concerts yet given in this city. The auction sales of season tickets will be held at Music Hall on Sept. 19, 20, 22 and 23.

Spy, Worcester, Mass.

Date 9-5

SYMPHONY CONCERTS.

In general, the scheme of the Boston Symphony Orchestra concerts for '92-93 will be identical with that of last season, Arthur Nikisch entering upon his fourth year as conductor, and having very large'y the same musicians in the orchestra.

The most notable change in the organization will be in the addition of a permanent chorus of good proportions, made up of picked voices, which will be heard during the season in a number of concerts with the orchestra.

Director Nikisch has given much of his summer vacation to the preparatory work of the coming season, and from the mass of composition of all classes forwarded from Europe and submitted by American composers has chosen a large amount of new music for performance. Among these novelties will be found many works which will have a first hearing both sides of the Atlantic during the coming season.

The season's work for the orchestra as now planned, embraces 24 concerts and 24 public rehearsals in Boston, six concerts in Providence, four in Worcester, 10 in Cambridge, and the usual series in New York, Philadelphia, Baltimore and Brooklyn, and single concerts in various western cities during the month of May.

The public rehearsals begin on Friday afternoon, Oct. 14, and the concerts on Saturday evening, Oct. 15. The auction sale of tickets begins Monday, Sept. 19, at 9 A. M.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCII., NO. 75.

TUESDAY, SEPT. 13, 1892.

MUSIC HALL.

Boston Symphony Orchestra

Mr. ARTHUR NIKISCH, Conductor.

TWELFTH SEASON, 1892-93

Auction sale of $12 Season Tickets for Public Rehearsals at Music Hall, Monday, Sept. 19, at 10 A. M.

Auction sale of $7.50 Season Tickets for Public Rehearsals at Music Hall, Tuesday, Sept. 20, at 10 A. M.

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NEW YORK HERALD

FOURTEEN PAGES.

NEW YORK, MONDAY, SEPTEMBER 5, 1892.

NEW YORK MUSICIANS ANGRY WITH THOMAS.

They Do Not Propose to Allow Him to Keep Them from Taking Part in the Columbian World's Fair.

WHAT SEIDL AND GILMORE SAY.

The Philharmonic Society and Other Organizations Will Probably Go to Chicago Irrespective of Any Invitation.

Musicians in New York and Brooklyn were hopping mad yesterday over Mr. Theodore Thomas' action in entirely overlooking the conductors here in regard to the music at the Columbian World's Fair. Many of them were in hearty accord with Mr. Walter Damrosch's sentiments which were printed in yesterday's HERALD, and they didn't hesitate about handling Mr. Thomas in an uncomplimentary way. The Musical Mutual Protective Union, which includes in its membership thousands of musicians, is particularly incensed at Mr. Thomas' action and many of its members openly denounce it.

From what I could learn last night it is not unlikely that the musicians in this city will arise and protest against their being barred out. As it is several societies will probably visit Chicago during the World's Fair whether Mr. Thomas invites them or not.

As is already known, when Mr. Thomas was made director of all musical enterprises at the fair, the sum of $120,000 was voted to carry out his work properly. It was expected that he would invite the co-operation of New York's able conductors, but he has utterly ignored them.

WHAT MR. SEIDL SAYS.

Mr. Anton Seidl, the conductor of the Philharmonic Society, was preparing for his concert at the Madison Square Garden last night when I saw him. "I cannot believe," said he, "that Mr. Thomas will do such a thing as ignore the New York conductors. I will tell you why. This is not a Chicago fair; it is a world's fair, and to my way of thinking New York occupies a very big place in the world. Mr. Thomas' secretary sent me an invitation to judge of the American compositions to be played at the fair, but I declined it. The work attached to it was too great, and I am a busy man without it.

"Under any circumstances I think that the Philharmonic Society will go to Chicago during the fair and give two or three concerts irrespective of any invitation Mr. Thomas may send."

Mr. Victor Herbert, who was the Assistant Conductor at the Metropolitan Opera House during the reign of German opera there, did not care to say much for publication. He acknowledged that he did not approve of what Mr. Thomas had done in regard to the fair. "It is very selfish of Mr. Thomas," said he, "to keep the thing all to himself. It is also very unfair to the New York conductors."

Mr. Clifford Schmidt was much more outspoken. "The entire thing is explainable," said he. "Mr. Thomas does not like anybody here and would not have them if he could possibly get along without them. I don't approve of Mr. Damrosch rushing into this matter as he has done. Thomas wouldn't invite Damrosch, and if the fair was in charge of Damrosch he would not invite Thomas."

THE NEGOTIATIONS WITH GILMORE.

Bandmaster P. S. Gilmore was seen during the afternoon at Manhattan Beach. He thought Mr. Damrosch made some good points regarding the disappointment felt by New York conductors at being ignored.

"There had to be a chief musical director chosen," said Mr. Gilmore, "and without Mr. Thomas' knowledge I urged his being placed in the position. It is perfectly natural that Thomas would, first of all, look after his own orchestra. If he did not it would scatter.

"Yet, when one hears of the many millions of dollars which must be expended to make the World's Fair what it ought to be, a liberal appropriation should have been given the Music Committee, enough to enable it to give the other three great American orchestras—Seidl's, Damrosch's and Nikisch's—a chance to be heard, as it would have added greatly to the artistic variety and to the musical interests and attractions of the fair.

"As to my band appearing at the fair, that rests with Mr. Thomas and the Music Committee. In February last I received a letter asking me for my terms for the entire six months of the fair. I replied that owing to other engagements it would be impossible to make any offer for the whole time, but if the committee would inform me of the opening and closing dates I would see how much time I could place at its disposal. In answer I received the following:—

WORLD'S COLUMBIAN COMMISSION.
BUREAU OF MUSIC.

THEODORE THOMAS, MUSICAL DIRECTOR; WILLIAM L. TOMLINS, CHORAL DIRECTOR; GEORGE H. WILSON, SECRETARY.

CHICAGO, Ill., Feb. 29, 1892.

P. S. GILMORE, Esq.:—

DEAR SIR—Referring to your letter of the 23d inst., permit me to express the regrets of the Bureau of Music that it will be impossible for you to propose estimates for the services of your band for the six months of the Exposition. I do not think you need take the trouble to make any estimate for the services of your band for a portion of that time, as we think it is essential to contract for the entire period. Yours very truly,

G. W. WILSON, Secretary.

"This was a clean knockout. Since then the committee has again written to me and I have given them my open dates."

At the Arion and Liederkranz clubs Mr. Thomas' action was severely criticised yesterday, and the leaders of all the big choral clubs in and around New York feel very much hurt at being ignored.

DISPLEASED WITH DAMROSCH.

[BY TELEGRAPH TO THE HERALD.]

CHICAGO, Ill., Sept. 4, 1892.—"Jealousy" is what the Chicago musicians said to-day regarding the utterances of Walter Damrosch, printed in this morning's HERALD, in reference to Mr. Theodore Thomas' neglect of Gotham musical directors in connection with the World's Fair. Mr. Thomas is not in the city and there is no one here authorized to speak for him. Professor W. L. Tomlins, choral master under Mr. Thomas, who is here drilling a chorus of five thousand voices, is also out of town. An official of the World's Fair, however, who is closely connected with the musical department, said to-night, after stipulating that his name should not be used:—

"It is the same old fight on Mr. Thomas on the part of the New Yorkers, who are still very sore because he has left them. As for young Mr. Damrosch, his coming forward shows the worst of bad taste. Had Herr Seidl or Herr Nikisch said what Damrosch did it would have carried more weight. He is still young and not possessing one-tenth of the ability of Mr. Thomas. His presuming to criticize the great master is, to say the least, the height of impudence.

[illegible] Symphony Orchestra. Mr. Thomas has given his attention to his World's Fair duties for months, and the result will be most gratifying. There will be something else at the fair besides concerts by the Thomas orchestra. The people of New York and elsewhere can depend upon that. The musical department will hold its own in comparison with the other departments.

"Criticism at the present time is based upon a lack of information as to what Mr. Thomas is doing and intends to do. The music loving people of the community will be offered a great treat when they come here next year. The World's Fair directors are satisfied with what Mr. Thomas is doing, and that is all he cares for. Music will be represented here at the fair by many of its great masters, and it will also follow that many of the little devotees will be left out."

COMMERCIAL ADVERTISER, New York, N. Y.

Date 9/3

Anton Seidl's Concert.

If anything were needed to convince one of the tremendous popularity which Anton Seidl and his orchestra enjoy here, it was amply provided last evening by the great audience which thronged into the amphitheatre of the Madison Square Garden and listened with loud manifestations of approval to a programme whose interpretation occupied more than three hours. In view of the very small audiences which attended the Damrosch concerts, which have just come to a close, one is forced to seek the cause for this difference, because these concerts were admirable in many ways and worthy of all praise.

There are two styles of conductors precisely as there are two sorts of players. Each has its virtues and its shortcomings, and we would have to go far to find the good qualities of both united in one single individual. There are the large, intense and passionate interpreters, and again the refined, delicate and highly finished. The one is Damrosch and the other is Seidl. Nikisch comes nearer to combining the excellences of both than any conductor we have ever heard. It is seldom you find the impeccable finish of Damrosch united with the overpowering dash and impressiveness of Seidl—it is the same difference as exists between the playing of Rubinstein and Paderewski—if Seidl's orchestra lacks something of technical perfection, there is much compensation in its force and largeness of style and in its overwhelming emotional elements—and this after all is what people want when they hear music. This it is which differentiates it from all other arts. These qualities were illustrated strikingly last evening in the performance of Liszt's second polonaise and the Parisian version of the "Tannhauser" overture and bacchanale, but the entire programme was interesting and admirably rendered.

These concerts will be continued nightly for two weeks.

Gazette

BOSTON, SUNDAY MORNING, SEPT. 4.

Music Notes.

The preparations now in progress at Music Hall presage a lively and interesting musical season. The Boston Symphony Orchestra, as usual, will be the first of our musical organizations in the field. Its concerts will open on Saturday, Oct. 15, and the plans made for the series promise to justify the most agreeable anticipations of patrons. The auction sale of season tickets will be held at Music Hall, Sept. 19, 20, 22, and 23.

The Beacon.

BOSTON, SATURDAY, SEPT. 10, 1892

Boston Symphony Orchestra.

TWELFTH SEASON BEGINNING OCT. 15.

Auction Sale of Season Tickets at Music Hall Sept 19, 20, 22 and 23.

THE SYMPHONY SALES.

To copy from the Farmer's Almanac, we should say: "About this time expect Symphony concert advices." And behold they come! In another column will be found the particulars of the preliminary sale of seats, which will take place in Music Hall on September 19, 20, 22 and 23. The usual regulations will govern the sale, viz.: Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold. The first concert will be given on Saturday, October 15, and the series will consist of twenty-four, as heretofore, an occasional skip of a week, allowing for the absence of the orchestra in other cities. Mr. Nikisch's plans provide for a good deal of new music, and it is promised that, besides the solo numbers there will be occasional contributions from a select chorus. The "up set" prices remain as usual and no seats will be withheld from the auction except those in the second balcony for the rehearsals.

BOSTON HOME JOURNAL.

SATURDAY, SEPTEMBER 3, 1892

Manager Charles A. Ellis has returned from his vacation trip to Europe, and is rapidly maturing his plans for the Symphony Orchestra's concert season. The auction sale of seats will be as follows: Monday September 19, the high-priced rehearsal seats; Tuesday, September 20, the low-priced rehearsal seats; Thursday, September 22, high-priced concert seats; Friday, September 23, low-priced concert seats.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCII., NO. 66.

SUNDAY, SEPTEMBER 4, 1892.

MUSICAL MATTERS.

The Symphony Concerts, Plans for the Season.

The concerts of the Boston Symphony orchestra have, quite naturally, come to be looked upon as the central attraction of the local musical season, and the preliminary announcements of each year's series are accepted as the signal for the opening up of all sorts of musical enterprises for the fall and winter months.

After 11 years of uninterrupted development this feature of the local world of music has gained such great prominence, both at home and abroad, that its influence can hardly be overestimated.

It may be well to again call attention to the fact that these concerts occupy a unique place in the musical history of the day, as they all supported by the public-spirited action of Mr. Henry L. Higginson, who in establishing them sought to give to the citizens of Boston a permanent orches-

How successfully this purpose has been accomplished is best shown by the position these concerts now hold, and it is gratifying to know that every evidence points to a continuance of the remarkable success of the past in the series of the coming season.

In general, the scheme of the Symphony concerts for '92-93 will be identical with that of last season, Mr. Arthur Nikisch entering upon his fourth year in the position of its conductor, and having very largely the same musicians in the orchestra, tra, devoted to the performance of the best music of all times.

The most notable change in the organization will be in the addition of a permanent chorus of good proportions, made up of picked voices, which will be heard during the season in a number of unfamiliar compositions for chorus and orchestra, as well as, possibly, in some large works in which the orchestr takes a subordinate part.

Director Nikisch has given much of his summer vacation time ito the preparatory work of the coming season, and, from the mass of composition of all classes forwarded from Europe and submitted by Americ n composers has chosen a large amount of new music, a performance of which has been duly arranged for in the season's programmes. Among these novelties will be found many works which will have a first hearing both sides of the Atlantic during the coming season, and many which the Boston orchestra willgive a first performance.

In the line of soloists it is promised that the coming season's scheme shall be especially strong, and the list of engagements already completed indicates that much well directed enterprise has been shown in this department.

The season's work for the orchestra, as now planned, embraces 24 concerts and 24 public rehearsals in Boston, six concerts in Providence, four in Worcester, 10 in Cambridge, and the usual series in New York, Philadelphia, Baltimore and Brooklyn, and single concerts in various western cities during the month of May.

The public rehearsals begin on Friday afternoon, Oct. 14, and the concerts on Saturday evening, Oct. 15, continuing weekly, save during the five stated visits of the orchestra to other cities of one week each.

The prices for tickets for both rehearsals and concerts will be the same as in former seasons, the hall being divided into three grades for the rehearsals and two for the concerts. The usual 25 cent admission tickets for the upper balcony at the rehearsals will continue to be sold, and the balance of the seats for the rehearsals will be put at $7.50 and $12, as usual, for the season. The concert tickets, as formerly, will be reserved for the whole house, prices being $7.50 and $12, as for many years past.

Promptly at 10 o'clock on Monday morning, Sept. 19, Auctioneer Jackson will mount to the Music Hall stage and begin the sale of the $12 rehearsals tickets, following on Tuesday with the sale of the $7.50 rehearsal tickets. Thursday morning the 22d inst., he will sell the $12 concert seats, and on Friday the $7.50 concert seats. The usual rules will govern these sales, no more than four seats being sold on a single bid and all sales being made in regular order.

From the inquiries already received from travellers abroad, from residents now in distant summer homes all over this country, and from the perpetual members of the "can't get away" clubs there is good cause to anticipate a maintenance of the interest and the same liberal patronage that has characterized recent seasons, and, as every seat has been sold for the season of late years, it is impossible to look for any increased support of the coming series.

THE BOSTON TIMES

BOSTON, SUNDAY, SEPT. 4, 1892.

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Boston Sunday Globe.

SUNDAY, SEPT. 4, 1892.

MUSICAL MATTERS.

Plans for Next Season's Symphony Concerts.

The number of inquiries daily received at Music Hall indicates the usual interest in the coming season of the Boston Symphony orchestra. The season will open on Saturday, Oct. 15, and will consist as heretofore of 24 concerts on Saturday evenings and 24 public rehearsals on Friday afternoons.

The orchestra will number 90 performers, and, with the exception of half a dozen unimportant changes, the membership will be the same as last year. Mr. Nikisch, who will again be the conductor, has already arranged many of his programmes.

They contain a number of interesting novelties chosen from the many scores submitted to the conductor for examination during the summer.

The soloists will be the best available artists and worthy to appear in these concerts, and these facts give assurance that the season will be fully up to the traditions established by this superb organization.

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Boston Courier.

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Spy, [illegible]

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VOL. XCII., NO. 75.

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Boston Symphony Orchestra

Mr. ARTHUR NIKISCH, Conductor.

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NEW YORK HERALD

FOURTEEN PAGES.

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Damrosch has never been particularly successful here, and he does not like the city. Chicago does not miss his absence, because the music loving people here never thought very highly of his musical abilities. How does he know Mr. Thomas will not seek the co-operation of his musical brethren in New York and invite some of them to assist him at the fair? Mr. Thomas has given his attention to his World's Fair duties for months, and the result will be most gratifying. There will be something else at the fair besides concerts by the Thomas orchestra. The people of New York and elsewhere can depend upon that. The musical department will hold its own in comparison with the other departments.

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COMMERCIAL ADVERTISER, New York, N. Y.

Date 9/3

Anton Seidl's Concert.

If anything were needed to convince one of the tremendous popularity which Anton Seidl and his orchestra enjoy here, it was amply provided last evening by the great audience which thronged into the amphitheatre of the Madison Square Garden and listened with loud manifestations of approval to a programme whose interpretation occupied more than three hours. In view of the very small audiences which attended the Damrosch concerts, which have just come to a close, one is forced to seek the cause for this difference, because these concerts were admirable in many ways and worthy of all praise.

There are two styles of conductors precisely as there are two sorts of players. Each has its virtues and its shortcomings, and we would have to go far to find the good qualities of both united in one single individual. There are the large, intense and passionate interpreters, and again the refined, delicate and highly finished. The one is Damrosch and the other is Seidl. Nikisch comes nearer to combining the excellences of both than any conductor we have ever heard. It is seldom you find the impeccable finish of Damrosch united with the overpowering dash and impressiveness of Seidl—it is the same difference as exists between the playing of Rubinstein and Paderewski—if Seidl's orchestra lacks something of technical perfection, there is much compensation in its force and largeness of style and in its overwhelming emotional elements—and this after all is what people want when they hear music. This it is which differentiates it from all other arts. These qualities were illustrated strikingly last evening in the performance of Liszt's second polonaise and the Parisian version of the "Tannhauser" overture and bacchanale, but the entire programme was interesting and admirably rendered.

These concerts will be continued nightly for two weeks.

Gazette

BOSTON, SUNDAY MORNING, SEPT. 4.

Music Notes.

The preparations now in progress at Music Hall presage a lively and interesting musical season. The Boston Symphony Orchestra, as usual, will be the first of our musical organizations in the field. Its concerts will open on Saturday, Oct. 15, and the plans made for the series promise to justify the most agreeable anticipations of patrons. The auction sale of season tickets will be held at Music Hall, Sept. 19, 20, 22, and 23.

The Beacon.

BOSTON, SATURDAY, SEPT. 10, 1892

Boston Symphony Orchestra.

TWELFTH SEASON BEGINNING OCT. 15.

Auction Sale of Season Tickets at Music Hall Sept 19, 20, 22 and 23.

THE SYMPHONY SALES.

To copy from the Farmer's Almanac, we should say: "About this time expect Symphony concert advices." And behold they come! In another column will be found the particulars of the preliminary sale of seats, which will take place in Music Hall on September 19, 20, 22 and 23. The usual regulations will govern the sale, viz.: Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold. The first concert will be given on Saturday, October 15, and the series will consist of twenty-four, as heretofore, an occasional skip of a week, allowing for the absence of the orchestra in other cities. Mr. Nikisch's plans provide for a good deal of new music, and it is promised that, besides the solo numbers there will be occasional contributions from a select chorus. The "up set" prices remain as usual, and no seats will be withheld from the auction except those in the second balcony for the rehearsals.

[2]

BOSTON MUSIC HALL.

TWELFTH SEASON 1892-93.

THE

Boston Symphony Orchestra,

—90 PERFORMERS,—

Mr. ARTHUR NIKISCH, Conductor.

WILL GIVE A SERIES OF

TWENTY-FOUR CONCERTS

ON CONSECUTIVE SATURDAY EVENINGS, FROM OCTOBER 15, 1892, TO APRIL 29, 1893, OMITTING NOV. 5, DEC. 10, 1892, JAN. 14, FEB. 11, AND MARCH 18, 1893, AND

TWENTY-FOUR PUBLIC REHEARSALS

ON CONSECUTIVE FRIDAY AFTERNOONS, FROM OCTOBER 14, 1892, TO APRIL 28, 1893, OMITTING NOV. 4, DEC. 9, 1892, JAN. 13, FEB. 10, AND MARCH 17, 1893.

A select Chorus will participate occasionally in the Concerts and the best available Soloists will appear.

TICKETS for the series of Concerts and for the series of Rehearsals, $12.00 *and* $7.50, *according to location.*

The $12 Seats for the Rehearsals will be sold at auction, at Music Hall, **Monday,** *September 19th, at 10, A. M.*

The $7.50 Seats for the Rehearsals will be sold at auction, at Music Hall **Tuesday,** *September 20th, at 10, A. M. Any Rehearsal Seats not sold at auction will be on sale at the Box Office, Music Hall, Wednesday, Sept. 21st.*

The $12 Seats for the Concerts will be sold at auction, at Music Hall, on **Thursday,** *September 22d, at 10, A. M.*

The $7.50 Seats for the concerts will be sold in like manner at the same place, on **Friday,** *September 23d, at 10, A. M.*

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All Seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, September 24th.

THE MAHOGANY TREE

THE SYMPHONIES. One week more, and Bostonians will be back in town. They must come; for do not the sales of the Symphony tickets come week after next? and no good Bostonian would miss that. I am told—I cannot vouch for the fact—that the lovers of German music will get their fill this winter. More than that, there is a rumor that Herr Nikisch is to appear as a soloist. It is said, or it was, when he was engaged for his present post, that he played the violin and piano equally well. I fancy, however, that it is at the key-board, and not on the strings, that he is to disport himself. This will be a great novelty. It will be the first time that the conductor of the Symphony Orchestra has ever appeared as a soloist; and Boston, which always does the handsome thing by the man who wields the *bâton* in Music Hall, will bottle up enthusiasm for the occasion as soon as the rumor becomes an announcement.

Boston Transcript

TUESDAY, SEPTEMBER 13, 1892.

A new arrangement of the players of the Boston Symphony Orchestra has been made as follows: A series of platforms radiating from the conductor's stand and rising as they retreat will form an amphitheatre. The first and second violins will be placed at the conductor's right and left, respectively, the violas, violoncellos, wind and percussion in the centre and the basses at the back on each wing, divided by the wind chairs. The season of the orchestra will include about one hundred entertainments aside from those of the western tour, half being the concerts and public rehearsals in this city, six in Providence, four in Worcester, ten in Cambridge, five each in New York, Philadelphia and Baltimore, and ten public rehearsals and concerts in Brooklyn.

THE BOSTON BUDGET

BOSTON, SEPTEMBER 11, 1892.

BOSTON SYMPHONY ORCHESTRA.

Twelfth Season Beginning Oct. 15.

Auction Sales of Season Tickets

AT MUSIC HALL, SEPT. 19, 20, 22 AND 23.

The 12th season of the Boston Symphony Orchestra opens at Music Hall on the evening of Saturday, Oct. 15. The auction sales of season tickets are announced for Sept. 19, 20, 22 and 23 at Music Hall, and will be governed by the same rules, as prevailed at last year's sale.

Boston Transcript

SATURDAY, SEPTEMBER 10, 1892.

The Symphony Orchestra Concerts.

The managers of the Boston Symphony Orchestra announce that the twelfth season of concerts in the Music Hall will begin on Saturday night, Oct. 15, with the customary public rehearsal on the Friday afternoon before. There will be twenty-four concerts on consecutive Saturday evenings, omitting those of Nov. 5, Dec. 10, Jan. 14, Feb. 11 and March 18, and ending on April 29. The public rehearsals will also number twenty-four, to be given on consecutive Friday afternoons, omitting those of Nov. 4, Dec. 9, Jan. 13, Feb. 10 and March 17, and ending on April 28. Mr. Arthur Nikisch will again be the conductor, his fourth season. The following are the arrangements for the sale of season tickets:

Public rehearsals—$12 seats, at auction, Sept. 19; $7.50 seats, at auction, Sept. 20; seats unsold at the auctions will be for sale at the office Sept. 21.

Concerts—$12 seats, at auction, Sept. 22; $7.50 seat, at auction, Sept. 23; seats unsold at the auctions will be for sale at the office Sept. 24.

Bids will be accepted for seats in their regular order only, and not for the choice, and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold.

The auctions will be held in the Music Hall, beginning at 10 o'clock A. M.

The important place held in the musical life of the city by the Symphony Concerts is too well understood to make reference to it necessary at this moment. But it is well to call attention to the determination of all concerned, the proprietor, the managers and the conductor, to maintain the high standard already achieved. The orchestra will count ninety players and in each choir will be found, as before, players of the highest order. It is Mr. Nikisch's purpose to include in the programmes worthy music of every school, ancient and modern, and by composers of every nationality. The novelties, about which there always has been and there always will be, much talk, some of it without thought, will include works that will be new abroad as well as at home. A feature of great and peculiar interest will be a choral detachment which will be heard in important works with the orchestra.

THE BOSTON SYMPHONY ORCHESTRA.

Conductor ARTHUR NIKISCH.

TWELFTH SEASON, 1892-1893.

BOSTON MUSICAL HERALD. September, 1892.

For Terms, Dates, &c., Address

C. A. ELLIS, MUSIC HALL, BOSTON.

BOSTON SYMPHONY ORCHESTRA

(90 PERFORMERS.)

Mr. ARTHUR NIKISCH, Conductor.

Twelfth Season. 1892-93.

TWENTY-FOUR CONCERTS

On consecutive Saturday Evenings, from Oct. 15, 1892, to April 29, 1893, omitting Nov. 5, Dec. 10, 1892, Jan. 14, Feb. 11, and March 18, 1893, and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday Afternoons, from Oct. 14, 1892, to April 28, 1893, omitting Nov. 4, Dec. 9, 1892, Jan. 13, Feb. 10 and March 17, 1893.

A Select Chorus will participate occasionally in the Concerts and the best available Soloists will appear.

Tickets for the series of Concerts and for the series of Rehearsals $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, MONDAY, Sept. 19, at 10 A. M.

The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, TUESDAY, Sept. 20, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 21.

The $12 seats for the concerts will be sold at auction at Music Hall, on THURSDAY, Sept. 22, at 10 A. M.

The $7.50 seats for the concerts will be sold in like manner at the same place on FRIDAY, Sept. 23, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, September 24. 1t[A] s10

BOSTON POST

SEPTEMBER 12

THE TWELFTH SEASON.

Boston Symphony Orchestra Will Give a Winter's Programme of Genuine Excellence.

PADEREWSKI AND EMMA JUCH WILL APPEAR.

Conductor Nikisch Has Brought Many Novelties From Abroad—a Feature Will Be a Chorus of 200 Voices.

announcement for the twelfth season of the Boston Symphony Orchestra is of much interest, and seems even more attractive than those of previous years.

addition of a mixed chorus to be heard occasionally in the concerts gives a wider scope to the enterprise, and will add a welcome variety to the performances.

orchestra will number ninety performers, about two hundred. The programmes will consist, as usual, of symphonies, given at Music Hall on Saturday afternoons, and twenty-four public rehearsals on Friday afternoons.

Among the soloists will appear, who have already been heard here, Emma Juch, Mme. Modjeska, Paderewski and Mr. Nikisch has arranged for some summer prelude to the season. He has been successful in securing a number of interesting novelties, and has accepted the following chorus: Eugen No. 2; Dvorak, dramatic overture, "Hussitska"; Richard Strauss, symphonic poem, "Death and Apotheosis"; Tschaikowsky, symphonic poem, "Tempest"; Wagner, scene 1 from "Das Rheingold," (Alberich and the Rhine Daughters); Thierot, symphonietta, Op. 55; Cesar Cui, Petite Suite, Op. 43 (In modo populari); Bazzini, overture, "King Lear"; Riemenschneider, symphonic poem, "Todtentanz"; Cherubini, overture, "Ali Baba"; Reinecke, overture, "King Manfred"; Raff, symphonietta for wind instruments; Charpentier, Impressions d'Italie; Philip Scharwenka, symphonic poem, "Fruhlingswagen"; Heuberger, Nachtmusik for string orchestra; Brahms, rhapsodie for alto solo and male chorus; Liszt, Vintage Chorus from "Prometheus"; Brahms, Schicksalslie for chorus and orchestra.

Among the standard works to be given are:

Beethoven, symphonies Nos. 2, 3, 5, 7 and 9; Schumann, symphony No. 2; Brahms, symphonies Nos. 3 and 4; Mendelssohn, "Italian"; Berlioz, "Romeo and Juliette"; Berlioz, overture, "King Lear"; Dvorak, symphony, D major; Dvorak, serenade for strings; Wagner, "Tristan and Isolde" music; Wagner, Kaisermarsch; Goldmark, symphony No. 2; Goldmark, spring overture; Macdowell, symphonic poem, "Launcelot and Elaine"; Macdowell, piano concerto; Mozart, symphony, D major; Haydn, symphony, B flat major; Gade, symphony, B-flat major; Smetana, overture, "Verkaufte Braut"; Saint-Saens, symphonic poem, "Phaeton"; Grieg, suite, from "Holberg's Time."

The scale of prices for season tickets will be the same as last year, $12 and $7 50 according to location. The following arrangements for the sale of tickets have been made:

The $12 seats for the rehearsals will be sold at auction, at Music Hall, Monday, Sept. 19, at 10 a. m.

The $7 50 seats for the rehearsals will be sold at auction, at Music Hall, Tuesday, Sept. 20, at 10 a. m. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 21.

The $12 seats for the concerts will be sold at auction at Music Hall, on Thursday, Sept. 22, at 10 a. m.

The $7 50 seats for the concerts will be sold in like manner at the same place, on Friday, Sept. 23, at 10 a. m.

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THE BOSTON TIMES

BOSTON, SUNDAY, SEPT. 11, 1892.

Boston Symphony Orchestra.

TWELFTH SEASON Beginning OCT. 15.

Auction Sales of Season Tickets

At Music Hall, Sept. 19, 20, 22 and 23.

The twelfth season of Symphony concerts will begin in Music hall on Oct. 15, and there is no reason to believe they will be less popular and "the thing" than before. The auction sales of the public rehearsal and concert tickets are anticipated by many, and they will occur as follows: Monday, Sept. 19, the high-priced rehearsal seats; Tuesday, Sept. 20, the low-priced rehearsal seats; Thursday, Sept. 22, high-priced concert seats; Friday, Sept. 23, low-priced concert seats. Among the novelties will be Rudorff's Symphony, No. 2; Saint-Säens Symphony, op. 55; Thierot's Symphony in F, by D'Albert, and "Petite Suite," by César Cui.

Boston Transcript

THURSDAY, OCTOBER 6, 1892.

CHICKERING HALL (152 Tremont St.).

KNEISEL QUARTET.

Eight Concerts on Monday Evenings—Oct. 17, Nov. 7, Nov. 21, Dec. 5, Jan. 16, Feb. 13, Feb. 27 and March 27. Mr. CARL ROSA, Mr. WM. H. SHERWOOD, Mr. [illegible] and other artists will assist in the [illegible] season tickets, with [illegible] at the Box Office, Music Hall, [illegible] 5t A 6 4

[3]

BOSTON MUSIC HALL.

TWELFTH SEASON 1892-93.

THE

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—90 PERFORMERS,—

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TWENTY-FOUR CONCERTS

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THE BOSTON SYMPHONY ORCHESTRA.

Conductor ARTHUR NIKISCH.

TWELFTH SEASON, 1892-1893.

BOSTON MUSICAL HERALD. September, 1892.

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BOSTON POST SEPTEMBER 12.

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Conductor Nikisch Has Brought Many Novelties From Abroad—a Feature Will Be a Chorus of 200 Voices.

The announcement for the twelfth season of the Boston Symphony Orchestra will be read with interest, and seems even more attractive than those of previous years.

The organization of a mixed chorus to take part occasionally in the concerts gives a wider scope to the enterprise, and will add a welcome variety to the performances.

The orchestra will number ninety performers and the chorus about two hundred. The home season will consist, as usual, of twenty-four concerts at Music Hall on Saturday evenings and twenty-four public rehearsals on Friday afternoons.

The best available soloists will appear. Engagements have already been made with Miss Emma Juch, Mme. Amy Sherwin, M. Paderewski and others of distinction. Mr. Nikisch has been busy during the entire summer preparing his programmes. He has been successful in securing a number of interesting novelties and has accepted the following for performance:

Liszt, Faust symphony (with chorus); Eugen d'Albert, symphony (new); Tschaikowsky, symphony, No. 5; Saint-Saens, symphony, No. 2; Dvorak, dramatic overture, "Hussitska"; Richard Strauss, symphonic poem, "Death and Apotheosis"; Tschaikowsky, symphonic poem, "Tempest"; Wagner, scene 1 from "Das Rheingold," (Alberich and the Rhine Daughters); Thierot, symphonietta, Op. 55; Cesar Cui, Petite Suite, Op. 43 (In modo populari); Bazzini, overture, "King Lear"; Riemenschneider, symphonic poem, "Todtentanz"; Cherubini, overture, "Ali Baba"; Reinecke, overture, "King Manfred"; Raff, symphonietta for wind instruments; Charpentier, Impressions d'Italie; Philip Scharwenka, symphonic poem, "Fruhlingswagen"; Heuberger, Nachtmusik for string orchestra; Brahms, rhapsodie for alto solo and male chorus; Liszt, Vintage Chorus from "Prometheus"; Brahms, Schicksalslie for chorus and orchestra.

Among the standard works to be given are:

Beethoven, symphonies Nos. 2, 3, 5, 7 and 9; Schumann, symphony No. 2; Brahms, symphonies Nos. 3 and 4; Mendelssohn, "Italian"; Berlioz, "Romeo and Juliette"; Berlioz, overture, "King Lear"; Dvorak, symphony, D major; Dvorak, serenade for strings; Wagner, "Tristan and Isolde" music; Wagner, Kaisermarsch; Goldmark, symphony No. 2; Goldmark, spring overture; Macdowell, symphonic poem, "Launcelot and Elaine"; Macdowell, piano concerto; Mozart, symphony, D major; Haydn, symphony, B flat major; Gade, symphony, B-flat major; Smetana, overture, "Verkaufte Braut"; Saint-Saens, symphonic poem, "Phaeton"; Grieg, suite, from "Holberg's Time."

The scale of prices for season tickets will be the same as last year, $12 and $7 50 according to location. The following arrangements for the sale of tickets have been made:

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THE BOSTON TIMES

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Boston Symphony Orchestra.

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Boston Transcript

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KNEISEL QUARTET.

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Sale opens at the Box Office, Music Hall, MONDAY, Oct. 10, at 9 A. M. [5t[A] 04

THE MAHOGANY TREE

THE SYMPHONIES. One week more, and Bostonians will be back in town. They must come; for do not the sales of the Symphony tickets come week after next? and no good Bostonian would miss that. I am told—I cannot vouch for the fact—that the lovers of German music will get their fill this winter. More than that, there is a rumor that Herr Nikisch is to appear as a soloist. It is said, or it was, when he was engaged for his present post, that he played the violin and piano equally well. I fancy, however, that it is at the key-board, and not on the strings, that he is to disport himself. This will be a great novelty. It will be the first time that the conductor of the Symphony Orchestra has ever appeared as a soloist; and Boston, which always does the handsome thing by the man who wields the *bâton* in Music Hall, will bottle up enthusiasm for the occasion as soon as the rumor becomes an announcement.

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THE BOSTON BUDGET

BOSTON, SEPTEMBER 11, 1892.

BOSTON SYMPHONY ORCHESTRA.

Twelfth Season Beginning Oct. 15.

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The $12 seats for the rehearsals will be sold at auction, at Music Hall, MONDAY, Sept. 19, at 10 A. M. The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, TUESDAY, Sept. 20, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 21.

The $12 seats for the concerts will be sold at auction at Music Hall, on THURSDAY, Sept. 22, at 10 A. M.

The $7.50 seats for the concerts will be sold in like manner at the same place on FRIDAY, Sept. 23, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, September 24. 1t[A] $10

SUNDAY HERALD.

BOSTON MUSIC HALL.

TWELFTH SEASON, 1892-93. SEPTEMBER 11, 1892.

The Boston Symphony Orchestra

90 PERFORMERS,

Mr. ARTHUR NIKISCH, Conductor,

WILL GIVE A SERIES OF

TWENTY-FOUR CONCERTS

ON CONSECUTIVE SATURDAY EVENINGS FROM OCT. 15, 1892, to APRIL 29, 1893, OMITTING NOV 5, DEC. 10, 1892, JAN. 14, FEB. 11 AND MARCH 18, 1893, AND

TWENTY-FOUR PUBLIC REHEARSALS

ON CONSECUTIVE FRIDAY AFTERNOONS, FROM OCT. 14, 1892, TO APRIL 28, 1893, OMITTING NOV. 4, DEC. 9, 1892, JAN. 13, FEB. 10 AND MARCH 17, 1893.

A SELECT CHORUS WILL PARTICIPATE OCCASIONALLY IN THE CONCERTS, AND THE BEST AVAILABLE SOLOISTS WILL APPEAR.

TICKETS for the series of Concerts and for the series of Rehearsals, **$12.00** *and* **$7.50,** *according to location.*

The $12 Seats for the Rehearsals will be sold at auction, at Music Hall, on **Monday,** Sept. 19, at 10 A. M.
The $7.50 Seats for the Rehearsals will be sold at auction at Music Hall **Tuesday,** Sept. 20, at 10 A. M.
Any Rehearsal Seats not sold at auction will be on sale at the Box Office, Music Hall, Wednesday, Sept. 21.
The $12 seats for the Concerts will be sold at auction at Music Hall on **Thursday,** Sept 22, at 10 A. M.
The $7.50 seats for the Concerts will be sold in like manner at the same place on **Friday,** Sept. 23, at 10 A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.
Tickets will be delivered in the Hall, and must be paid for as soon as bought or they will be resold.
All seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, Sept 24.

JOURNAL, Lewiston, Me.

Date 9-12

The managers of the Boston Symphony Orchestra announce that the twelfth season of concerts in the Music Hall will begin on Saturday night, Oct. 15, with the customary public rehearsals on the Friday afternoon before. There will be twenty-four concerts on consecutive Saturday evenings, omitting those of Nov. 5, Dec. 10, Jan. 14, Feb. 11 and March 18, and ending on April 29. The public rehearsals will also number twenty-four, to be given on consecutive Friday afternoons, omitting those of Nov. 4, Dec. 9, Jan. 13, Feb. 10 and March 17, and ending on April 28. Mr. Arthur Nikisch will again be the conductor, his fourth season.

Clipping from Telegram Providence R. I.

Date 9/11

The Boston Symphony orchestra will doubtless figure in a series of Infantry hall performances, which, in the light of bygone records, will be patronized generously.

MUSICAL MATTERS.

Conductor Nikisch's P'ans for the Symphony Season.

Interest in These Concerts Fully Maintained—Worcester Festival Ticket Sales—The Operatic Outlook—Current Events at Home and Abroad—News Notes, Gossip and Comment.

Many indications justify a belief that the 12th season of the Boston Symphony orchestra will be one of unusual importance in its history, and it is extremely gratifying to know that the interest in the concerts of this organization, both in this city and in those visited at stated periods, was never more pronounced.

The maintenance of the Boston Symphony orchestra for such an extended period is in itself the most convincing evidence of its value as an organization, and the position it has gained throughout the country is a just cause for local pride. At no time since its formation has the orchestra been in better shape for its season's work than at present, and the admirable management of its affairs will unquestionably again give the most satisfactory results to the patrons of its concerts.

The membership of the organization remains essentially the same as last season, Conductor Arthur Nikisch having retained practically all of 90 musicians who took part in last year's concerts, and the general scheme for the season remains largely the same as that of earlier years.

One important addition has been arranged for the home concerts of the orchestra at Music Hall, this consisting of the organization of a chorus of mixed voices, numbering about 200, to take part in certain works which are to be given as a part of the regular series of programmes, as well as, possibly, to assist in other concerts. This chorus will be drilled by Mr. Arthur Foote, who will without doubt prove a valuable assistant to Conductor Nikisch.

A change contemplated in placing the orchestra will interest those familiar with the arrangement of the various divisions in former years. The men will be seated upon a platform rising in the shape of an amphitheatre from the conductor's desk, with the first and second violins upon the immediate left and right of the conductor, then the violas and 'celli, with the wind and tympani in the centre, the double basses being divided at the back of either of the two wings, and separated by the wind players.

The summer leisure has been well improved by Mr. Nikisch in the examination of new compositions, and he has secured so many attractive novelties that the concerts will afford a constant succession of interesting features which will be duly analyzed and explained to the patrons by Mr. William F. Apthorp, the accomplished musical writer, who is to have charge of the programme books of the season. Among the works to be given a first hearing in these concerts are the following:

Liszt	Faust symphony (with chorus)
Eugene D'Albert	Symphony (new)
Tschaikowsky	Symphony, E minor No. 5
Saint-Saens	Symphony, A minor, Op. 55
Rudorff	Symphony, G minor, No. 2
Dvorak	Dramatic overture, "Hussitska"
Richard Strauss,	Symphonic poem, "Death and Apotheosis"
Tschaikowsky	Symphonic poem, "Tempest"
Wagner	Scene I. from "Das Rheingold" (Alberich and the Rhine Daughters.)
Thierot	Symphonietta, Op. 55
Cesar Cui	Petite suite, Op. 43 (In modo popolari)
Bazzini	Overture, "King Lear"
Riemenschneider	Symphonic poem, "Todtentanz"
Cherubini	Overture, "Ali Baba"
Reinecke	Overture, "King Manfred"
Raff	Symphonietta for wind instruments
Charpentier	Impressions d'Italie
Philip Scharwenka,	Symphonic poem, "Fruhlingswagen"
Heuberger	Nachtmusik for string orchestra
Brahms	Rhapsodie for alto solo and male chorus
Liszt	Vintage chorus from "Prometheus"
Brahms	Schicksalslied for chorus and orchestra

The season's scheme will also include performances of the following standard compositions:

Beethoven	Symphonies Nos. 2, 3, 5, 7 and 9
Schumann	Symphony No. 2
Brahms	Symphonies Nos. 3 and 4
Mendelssohn	"Italian"
Berlioz	"Romeo and Juliette"
Berlioz	Overture, "King Lear"
Dvorak	Symphony, D major
Dvorak	Serenade for strings
Wagner	"Tristan and Isolde," music
Wagner	Kaisermarsch
Goldmark	Symphony No. 2
Goldmark	Spring Overture
Macdowell	Symphonic poem, "Launcelot and Elaine"
Macdowell	Piano concerto
Mozart	Symphony, D major
Haydn	Symphony, B-flat major
Gade	Symphony, B-flat major
Smetana	Overture, "Verkaufte Braut"
Saint-Saens	Symphonic poem, "Phaeton"
Grieg	Suite, from "Holberg's Time"

The engagements already made with soloists indicate that this portion of the season's scheme will be arranged with a view to the enjoyment of patrons. Among the vocalists now named are Miss Emma Sherwin, who has not sung in America for several years, and, probably, Mme. Emma Eames. The German tenor, Herr Raimond von Zur Muhlen, will also have a hearing. The pianists of the season will include Paderewski, Joseffy, E. A. Macdowell, Carl Stasny and George M. Nowell.

The orchestra's season, as at present arranged, includes about 100 public appearances, aside from those incidental to its annual western tour, half of these being given to the concerts and public rehearsals in this city, six in Providence, four in Worcester, 10 in Cambridge, five each in New York, Philadelphia and Baltimore, and 10 public rehearsals and concerts in Brooklyn. The Boston series begins at Music Hall on Friday afternoon and Saturday evening, Oct. 14 and 15.

Despite the fact that the plans for the sale of tickets for the home rehearsals and concerts have become traditional, inquiries are received from all sorts of sources daily by Manager Charles A. Ellis asking for information concerning the disposition of tickets. This indicates a steady increase in the public interest in this enterprise, which is essential to the continuance of the influence sought to be maintained by its public spirited founder and patron, Henry L. Higginson.

The $12 seats for the rehearsals will be sold at auction at Music Hall Monday, Sept. 19, at 10 A. M. The $7.50 seats for the rehearsals will be sold at auction at Music Hall Tuesday, Sept. 20, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 21. The $12 seats for the concerts will be sold at auction at Music Hall on Thursday, Sept. 22, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Sept. 23, at 10 A. M. Bids will be accepted for seats in their regular order only, and not for the choice, and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Intending purchasers should note the dates omitted in the weekly home appearances of the orchestra, these being Nov. 4, Dec. 9, 1892; Jan. 13, Feb. 10, and March 17, 1893, in the public rehearsal series: and Nov. 5, Dec. 10, 1892; Jan. 14, Feb. 11, and March 18, 1893, in that of the concerts.

—TWENTY-I

Boston Sunday Globe. SUNDAY, SEPT. 11, 1892. 11

BOSTON MUSIC HALL.

TWELFTH SEASON, 1892-93.

The Boston Symphony Orchestra

90 PERFORMERS,

Mr. ARTHUR NIKISCH, Conductor,

WILL GIVE A SERIES OF

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TICKETS for the series of Concerts and for the series of Rehearsals, **$12.00** *and* **$7.50,** *according to location.*

The $12 Seats for the Rehearsals will be sold at auction, at Music Hall, on **Monday,** Sept. 19, at 10 A. M.
The $7.50 Seats for the Rehearsals will be sold at auction, at Music Hall, **Tuesday,** Sept. 20, at 10 A. M.
Any Rehearsal Seats not sold at auction will be on sale at the Box Office, Music Hall, Wednesday, Sept. 21.
The $12 seats for the Concerts will be sold at auction, at Music Hall, on **Thursday,** Sept. 22, at 10 A. M.
The $7.50 seats for the Concerts will be sold in like manner at the same place on **Friday,** Sept. 23, at 10 A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.
Tickets will be delivered in the Hall, and must be paid for as soon as bought or they will be resold.
All seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, Sept. 24.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

THURSDAY MORNING, SEPT. 15, 1892.

BOSTON SYMPHONY ORCHESTRA.

Next week will be largely taken up with the auction sales of tickets for the Symphony rehearsals and concerts. The orchestra will enter upon its twelfth season in better form than ever before for the maintenance of the high standard of excellence which is expected.

A select chorus will participate occasionally in the concerts and the best available soloists will appear.

On Monday morning, Sept. 19, at 10 o'clock, in Music Hall, the $12 seats for the public rehearsals will be offered at auction; on Tuesday morning, Sept. 20, at 10 o'clock, the $7 50 seats for the public rehearsals. The same rule will apply as in former years—not more than four seats being offered at a single bid, the seats being sold in regular order, beginning at the stage line.

On Thursday, Sept. 22, at 10 o'clock, the $12 seats for the concerts will be sold, and on Friday the $7 50 seats for the concerts, under the same rules as those governing the public rehearsals.

Circulars giving full particulars may be had at Music Hall.

Boston Journal.

TEN PAGES.

THURSDAY, SEPTEMBER 15, 1892.

BOSTON SYMPHONY CONCERTS.

The thousands of patrons of the Boston Symphony Orchestra are reminded that the auction sales of season tickets for the public rehearsals and concerts will be held at Music Hall on Monday, Tuesday, Thursday and Friday, Sept. 19, 20, 22 and 23. Mr. Nikisch has spent a great deal of his time this summer in examining new works, many of which will be produced with a fair proportion of standard works by the old masters. The best available soloists will appear; also a select chorus will participate occasionally. Circulars, giving full particulars, at Music Hall.

MUSICAL PROMISES.

Treats in Store for Patrons of Symphony Concerts.

The annual series of concerts by the Boston Symphony orchestra long ago became the leading feature of each musical year, and the countless admirers of this superb organization will read with interest the plans made for its twelfth season, which are more comprehensive than ever before.

The orchestra will number 90 performers. No changes of importance will be made in its membership, improvement in this respect being considered hardly possible.

A feature will be introduced this season that cannot fail to add enormously to the attractiveness and popularity of the concerts. This is the organization of a select chorus to appear occasionally with the orchestra.

The chorus will be in charge of Mr. Arthur Foote, whose well-known ability in this work will doubtless attract to its ranks many of the best resident singers.

Great care will be taken in the selection of the voices, and it is expected in a short time to reach the high artistic standard of the orchestra.

Mr. Nikisch, as is well known, had extraordinary success in directing choral performances during his conductorship in Leipzic.

With the co-operation of this choir he will have facilities for the production of works for chorus and orchestra not before enjoyed by a conductor in this city. Some memorable performances may be expected of works seldom or never before heard here, and a welcome variety not before possible will be given to the concerts.

Mr. Nikisch has already arranged most of the programmes for the strictly orchestral concerts. They contain a fair proportion of standard works of the old masters and of compositions of the modern school, as well as a goodly number of interesting novelties.

Among the novelties to have a hearing are the following:

Liszt	Faust symphony (with chorus)
Eugen D'Albert	Symphony (new)
Tschaikowsky	Symphony, E minor, No. 5
Saint-Saens	Symphony, A minor, Op. 55
Rudorff	Symphony, G minor, No. 2
Dvorak	Dramatic overture, Hussitska
Richard Strauss,	Symphonic poem, Death and Apotheosis
Tschaikowsky	Symphonic poem, Tempest
Wagner	Scene I. from Das Rheingold (Alberich and the Rhine Daughters.)
Thierot	Symphonietta, Op. 55
Cesar Cui	Petite Suite, Op. 43 (In modo popolari)
Bazinni	Overture, King Lear
Riemenschneider	Symphonic poem, Todtentanz
Cherubini	Overture, Ali Baba
Reinecke	Overture, King Manfred
Raff	Symphonietta for wind instruments
Charpentier	Impressions d'Italie
Philip	
Heuberger	Symphonic poem, Fruhlingswagen
Brahms	Nachtmusik for string orchestra
Liszt	Rhapsodie for alto solo and male chorus
Brahms	Vintage chorus from Prometheus
	Schicksalslied for chorus and orchestra

Several novelties by American composers will also be included. Some of the standard works to be played are:

Beet oven	Symphonies Nos. 2, 3, 5, 7 and 9
Schumann	Symphony No. 2
Brahms	Symphonies Nos. 3 and 4
Mendelssohn	Italian
Berlioz	Romeo and Juliette
Berlioz	Overture, King Lear
Dvorak	Symphony, D major
Dvorak	Serenade for strings
Wagner	Tristan and Isolde music
Wagner	Kaisermarsch
Goldmark	Symphony No. 2
Goldmark	Spring overture
Macdowell	Symphonic poem, Launcelot and Elaine
Macdowell	Piano concerto
Mozart	Symphony, D major
Haydn	Symphony, B flat major
Gade	Symphony, B flat major
Smetana	Overture, Verkaufte Braut
Saint-Saens	Symphonic poem, Phaeton
Grieg	Suite, from Holberg's Time

The soloists engaged are the best available artists. Some who may be expected are Paderewski, Joseffy, Macdowell, Stasny, Nowell, Miss Emma Juch, Mme. Amy Sherwin and probably Mme. Emma Eames.

The great German tenor, Herr Raimond von Zur Muhlen of Berlin, will make his debut in this city at one of the concerts.

It will be seen from these facts that the season promises to be one of exceptional brilliancy.

The series will consist of the usual 24 concerts on Saturday evenings, beginning Oct. 15, and 24 public rehearsals on Friday afternoons.

The scale of prices for season tickets will be the same as last year, $12 and $7.50, according to location.

The following arrangements have been made for the ticket sales, to begin Monday, Sept. 19:

The $12 seats for the rehearsals will be sold at auction, at Music Hall, Monday, Sept. 19, at 10 a. m.

The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, Tuesday, Sept. 20, at 10 a. m. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 21.

The $12 seats for the concerts will be sold at auction, at Music Hall, on Thursday, Sept. 22, at 10 a. m.

The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Sept. 23, at 10 a. m.

Bids will be accepted for seats in their regular order only and not for the choice, and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold.

All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 24.

—Mr. Adamowski planned to sail for home Sept. 20, unless the cholera scare should send him back earlier.

—Mr. and Mrs. Nikisch are at home in Brookline again after a round of pleasant summer visits.

BOSTON DAILY ADVERTISER.

Established 1813.

THURSDAY MORNING, SEPT. 15, 1892.

SYMPHONY TICKET SALES.

The swift circuit of the year is marked again by the annual symphony season of 24 public rehearsals and the same number of concerts. Patrons are reminded that the auction sale of tickets for these concerts takes place next week, beginning on Monday, Sept. 19, at 10 o'clock, and continues on Tuesday, Thursday and Friday in Music Hall. Circulars giving full information mailed on application.

—Mr. Arthur Foote is busy organizing a chorus for the use of the Symphony orchestra on such occasions as Mr. Nikisch will desire to introduce vocal music. It will be a very welcome feature.

[4]

...Y ADVERTISER.

Established 1813.

...NING, SEPT. 12, 1892.

...AL SYMPHONIES.

...Attractive Programme Announced for ... Coming Season—A Chorus of 200 ... to Assist.

...e date approaches for the opening of ... th season of the symphony concerts, ...gins point to a series of entertainments ...sual interest and importance, and ... may well be trusted to maintain her ...blished prestige as a musical centre by ...enerous and intelligent support of our ...most American orchestra.

The orchestra's season, as at present ar...ged, includes about 100 public appear...es, aside from those incidental to its ...nual Western tour, half of these being ...en to the concerts and public rehearsals ... this city, six in Providence, four in ...orcester, 10 in Cambridge, five each in ...New York, Philadelphia and Baltimore, ...d 10 public rehearsals and concerts in ...Brooklyn. The Boston series begins at ...usic Hall on Friday afternoon and Satur... evening, Oct. 14 and 15.

The membership of the organization re...ains essentially the same as last season. ...Conductor Arthur Nikisch having retained ...ractically all of 90 musicians who took ...art in last year's concerts, and the general ...cheme for the season remains largely the ...ame as that of earlier years. One impor...ant addition has been arranged for the ...ome concerts of the orchestra at Music ...all, this consisting of the organization of ...chorus of mixed voices, numbering about ...00, to take part in certain works which are ...to be given as a part of the regular series of ...programmes, as well as, possibly, to assist ...in other concerts. This chorus will be ...rilled by Arthur Foote.

A change contemplated in placing the or...hestra will interest those familiar with ...the arrangement of the various divisions in ...former years. The men will be seated upon ...a platform rising in the shape of an amphi...theatre from the conductor's desk, with the ...first and second violins upon the immediate ...left and right of the conductor, then the ...violas and 'celli, with the wind and tym...pani in the centre, the double bases being ...divided at the back of either of the two ...wings, and separated by the wind players.

Mr. Nikisch announces numerous attrac...tive novelties for the season's programme. ...Among the works to be given a first hear...ing in these concerts are: Liszt, Faust Sym...phony (with chorus); Eugene D'Albert, ...Symphony (new); Tschaikowsky Symphony, ...E minor, No. 5; Saint-Saens, Symphony, ...A minor, Op. 55; Rudorff, Symphony, G ...minor, No. 2; Dvorak, Dramatic overture, ..."Hussitska;" Richard Strauss, Symphonic ...poem, "Death and Apotheosis;" Tschai...kowsky, Symphonic poem, "Tempest;" ...Wagner, scene 1, from "Das Rhein...gold;" (Alberch and the Rhine ...Daughters;) Thierot, Symphonietta, Op. 55; ...Cesar Cui, petite suite, Op. 43 (in modo ...populari); Bazzini, overture, "King Lear;" ...Riemenschneider, symphonic poem, "Tod...tentanz;" Cherubini, overture, "Ali Baba;" ...Reinecke, overture, "King Manfred;" Raff, ...symphonietta for wind instruments; Char...pentier, Impressions d'Italie: Philip Schar...wenka, symphonic poem, "Fruhlingswa...gen;" Heuberger, Nachtmusik for string ...orchestra: Brahms, rhapsodie for alto solo ...and male chorus; Liszt, vintage chorus ...from "Prometheus;" Brahms, Schickalslied ...for chorus and orchestra.

The season's scheme will also include ...performances of the following standard ...compositions: Beethoven, symphonies Nos. ...2, 3, 5, 7 and 9; Schumann, symphony No. ...2; Brahms, symphonies Nos. 3 and 4; Men...delssohn, "Italian;" Berlioz, "Romeo and ...Juliette;" Berlioz, overture, "King ...Lear;" Dvorak, symphony, D major; ...Dvorak, serenade for strings; Wag...ner, "Tristan and Isolde," music; ...Wagner, Kaisermarch; Goldmark, Sym...phony No. 2; Goldmark, Spring Overture; ...Macdowell, symphonic poem, "Launcelot ...and Elaine"; Macdowell, Piano concerto; ...Mozart, Symphony, D major, Haydn, Sym...phony, B-flat major; Gade, Symphony, ...B-flat major; Smetana, Overture, "Ver...kaufte Braut"; Saint-Saens, symphonic ...poem, "Phaeton"; Grieg, Suite, from "Hol...berg's Time."

A brilliant array of soloists is promised, ...among the vocalists being Miss Emma ...Juch, her farewell appearance; Mme. Amy ...Sherwin, who has not sung in America for ...several years, and, probably, Mme. Emma ...Eames. The German tenor, Herr Raimond ...von Zur Muhlen, will also have a hearing. ...The pianists of the season will include ...Paderewski, Joseffy, E. A. Macdowell, Carl ...Stasny and George M. Nowell.

The omitted dates in the Boston season ...are Nov. 4 and 5, Dec. 9 and 10, Jan 13 and ...14, Feb. 10 and 11 and March 17 and 18.

The scale of prices for season tickets will ...be the same as last year—$12 and $7 50, ac...cording to location. The $12 seats for the ...rehearsals will be sold at auction at Music ...Hall, Monday, Sept. 19, at 10 A.M. The $7 50 ...seats for the rehearsals will be sold at auc...tion at Music Hall, Tuesday, Sept. 20, at 10 ...A.M. Any rehearsal seats not sold at auc...tion will be on sale at the box office, Music ...Hall, Wednesday, Sept. 21. The $12 seats ...for the concerts will be sold at auction at ...Music Hall on Thursday, Sept. 22, ...at 10 A.M. The $7 50 seats for the con...certs will be sold in like manner at the same ...place on Friday, Sept. 23, at 10 A.M. Bids ...will be accepted for seats in their regular ...order only, and not for the choice; and no ...more than four seats will be sold on one ...bid. The seats open to competition will ...be shown on a diagram, and will be marked ...off as sold. Tickets will be delivered in ...the hall, and must be paid for as soon as ...bought, or they will be resold. All seats ...remaining unsold after the auction will be ...on sale at the box office on and after Satur...day, Sept. 24.

Boston Journal.

MONDAY, SEPTEMBER 12, 1892.

THE SYMPHONY SEASON.

The Twelfth Series of Concerts—The Novelties Which Are Promised.

The scheme for the twelfth season of the Boston Symphony Orchestra is by far the most attractive ever put forward by that organization. It includes several new features, the most important being the organization of a chorus of mixed voices to take part with the orchestra in occasional concerts. This gives a wider scope to the enterprise, and adds a welcome variety to the concerts. The orchestra will number 90 performers and the chorus about 200.

Twenty-four concerts will be given at Music Hall on Saturday evenings, and twenty-four public rehearsals on Friday afternoons, as customary. The best available soloists will appear, one notable engagement being with M. Paderewski.

Mr. Nikisch, recognizing the responsibility that rests upon him in the selection of programmes, has been engaged during the entire summer in arranging them. He has read the scores of all new works that gave promise of being worthy a place in these concerts, and from a great number has chosen the following novelties for performance:

Liszt	Faust Symphony (with chorus)
Eugen D'Albert	Symphony (new)
Tschaikowsky	Symphony, E minor, No. 5
Saint-Saens	Symphony, A minor, Op. 55
Rudorff	Symphony, G minor, No. 2
Dvorak	Dramatic Overture, "Hussitska"
Richard Strauss,	Symphonic Poem, "Death and Apotheosis"
Tschaikowsky	Symphonic Poem, "Tempest"
Wagner	Scene I. from "Das Rheingold" (Alberich and the Rhine Daughters.)
Thierot	Symphonietta, Op. 55
Cesar Cui	Petite Suite, Op. 43 (in modo popolari)
Bazzini	Overture, "King Lear"
Riemenschneider	Symphonic Poem, "Todtentanz"
Cherubini	Overture, "Ali Baba"
Reinecke	Overture, "King Manfred"
Raff	Symphonietta for wind instruments
Charpentier	Impressions d'Italie
Philip Scharwenka	Symphonic Poem, "Fruhlingswagen"
Heuberger	Nachtmusik for string orchestra
Brahms	Rhapsodie for alto solo and male chorus
Liszt	Vintage Chorus from "Prometheus"
Brahms	Schickalslied for chorus and orchestra

Among the standard works to be given are:

Beethoven	Symphonies Nos. 2, 3, 5, 7 and 9
Schumann	Symphony No. 2
Brahms	Symphonies Nos. 3 and 4
Mendelssohn	"Italian"
Berlioz	"Romeo and Juliette"
Berlioz	Overture, "King Lear"
Dvorak	Symphony, D major
Dvorak	Serenade for strings
Wagner	"Tristan and Isolde" music
Wagner	Kaisermarch
Goldmark	Symphony No. 2
Goldmark	Spring Overture
Macdowell	Symphonic Poem, "Launcelot and Elaine"
Macdowell	Piano Concerto
Mozart	Symphony, D major
Haydn	Symphony, B-flat major
Gade	Symphony, B-flat major
Smetana	Overture, "Verkaufte Braut"
Saint-Saens	Symphonic Poem, "Phaeton"
Grieg	Suite, from "Holberg's Time"

The scale of prices for season tickets will be the same as last year, $12 and $7 50, according to location. The sale of season tickets will take place next week, the arrangements being as follows:

The $12 seats for the rehearsals will be sold at auction at Music Hall Monday, Sept. 19, at 10 A. M.

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MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

(90 PERFORMERS.)

Mr. ARTHUR NIKISCH, Conductor.

Twelfth Season. 1892-93.

TWENTY-FOUR CONCERTS

On consecutive Saturday Evenings, from Oct 15, 1892, to April 8, 1893, omitting Nov. 5, Dec. 10, 1892, Jan. 14, Feb. 11, and March 18, 1893, and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday Afternoons, from Oct. 14, 1892, to April 28, 1893, omitting Nov. 4, Dec. 9, 1892, Jan. 13, Feb. 10 and March 17, 1893.

A Select Chorus will participate occasionally in the Concerts and the best available Soloists will appear.

Tickets for the series of Concerts and for the series of Rehearsals $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction at Music Hall, MONDAY, Sept. 19, at 10 A. M.

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sep13

Boston Courier.

SUNDAY MORNING, SEPTEMBER 11, 1892.

BOSTON SYMPHONY ORCHESTRA.

The announcement for the twelfth season of the Boston Symphony Orchestra is very attractive and it is gratifying to know that there is every indication that the coming year will be the most successful in its history.

The Orchestra will number ninety performers, the membership being practically the same as last year. As usual twenty-four concerts will be given at Music Hall on Saturday evenings and twenty-four public rehearsals on Friday afternoons. A new feature that will add much to the attractiveness of the concerts will be the occasional performance of works for chorus and orchestra. To enable Mr. Nikisch to give such works, a permanent chorus will be organized, which will be under the direction of Mr. Arthur Foote.

An unusual number of interesting novelties have been accepted for performance including the following:

Liszt, Faust symphony (with chorus); Eugene D'Albert, symphony (new); Tschaikowsky, symphony, E minor, No. 5; Saint-Saens, symphony, A minor, op. 55; Rudorff, symphony, G minor, No. 2; Dvorak, dramatic overture, "Hussitska;" Richard Strauss, symphonic poem, "Death and Apotheosis;" Tschaikowsky, symphonic poem, "Tempest;" Wagner, scene I. from "Das Rheingold;" (Alberich and the Rhine Daughters); Thierot, symphonietta, op. 55; Cesar Cui, petite suite, op. 43 (in modo populari); Bazzini, overture, "King Lear;" Riemenschneider, symphonic poem, "Todtentanz; Cherubini, overture, "Ali Baba;" Reinecke, overture, "King Manfred;" Raff, symphonietta for wind instruments; Charpentier, impressions d'Italie; Philip Scharwenka, symphonic poem, "Fruhlingswagen; Heuberger, Nachtmusik for string orchestra; Brahms rhapsodie for alto solo and male chorus; Liszt, vintage chorus from "Prometheus;" Brahms, Schickalslied for chorus and orchestra; also several new compositions by American composers. Among the standard works to be given are: Beethoven, symphonies Nos. 2, 3, 5, 7 and 9; Schumann, symphony No. 2; Brahms, symphonies No. 3 and 4; Mendelssohn, "Italian"; Berlioz, "Romeo and Juliette"; Berlioz, overture, "King Lear"; Dvorak, symphony, D major; Dvorak, serenade for strings; Wagner, "Tristan and Isolde" music; Wagner, Kaisermarsch; Goldmark, symphony No. 2; Goldmark, spring overture; Macdowell, symphonic poem, "Launcelot and Elaine"; Macdowell, piano concerto; Mozart, symphony, D major; Haydn, B flat major; Gade, symphony, B-flat major; Smetana, overture, "Verkaufte Braut"; Saint-Saens, symphonic poem, "Phaeton"; Grieg, suite, from "Holberg's Time"; M. Paderewski, Miss Emma Juch, Mme. Amy Sherwin and other distinguished soloists have already been engaged.

The scale of prices for season tickets will be the same as last year, $12 and $7.50, according to location. The arrangements for the ticket sales are as follows: The $12 seats for rehearsals will be sold at auction at Music Hall Monday, Sept. 19, at 10 A. M. The $7.50 seats for the rehearsals will be sold at auction at Music Hall, Tuesday, Sept. 20, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 21. The $12 seats for the concerts will be sold at auction at Music Hall on Thursday, Sept. 22, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner at the same place, on Friday, Sept. 23, at 10 A. M. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold. All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 24.

Gazette

BOSTON, SUNDAY MORNING, SEPT. 11.

The Symphony Orchestra.

The plans made for the coming season of the Boston Symphony Orchestra are more comprehensive than ever before, and will be read with interest by the many patrons of this fine organization.

The orchestra, this year, will number ninety performers, and will again be under the direction of Mr. Arthur Nikisch. There will be no changes of importance in the membership. As in former years, twenty-four concerts and twenty-four public rehearsals will be given at Music Hall on Saturday evenings and Friday afternoons. A scheme, long under consideration, will be carried out this fall, that cannot fail to add enormously to the attractiveness and popularity of the concerts. This is the organization of a select chorus to appear occasionally with the Orchestra. The utmost care will be taken in forming this chorus, and it is expected in a short time to reach the high artistic standard of the Orchestra. With the co-operation of this choir Mr. Nikisch will have facilities for the production of works for chorus and orchestra never before enjoyed by a conductor in this city, and subscribers may reasonably look for performances of works seldom or never before heard here. The programmes for the strictly orchestral concerts are already arranged. They contain a fair proportion of standard works of the old masters and of the modern school, as well as a goodly number of interesting novelties, among them the following: Liszt, Faust Symphony (with chorus); Eugen (D'Albert, Symphony (new); Tschaikowski, Symphony, E-minor, No. 5; Saint-Saens, Symphony, A-minor, Op. 55; Rudorff, Symphony, G-minor, No. 2; Dvorak, Dramatic Overture, "Hussitska," Richard Strauss, Symphonic Poem, "Death and Apotheosis;" Tschaikowsky, Symphonic Poem, "Tempest;" Wagner, Scene I. from "Das Rheingold" (Alberich and the Rhine Daughters); Thierot, Symphonietta, Op. 55; Cesar Cui, Petite Suite, Op. 43 (in modo Populari), Bazzini, Overture, "King Lear;" Riemenschneider, Symphonic Poem, "Todtentanz;" Cherubini, Overture, "Ali Baba;" Reineke, Overture, "King Manfred;" Charpentier, "Impressions d'Italie;" Philip Scharwenka, Symphonic Poem," Frühlingswagen;" Heuberger, Nachtmusik for string orchestra;" Brahms, Rhapsodie for alto solo and male chorus; Liszt, Vintage Chorus from "Prometheus;" Brahms, Schickalslied for chorus and orchestra; Raff, Symphonietta for wind instruments; also several new compositions by American composers. Some of the standard works to be played are: Beethoven, Symphonies Nos. 2, 3, 5, 7 and 9; Schumann, Symphony No. 2; Brahms, Symphonies 3 and 4; Mendelssohn, "Italian"; Berlioz, "Romeo and Juliette"; Overture, "King Lear"; Dvorak, Symphony, D-major; Serenade for strings; Wagner, "Tristan and Isolde" music, Kaisermarch; Goldmark, Symphony No. 2; Spring Overture; Macdowell, Symphonic Poem, "Launcelot and Elaine," Piano Concerto; Mozart, Symphony, D major; Haydn, Symphony, B-flat major; Gade, Symphony, B flat major; Smetana, Overture, "Verkaufte Braut"; Saint-Saëns, Symphonic Poem, "Phaëton"; Grieg, Suite, from "Holberg's Time."

Of the soloists, an engagement has been closed with Paderewski, and others to be expected are Joseffy, Macdowell, Stasny, Newell, Miss Emma Juch, Mme. Amy Sherwin, and probably Mme. Emma Eames. The great German tenor, Herr Raimond von Zur Mühlen, of Berlin, will make his debut in this city at one of the concerts. The scale of prices for season tickets will be the same as last year, $12 and $7.50, according to location. The arrangements for the ticket sales will remain as heretofore. The seats for the rehearsals will be sold at auction on Monday and Tuesday, Sept. 19 and 20. The seats for the concerts are to be sold on Thursday and Friday, Sept. 22 and 23. Fuller particulars will be found in the advertisements.

Boston Transcript

MONDAY, SEPTEMBER 12, 1892.

The Symphony Orchestra Concerts.

The twelfth season of concerts by the Boston Symphony Orchestra in Music Hall will begin on Saturday night, Oct. 15. There will be twenty-four concerts on consecutive Saturday nights, omitting those of Nov. 5, Dec. 10, Jan. 14, Feb. 11 and March 18, and ending on April 29. The public rehearsals, also twenty-four, will be given on consecutive Friday afternoons, beginning Oct. 14, omitting those of Nov. 4, Dec. 9, Jan. 13, Feb. 10 and March 17, and ending on April 28. Mr. Arthur Nikisch will be the conductor, his fourth season. The following are the arrangements for the sale of season tickets:

Public rehearsals—$12 seats, at auction, Sept. 19; $7.50 seats, at auction, Sept. 20; seats not taken, for sale at the office Sept. 21.

Concerts—$12 seats, at auction, Sept. 22; $7.50 seats, at auction, Sept. 23; seats not taken for sale at the office Sept. 24.

Bids will be accepted for seats in their regular order, not for choice, and no more than four seats will be sold on one bid. The seats will be shown on a diagram, and will be marked off as sold. Tickets will be delivered and must be paid for as soon as bought, or they will be resold. The auctions will be held in the Music Hall, beginning at 10 o'clock A. M.

The scheme for the season so far as made up includes many works that are entirely new to Boston, besides those that have not before been heard in these concerts. Counting as novelties all those that have not been played by the orchestra, the following list shows a remarkable array of new things:

D'Albert, symphony; Tschaikowsky, fifth symphony: Saint-Saens, symphony, op. 55; Rudorff, second symphony; Dvorak, dramatic overture, "Hussitska"; Richard Strauss, symphonic poem, "Death and Apotheosis"; Tschaikowsky, symphonic poem, "The Tempest"; Wagner, scene I. from "Das Rheingold"; Thierot, symphonietta, op. 55; Cui, suite, op 43 (in popular style); Bazzini, overture, "King Lear"; Riemenschneider, symphonic poem, "Dance of Death"; Cherubini, overture, "Ali Baba"; Reinecke, overture, "King Manfred"; Raff, symphonietta, wind instruments; Charpentier, "Impressions of Italy"; Philip Scharwenka, symphonic poem, "Awakening of Spring"; Heuberger, serenade, strings.

Other new things are these in which the chorus to be organized for the season will take part:

Liszt, "Faust" symphony and vintage chorus from "Prometheus;" Brahms, rhapsody for alto solo and male chorus and "Song of Destiny."

The familiar works selected are these:

Beethoven, symphonies, Nos. 2, 3, 5, 7 and 9, the chorus assisting in the last; Schumann, second symphony; Brahms, third and fourth symphonies; Mendelssohn, "Italian" symphony; Berlioz, "Romeo and Juliet" symphony and overture, "King Lear;" Dvorak, symphony, D major, and serenade, strings; Wagner, selections from "Tristan and Isolde" and Kaisermarsch; Goldmark, second symphony and "Spring" overture; Macdowell, symphonic poem, "Launcelot and Elaine," and pianoforte concerto; Mozart, symphony, D major; Haydn, symphony, B-flat major; Gade, symphony, B-flat major; Smetana, overture, "Married for Money;" Saint-Saëns, symphonic poem, "Phaëton;" Grieg, suite, from "Holberg's Time."

Der Boston Telegraph

Mittwoch den, 14. September. 1892

—Symphonie-Konzerte. Das Interesse an den Symphonie-Konzerten ist für die bevorstehende Saison noch reger als je zuvor. Die 12. Saison dieser berühmten Konzerte wird mit der öffentlichen Probe am Freitag, den 14. Oktober, und mit dem ersten großen Konzert am Sonnabend Abend, den 15. Oktober, ihren Anfang nehmen. Allem Anscheine nach verspricht die kommende Saison die wichtigste in der Geschichte der Symphonie-Konzerte zu werden. Die Zusammensetzung der Organisation wird im Wesentlichen so sein wie im Vorjahre. Der Dirigent, Herr Arthur Nikisch, hat fast alle seine 100 Musiker wieder engagirt. Eine wichtige Neuerung wird die Einführung eines großen gemischten Chors, bestehend aus 100 Stimmen, sein. Dieser Chor wird bei der Aufführung großer Werke mitwirken. Herr Arthur Foote, der bekannte Pianist, wird den Chor einüben. Herr Foote wird eine gute Stütze für den Direktor Nikisch sein. Das Orchester wird nach dem gegenwärtigen Plane eine Serie von 100 öffentlichen Konzerten geben, wobei die westliche Tour nicht mit eingerechnet ist. Die Hälfte hiervon wird in dieser Stadt stattfinden, die anderen finden wie folgt statt: 6 in Providence, 4 in Worcester, 10 in Cambridge, 5 je in New-York, Philadelphia und Baltimore, und 10 öffentliche Proben und Konzerte in Brooklyn. Die Bostoner Serie beginnt in Music-Hall am Freitag Nachmittag, den 14. Oktober und Sonnabend Abend, den 15. Oktober. Die Billets werden genau so wie in früheren Jahren verabfolgt. Die $12-Sitze für die Proben werden am Montag, den 19. September, um 10 Uhr Vormittags in Music-Hall versteigert. Die $7.50-Sitze werden am folgenden Tage zur selben Stunde versteigert. Die von der Versteigerung übrig gebliebenen Billets werden am Mittwoch, den 21. September, am Billet-Schalter verkauft. Die $12-Sitze für die Konzerte werden am Donnerstag, den 22. September, um 10 Uhr Vormittags in Music-Hall versteigert. Die $7.50-Sitze für die Konzerte werden am darauffolgenden Freitag in gleicher Weise verkauft. Die Nachfrage nach Billets scheint reger als je zuvor zu sein, und eine erfolgreiche Saison ist gesichert, eine Thatsache, welche für den Gründer der Konzerte, Herrn Henry L. Higginson, eine große Genugthuung ist. Herr Charles Ellis ist auch in diesem Jahre der Geschäftsführer der Konzerte.

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BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, SEPT. 12, 1892.

THE SYMPHONIES.

An Attractive Programme Announced for the Coming Season—A Chorus of 200 Voices to Assist.

As the date approaches for the opening of the 12th season of the symphony concerts, all signs point to a series of entertainments of unusual interest and importance, and Boston may well be trusted to maintain her established prestige as a musical centre by a generous and intelligent support of our foremost American orchestra.

The orchestra's season, as at present arranged, includes about 100 public appearances, aside from those incidental to its annual Western tour, half of these being given to the concerts and public rehearsals in this city, six in Providence, four in Worcester, 10 in Cambridge, five each in New York, Philadelphia and Baltimore, and 10 public rehearsals and concerts in Brooklyn. The Boston series begins at Music Hall on Friday afternoon and Saturday evening, Oct. 14 and 15.

The membership of the organization remains essentially the same as last season. Conductor Arthur Nikisch having retained practically all of 90 musicians who took part in last year's concerts, and the general scheme for the season remains largely the same as that of earlier years. One important addition has been arranged for the home concerts of the orchestra at Music Hall, this consisting of the organization of a chorus of mixed voices, numbering about 200, to take part in certain works which are to be given as a part of the regular series of programmes, as well as, possibly, to assist in other concerts. This chorus will be drilled by Arthur Foote.

A change contemplated in placing the orchestra will interest those familiar with the arrangement of the various divisions in former years. The men will be seated upon a platform rising in the shape of an amphitheatre from the conductor's desk, with the first and second violins upon the immediate left and right of the conductor, then the violas and 'celli, with the wind and tympani in the centre, the double bases being divided at the back of either of the two wings, and separated by the wind players.

Mr. Nikisch announces numerous attractive novelties for the season's programme. Among the works to be given a first hearing in these concerts are: Liszt, Faust Symphony (with chorus); Eugene D'Albert, Symphony (new); Tschaikowsky Symphony, E minor, No. 5; Saint-Saens, Symphony, A minor, Op. 55; Rudorff, Symphony, G minor, No. 2; Dvorak, Dramatic overture, "Hussitska;" Richard Strauss, Symphonic poem, "Death and Apotheosis;" Tschaikowsky, Symphonic poem, "Tempest;" Wagner, scene 1, from "Das Rheingold;" (Alberch and the Rhine Daughters;) Thierot, Symphonietta, Op. 55; Cesar Cui, petite suite, Op. 43 (in modo populari); Bazzini, overture, "King Lear;" Rimenschneider, symphonic poem, "Todtentanz;" Cherubini, overture, "Ali Baba;" Reinecke, overture, "King Manfred;" Raff, symphonietta for wind instruments; Charpentier, Impressions d'Italie; Philip Scharwenka, symphonic poem, "Fruhlingswagen;" Heuberger, Nachtmusik for string orchestra: Brahms, rhapsodie for alto solo and male chorus; Liszt, vintage chorus from "Prometheus;" Brahms, Schicksalslied for chorus and orchestra.

The season's scheme will also include performances of the following standard compositions: Beethoven, symphonies Nos. 2, 3, 5, 7 and 9; Schumann, symphony No. 2; Brahms, symphonies Nos. 3 and 4; Mendelssohn, "Italian;" Berlioz, "Romeo and Juliette;" Berlioz, overture, "King Lear;" Dvorak, symphony, D major; Dvorak, serenade for strings; Wagner, "Tristan and Isolde," music; Wagner, Kaisermarch; Goldmark, Symphony No. 2; Goldmark, Spring Overture; Macdowell, symphonic poem, "Launcelot and Elaine"; Macdowell, Piano concerto; Mozart, Symphony, D major, Haydn, Symphony, B-flat major; Gade, Symphony, B-flat major; Smetana, Overture, "Verkaufte Braut"; Saint-Saens, symphonic poem, "Phaeton"; Grieg, Suite, from "Holberg's Time."

A brilliant array of soloists is promised, among the vocalists being Miss Emma Juch, her farewell appearance; Mme. Amy Sherwin, who has not sung in America for several years, and, probably, Mme. Emma Eames. The German tenor, Herr Raimond von Zur Muhlen, will also have a hearing. The pianists of the season will include Paderewski, Joseffy, E. A. Macdowell, Carl Stasny and George M. Nowell.

The omitted dates in the Boston season are Nov. 4 and 5, Dec. 9 and 10, Jan 13 and 14, Feb. 10 and 11 and March 17 and 18.

The scale of prices for season tickets will be the same as last year—$12 and $7 50, according to location. The $12 seats for the rehearsals will be sold at auction at Music Hall, Monday, Sept. 19, at 10 A.M. The $7 50 seats for the rehearsals will be sold at auction at Music Hall, Tuesday, Sept. 20, at 10 A.M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 21. The $12 seats for the concerts will be sold at auction at Music Hall on Thursday, Sept. 22, at 10 A.M. The $7 50 seats for the concerts will be sold in like manner at the same place on Friday, Sept. 23, at 10 A.M. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold. All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 24.

Boston Journal.

MONDAY, SEPTEMBER 12, 1892.

THE SYMPHONY SEASON.

The Twelfth Series of Concerts—The Novelties Which Are Promised.

The scheme for the twelfth season of the Boston Symphony Orchestra is by far the most attractive ever put forward by that organization. It includes several new features, the most important being the organization of a chorus of mixed voices to take part with the orchestra in occasional concerts. This gives a wider scope to the enterprise, and adds a welcome variety to the concerts. The orchestra will number 90 performers and the chorus about 200.

Twenty-four concerts will be given at Music Hall on Saturday evenings, and twenty-four public rehearsals on Friday afternoons, as customary. The best available soloists will appear, one notable engagement being with M. Paderewski.

Mr. Nikisch, recognizing the responsibility that rests upon him in the selection of programmes, has been engaged during the entire summer in arranging them. He has read the scores of all new works that gave promise of being worthy a place in these concerts, and from a great number has chosen the following novelties for performance:

Liszt	Faust Symphony (with chorus)
Eugen D'Albert	Symphony (new)
Tschaikowsky	Symphony, E minor, No. 5
Saint-Saens	Symphony, A minor, Op. 55
Rudorff	Symphony, G minor, No. 2
Dvorak	Dramatic Overture, "Hussitska"
Richard Strauss,	Symphonic Poem, "Death and Apotheosis"
Tschaikowsky	Symphonic Poem, "Tempest"
Wagner	Scene I. from "Das Rheingold" (Alberich and the Rhine Daughters.)
Thierot	Symphonietta, Op. 55
Cesar Cui	Petite Suite, Op. 43 (In modo populari)
Bazzini	Overture, "King Lear"
Riemenschneider	Symphonic Poem, "Todtentanz"
Cherubini	Overture, "Ali Baba"
Reinecke	Overture, "King Manfred"
Raff	Symphonietta for wind instruments
Charpentier	Impressions d'Italie
Philip Scharwenka	Symphonic Poem, "Fruhlingswagen"
Heuberger	Nachtmusik for string orchestra
Brahms	Rhapsodie for alto solo and male chorus
Liszt	Vintage Chorus from "Prometheus"
Brahms	Schicksalslied for chorus and orchestra

Among the standard works to be given are:

Beethoven	Symphonies Nos. 2, 3, 5, 7 and 9
Schumann	Symphony No. 2
Brahms	Symphonies Nos. 3 and 4
Mendelssohn	"Italian"
Berlioz	"Romeo and Juliette"
Berlioz	Overture, "King Lear"
Dvorak	Symphony, D major
Dvorak	Serenade for strings
Wagner	"Tristan and Isolde" music
Wagner	Kaisermarch
Goldmark	Symphony No. 2
Goldmark	Spring Overture
Macdowell	Symphonic Poem, "Launcelot and Elaine"
Macdowell	Piano Concerto
Mozart	Symphony, D major
Haydn	Symphony, B-flat major
Gade	Symphony, B-flat major
Smetana	Overture, "Verkaufte Braut"
Saint-Saens	Symphonic Poem, "Phaeton"
Grieg	Suite, from "Holberg's Time"

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MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

(90 PERFORMERS.)

Mr. ARTHUR NIKISCH, Conductor.

Twelfth Season. 1892-93.

TWENTY-FOUR CONCERTS

On consecutive Saturday Evenings, from Oct 15, 1892, to April 29, 1893, omitting Nov. 5, Dec. 10, 1892, Jan. 14, Feb. 11, and March 18, 1893, and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday Afternoons, from Oct. 14, 1892, to April 28, 1893, omitting Nov. 4, Dec. 9, 1892, Jan. 13, Feb. 10 and March 17, 1893.

A Select Chorus will participate occasionally in the Concerts and the best available Soloists will appear.

Tickets for the series of Concerts and for the series of Rehearsals $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction at Music Hall, MONDAY, Sept. 19, at 10 A. M.

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The $12 seats for the concerts will be sold at auction at Music Hall, on THURSDAY, Sept 22, at 10 A. M.

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Boston Courier.

SUNDAY MORNING, SEPTEMBER 11, 1892.

BOSTON SYMPHONY ORCHESTRA.

The announcement for the twelfth season of the Boston Symphony Orchestra is very attractive and it is gratifying to know that there is every indication that the coming year will be the most successful in its history.

The Orchestra will number ninety performers, the membership being practically the same as last year. As usual twenty-four concerts will be given at Music Hall on Saturday evenings and twenty-four public rehearsals on Friday afternoons. A new feature that will add much to the attractiveness of the concerts will be the occasional performance of works for chorus and orchestra. To enable Mr. Nikisch to give such works, a permanent chorus will be organized, which will be under the direction of Mr. Arthur Foote.

An unusual number of interesting novelties have been accepted for performance including the following:

Liszt, Faust symphony (with chorus); Eugene D'Albert, symphony (new); Tschaikowsky, symphony, E minor, No. 5; Saint-Saens, symphony, A minor, op. 55; Rudorff, symphony, G minor, No. 2; Dvorak, dramatic overture, "Hussitska;" Richard Strauss, symphonic poem, "Death and Ppotheosis;" Tschaikowsky, symphonic poem, "Tempest;" Wagner, scene I. from "Das Rheingold;" (Alberich and the Rhine Daughters); Thierot, symphonietta, op. 55; Cesar Cui, petite suite, op. 43 (in modo populari); Bazzini, overture, "King Lear;" Riemenschneider, symphonic poem, "Todtentanz; Cherubini, overture, "Ali Baba;" Reinecke, overture, "King Manfred;" Raff, symphonietta, wind instruments; Charpentier, Impressions d'Italie; Philip Scharwenka, symphonic poem, "Fruhlingswagen; Heuberger, Nachtmusik for string orchestra; Brahms rhapsodie for alto solo and male chorus; Liszt, vintage chorus from "Prometheus;" Brahms, Schicksalslied for chorus and orchestra; also several new compositions by American composers. Among the standard works to be given are: Beethoven, symphonies Nos. 2, 3, 5, 7 and 9; Schumann, symphony No. 2; Brahms, symphonies No. 3 and 4; Mendelssohn, "Italian"; Berlioz, "Romeo and Juliette"; Berlioz, overture, "King Lear"; Davorak, symphony, D major; Davorak, serenade for strings; Wagner, "Tristan and Isolde" music; Wagner, Kaisermarsch; Goldmark, symphony No. 2; Goldmark, spring overture; Macdowell, symphonic poem, "Launcelot and Elaine"; Macdowell, piano concerto; Mozart, symphony, D major; Haydn, B flat major; Gade, symphony, B-flat major; Smetana, overture, "Verkaufte Braut"; Saint-Saens, symphonic poem, "Phaeton"; Grieg, suite, from "Holberg's Time"; M. Paderewski, Miss Emma Juch, Mme. Amy Sherwin and other distinguished soloists have already been engaged.

The scale of prices for season tickets will be the same as last year, $12 and $7.50, according to location. The arrangements for the ticket sales are as follows: The $12 seats for rehearsals will be sold at auction at Music Hall Monday, Sept. 19, at 10 A. M. The $7.50 seats for the rehearsals will be sold at auction at Music Hall, Tuesday, Sept. 20, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 21. The $12 seats for the concerts will be sold at auction at Music Hall on Thursday, Sept. 22, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner at the same place, on Friday, Sept. 23, at 10 A. M. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold. All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 24.

Gazette

BOSTON, SUNDAY MORNING, SEPT. 11.

The Symphony Orchestra.

The plans made for the coming season of the Boston Symphony Orchestra are more comprehensive than ever before, and will be read with interest by the many patrons of this fine organization.

The orchestra, this year, will number ninety performers, and will again be under the direction of Mr. Arthur Nikisch. There will be no changes of importance in the membership. As in former years, twenty-four concerts and twenty-four public rehearsals will be given at Music Hall on Saturday evenings and Friday afternoons. A scheme, long under consideration, will be carried out this fall, that cannot fail to add enormously to the attractiveness and popularity of the concerts. This is the organization of a select chorus to appear occasionally with the Orchestra. The utmost care will be taken in forming this chorus, and it is expected in a short time to reach the high artistic standard of the Orchestra. With the co-operation of this choir Mr. Nikisch will have facilities for the production of works for chorus and orchestra never before enjoyed by a conductor in this city, and subscribers may reasonably look for performances of works seldom or never before heard here. The programmes for the strictly orchestral concerts are already arranged. They contain a fair proportion of standard works of the old masters and of the modern school, as well as a goodly number of interesting novelties, among them the following: Liszt, Faust Symphony (with chorus); Eugen (D'Albert, Symphony (new); Tschaikowski, Symphony, E-minor, No. 5; Saint-Saens, Symphony, A-minor, Op. 55; Rudorff, Symphony, G-minor, No. 2; Dvorak, Dramatic Overture, "Hussitska," Richard Strauss, Symphonic Poem, "Death and Apotheosis;" Tschaikowsky, Symphonic Poem, "Tempest;" Wagner, Scene I. from "Das Rheingold" (Alberich and the Rhine Daughters); Thierot, Symphonietta, Op. 55; Cesar Cui, Petite Suite, Op. 43 (in modo Populari), Bazzini, Overture, "King Lear;" Riemenschneider, Symphonic Poem, "Todtentanz;" Cherubini, Overture, "Ali Baba;" Reineke, Overture, "King Manfred;" Charpentier, "Impressions d'Italie;" Philip Scharwenka, Symphonic Poem, "Frühlingswagen;" Heuberger, Nachtmusik for string orchestra;" Brahms, Rhapsodie for alto solo and male chorus; Liszt, Vintage Chorus from "Prometheus;" Brahms, Schicksalslied for chorus and orchestra; Raff, Symphonietta for wind instruments; also several new compositions by American composers. Some of the standard works to be played are: Beethoven, Symphonies Nos. 2, 3, 5, 7 and 9; Schumann, Symphony No. 2; Brahms, Symphonies 3 and 4; Mendelssohn, "Italian"; Berlioz, "Romeo and Juliette"; Overture, "King Lear"; Dvorak, Symphony, D-major; Serenade for strings; Wagner, "Tristan and Isolde" music, Kaisermarsch; Goldmark, Symphony No. 2; Spring Overture; Macdowell, Symphonic Poem, "Launcelot and Elaine," Piano Concerto; Mozart, Symphony, D major; Haydn, Symphony, B-flat major; Gade, Symphony, B flat major; Smetana, Overture, "Verkaufte Braut"; Saint-Saëns, Symphonic Poem, "Phaëton"; Greig, Suite, from "Holberg's Time."

Of the soloists, an engagement has been closed with Paderewski, and others to be expected are Joseffy, Macdowell, Stasny, Newell, Miss Emma Juch, Mme. Amy Sherwin, and probably Mme. Emma Eames. The great German tenor, Herr Raimond von Zur Mühlen, of Berlin, will make his debut in this city at one of the concerts. The scale of prices for season tickets will be the same as last year, $12 and $7.50, according to location. The arrangements for the ticket sales will remain as heretofore. The seats for the rehearsals will be sold at auction on Monday and Tuesday, Sept. 19 and 20. The seats for the concerts are to be sold on Thursday and Friday, Sept. 22 and 23. Fuller particulars will be found in the advertisements.

Boston Transcript

MONDAY, SEPTEMBER 12, 1892.

The Symphony Orchestra Concerts.

The twelfth season of concerts by the Boston Symphony Orchestra in Music Hall will begin on Saturday night, Oct. 15. There will be twenty-four concerts on consecutive Saturday nights, omitting those of Nov. 5, Dec. 10, Jan. 14, Feb. 11 and March 18, and ending on April 29. The public rehearsals, also twenty-four, will be given on consecutive Friday afternoons, beginning Oct. 14, omitting those of Nov. 4, Dec. 9, Jan. 13, Feb. 10 and March 17, and ending on April 28. Mr. Arthur Nikisch will be the conductor, his fourth season. The following are the arrangements for the sale of season tickets:

Public rehearsals—$12 seats, at auction, Sept. 19; $7,50 seats, at auction, Sept. 20; seats not taken, for sale at the office Sept. 21.

Concerts—$12 seats, at auction, Sept. 22; $7.50 seats, at auction, Sept. 23; seats not taken for sale at the office Sept. 24.

Bids will be accepted for seats in their regular order, not for choice, and no more than four seats will be sold on one bid. The seats will be shown on a diagram, and will be marked off as sold. Tickets will be delivered and must be paid for as soon as bought, or they will be resold. The auctions will be held in the Music Hall, beginning at 10 o'clock A. M.

The scheme for the season so far as made up includes many works that are entirely new to Boston, besides those that have not before been heard in these concerts. Counting as novelties all those that have not been played by the orchestra, the following list shows a remarkable array of new things:

D'Albert, symphony; Tschaikowsky, fifth symphony: Saint-Saens, symphony, op. 55; Rudorff, second symphony; Dvorak, dramatic overture, "Hussitska"; Richard Strauss, symphonic poem, "Death and Apotheosis"; Tschaikowsky, symphonic poem, "The Tempest"; Wagner, scene I. from "Das Rheingold"; Thierot, symphonietta, op. 55; Cui, suite, op 43 (in popular style); Bazzini, overture, "King Lear"; Riemenschneider, symphonic poem, "Dance of Death"; Cherubini, overture, "Ali Baba"; Reinecke, overture, "King Manfred"; Raff, symphonietta, wind instruments; Charpentier, "Impressions of Italy"; Philip Scharwenka, symphonic poem, "Awakening of Spring"; Heuberger, serenade, strings.

Other new things are these in which the chorus to be organized for the season will take part:

Liszt, "Faust" symphony and vintage chorus from "Prometheus;" Brahms, rhapsody for alto solo and male chorus and "Song of Destiny."

The familiar works selected are these:

Beethoven, symphonies, Nos. 2, 3, 5, 7 and 9, the chorus assisting in the last; Schumann, second symphony; Brahms, third and fourth symphonies; Mendelssohn, "Italian" symphony; Berlioz, "Romeo and Juliet" symphony and overture, "King Lear;" Dvorak, symphony, D major, and serenade, strings; Wagner, selections from "Tristan and Isolde" and Kaisermarsch; Goldmark, second symphony and "Spring" overture; Macdowell, symphonic poem, "Launcelot and Elaine," and pianoforte concerto; Mozart, symphony, D major; Haydn, symphony, B-flat major; Gade, symphony, B-flat major; Smetana, overture, "Married for Money;" Saint-Saëns, symphonic poem, "Phaëton;" Grieg, suite, from "Holberg's Time."

Der Boston Telegraph

Mittwoch den, 14. September. 1892

— Symphonie-Konzerte. Das Interesse an den Symphonie-Konzerten ist für die bevorstehende Saison noch reger als je zuvor. Die 12. Saison dieser berühmten Konzerte wird mit der öffentlichen Probe am Freitag, den 14. Oktober, und mit dem ersten großen Konzert am Sonnabend Abend, den 15. Oktober, ihren Anfang nehmen. Allem Anscheine nach verspricht die kommende Saison die wichtigste in der Geschichte der Symphonie-Konzerte zu werden. Die Zusammensetzung der Organisation wird im Wesentlichen so sein wie im Vorjahre. Der Dirigent, Herr Arthur Nikisch, hat fast alle seine 100 Musiker wieder engagirt. Eine wichtige Neuerung wird die Einführung eines großen gemischten Chors, bestehend aus 100 Stimmen, sein. Dieser Chor wird bei der Aufführung großer Werke mitwirken. Herr Arthur Foote, der bekannte Pianist, wird den Chor einüben. Herr Foote wird eine gute Stütze für den Direktor Nikisch sein. Das Orchester wird nach dem gegenwärtigen Plane eine Serie von 100 öffentlichen Konzerten geben, wobei die westliche Tour nicht mit eingerechnet ist. Die Hälfte hiervon wird in dieser Stadt stattfinden, die anderen finden wie folgt statt: 6 in Providence, 4 in Worcester, 10 in Cambridge, 5 je in New-York, Philadelphia und Baltimore, und 10 öffentliche Proben und Konzerte in Brooklyn. Die Bostoner Serie beginnt in Music-Hall am Freitag Nachmittag, den 14. Oktober und Sonnabend Abend, den 15. Oktober. Die Billets werden genau so wie in früheren Jahren verabfolgt. Die $12-Sitze für die Proben werden am Montag, den 19. September, um 10 Uhr Vormittags in Music-Hall versteigert. Die $7.50-Sitze werden am folgenden Tage zur selben Stunde versteigert. Die von der Versteigerung übrig gebliebenen Billets werden am Mittwoch, den 21. September, am Billet-Schalter verkauft. Die $12-Sitze für die Konzerte werden am Donnerstag, den 22. September, um 10 Uhr Vormittags in Music-Hall versteigert. Die $7.50-Sitze für die Konzerte werden am darauffolgenden Freitag in gleicher Weise verkauft. Die Nachfrage nach Billets scheint reger als je zuvor zu sein, und eine erfolgreiche Saison ist gesichert, eine Thatsache, welche für den Gründer der Konzerte, Herrn Henry L. Higginson, eine große Genugthuung ist. Herr Charles Ellis ist auch in diesem Jahre der Geschäftsführer der Konzerte.

[5]

UNITED STATES POSTAL CARD. ONE CENT

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Boston Symphony Orchestra.

BOSTON, September 19th, 1892.

AUCTION SALE of $12 Season Tickets for the Friday Afternoon PUBLIC REHEARSALS at Music Hall this (Monday) morning, beginning at ten o'clock.

The Musical Courier.

NEW YORK, WEDNESDAY, SEPTEMBER 14, 1892.

The Boston Symphony Orchestra.

THE plans made for the coming season of the Boston Symphony Orchestra are more comprehensive than ever before and will be read with interest by the many patrons of this fine organization.

The orchestra this year will number ninety performers, and will again be under the direction of Mr. Arthur Nikisch. There will be no changes of importance in the membership. As in former years, twenty four concerts and twenty-four public rehearsals will be given at Music Hall on Saturday evenings and Friday afternoons. A scheme, long under consideration, will be carried out this fall that cannot fail to add enormously to the attractiveness and popularity of the concerts. This is the organization of a select chorus to appear occasionally with the orchestra. The utmost care will be taken in forming this chorus and it is expected in a short time to reach the high artistic standard of the orchestra.

With the co-operation of this choir Mr. Nikisch will have facilities for the production of works for chorus and orchestra never before enjoyed by a conductor in this city, and subscribers may reasonably look for performances of works seldom or never before heard here. The programs for the strictly orchestral concerts are already arranged. They contain a fair proportion of standard works of the old masters and of the modern school, as well as a goodly number of interesting novelties, among them the following: Liszt, "Faust" symphony (with chorus); Eugen d'Albert, symphony (new); Tschaikowsky, symphony, E minor, No. 5; Saint Saëns, symphony, A minor, op. 55; Rudorff, symphony, G minor, No. 2; Dvorak, dramatic overture, "Hussitska," Richard Strauss, symphonic poem, "Death and Apotheosis;" Tschaikowsky, symphonic poem, "Tempest;" Wagner, scene I. from "Das Rheingold" (Alberich and the Rhine Daughters); Thierot, symphonietta, op. 55; Cesar Cui, Petite Suite, op. 43 (in modo populari); Bazzini, overture, "King Lear;" Riemenschneider, symphonic poem, "Todtentanz;" Cherubini, overture, "Ali Baba;" Reineke, overture, "King Manfred;" Charpentier, "Impressions d'Italie;" Philip Scharwenka, symphonic poem, "Frühlingswagen;" Heuberger, "Nachtmusik" for string orchestra; Brahms, rhapsodie for alto solo and male chorus; Liszt, Vintage Chorus from "Prometheus;" Brahms, "Schickalslied" for chorus and orchestra; Raff, symphonietta for wind instruments; also several new compositions by American composers. Some of the standard works to be played are Beethoven, symphonies Nos. 2, 3, 5, 7 and 9; Schumann, symphony No. 2; Brahms, symphonies 3 and 4; Mendelssohn, "Italian;" Berlioz, "Romeo and Juliette;" overture, "King Lear;" Dvorak, symphony, D major; serenade for strings; Wagner, "Tristan and Isolde" music, Kaisermarch; Goldmark, symphony No. 2; Spring Overture; Macdowell, symphonic poem, "Launcelot and Elaine," piano concerto; Mozart, symphony, D major; Haydn, symphony, B flat major; Gade, symphony, B flat major; Smetana, overture, "Verkaufte Braut;" Saint-Saëns, symphonic poem, "Phaëton;" Grieg, suite, from "Holberg's Time."

Of the soloists, an engagement has been closed with Paderewski, and others to be expected are Joseffy, MacDowell, Stasny, Newell, Miss Emma Juch, Mrs. Amy Sherwin and probably Mrs. Emma Eames. The great German tenor Raimond von Zur Mühlen, of Berlin, will make his début in this city at one of the concerts. The scale of prices for season tickets will be the same as last year, $12 and $7.50, according to location. The arrangements for the ticket sales will remain as heretofore. The seats for the rehearsals will be sold at auction on Monday and Tuesday, September 19 and 20. The seats for the concerts are to be sold on Thursday and Friday, September 22 and 23.

BOSTON SYMPHONY ORCHESTRA

TWELFTH SEASON, 1892-93.

(90 PERFORMERS.)

MR. ARTHUR NIKISCH, Conductor.

Five Concerts

. . IN . .

CHICKERING HALL, NEW YORK.

Special Notice to Subscribers.

Subscribers for the series of concerts to be given by the Boston Symphony Orchestra in Chickering Hall can secure the seats reserved for them at Schuberth's, 23 Union Square, on and after Monday, September 19. Subscribers are requested to call for their tickets **before** Monday, September 26, when the public sale will open.

C. A. ELLIS,
Manager.

THURSDAY EVENING, November 3.
THURSDAY EVENING, December 8.
THURSDAY EVENING, January 12.
THURSDAY EVENING, February 9.
THURSDAY EVENING, March 16.

Subscription Tickets for the Series of Five Concerts, . . . $6.50.

Entire Ocean Chicago 9/11.

The Boston Symphony Orchestra will open its twelfth annual season Oct. 14. The most notable change in the organization will be in the addition of a permanent chorus of good proportions, made up of picked voices, which will be heard during this season in a number of unfamiliar compositions for chorus and orchestra, as well as, possibly, in some large works in which the orchestra takes a subordinate part. Director Nikisch has given much of his summer vacation time to the preparatory work of the coming season, and, from the mass of composition of all classes forwarded from Europe and submitted by American composers has chosen a large amount of new music, a performance of which has been duly arranged for in the season's programmes. Among these novelties will be found many works which will have a first hearing both sides of the Atlantic during the coming season, and many which the Boston orchestra will give a first performance.

BOSTON DAILY ADVERTISER.

Established 1813.

SATURDAY MORNING, SEPT. 17, 1892.

BOSTON SYMPHONY ORCHESTRA.

The auction sales of season tickets for the public rehearsals and concerts of the Boston Symphony Orchestra will be held at Music Hall next week, beginning on Monday. The announcements already made have created a great interest in the coming season, which promises to be the most successful in the career of the organization.

BOSTON HOME JOURNAL.

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[6]

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Eng. Corn. Chicago 9th

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JOURNAL, Lewiston, Me.
9-13

MUSICAL WORLD.

The Boston Symphony season includes about 100 appearances, aside from those accidental to its annual Western tour, half of these being given o the concerts and public rehearsals in Boston, six in Providence, four in Worcester, ten in Cambridge, five each in New York, Philadelphia and Baltimore, and ten public rehearsals and concerts in Brooklyn. Ninety musicians will take part. One important addition has been arranged for the home concerts of the orchestra at Music Hall, this consisting of the organization of a chorus of mixed voices, numbering about 200, to take part in certain works which are to be given as a part of the regular series of programs, as well as, possibly, to assist in other concerts. The chorus will be drilled by Arthur Foote.

As already stated in the *Journal* the Boston Symphony concerts will open in Boston, Oct. 14th. The following details are of interest:

Mr. Nikisch announces numerous attractive novelties for the season's program. Among the works to be given a first hearing in these concerts are: Liszt, Faust Symphony (with chorus); Eugene D'Albert, Symphony (new); Tschaikowsky Symphony, E minor, No. 5; Saint-Saens, Symphony, A minor, Op. 55; Rudorff, Symphony, C minor, No. 2; Dvorak, Dramatic overture, "Hussitska;" Richard Strauss, Symphonic poem, "Death and Apotheosis;" Tschaikowsky, Symphonic poem, "Tempest;" Wagner, scene 1, from "Das Rheingold;" (Alberch and the Rhine Daughters;) Thierot, Symphonietta, Op. 55; Cesar Cui, *petits suite*, Op. 43 *(in modo popular)*; Bazzini overture, "King Lear;" Rimenschneider, Symphonic poem, "Todtentauz;" Cherubini, overture, "Ali Baba;" Reinecke, overture, "King Manfred;" Raff, symphonietta for wind instruments; Charpentier, Impressions d'Italie; Philip Scharwenka, symphonic poem, "Fruhlingswagen;" Heuberger, Nachtmusik for string orchestra; Brahms, Rhapsodie for alto solo and male chorus; Liszt, Vintage chorus from "Prometheus;" Brahms, Schickalslied for chorus and orchestra.

The season's scheme will also include performances of the following standard compositions: Beethoven, symphonies Nos. [illegible] D; Schumann, symphony No. 2; Brahms, symphonies Nos. 3 and 4; Mendelssohn, "Italian;" Berlioz, "Romeo and Juliette"; Berlioz, overture, "King Lear"; Dvorak, symphony, D major; Dvorak, serenade for strings; Wagner, "Tristan and Isolde," music; Wagner, Kaisermarsch; Goldmark, Symphony No. 2; Goldmark, Spring Overture; Macdowell, symphonic poem, "Launcelot and Elaine"; Macdowell, piano concerto; Mozart, Symphony, D major; Haydn, Symphony, B-flat major; Gade, Symphony, B-flat major; Smetana, Overture, "Verkaufte, Braut"; Saint-Saens, symphonic poem, "Phaeton"; Grieg, Suite, from "Holberg's Time."

A brilliant array of soloists is promised among the vocalists being Miss Emma Juch, her farewell appearance; Mme. Amy Sherwin, who has not sung in America for several years, and probably, Mme. Emma Eames. The German tenor, Herr Raimond von Zur Muhlen, will also have a hearing. The pianists of the season will include Paderewski, Joseffy, E. A. Macdowell, Carl Stasny and George M. Nowell. The omitted dates in the Boston season are Nov. 4 and 5, Dec. 9 and 10, Jan. 13 and 14, Feb. 10 and 11 and March 17 and 18.

The scale of prices for season tickets will be the same as last year—$12 and $7.50, according to location. The $12 seats for the rehearsals will be sold at auction at Music Hall, Monday, Sept. 19, at 10 A. M. All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 24.

The Beacon.

BOSTON, SATURDAY, SEPT. 17, 1892.

THE SYMPHONY SEASON.

The sales of tickets for the twelfth Symphony season—which are to take place in Music Hall next week according to the plan advertised elsewhere—will very probably attract greater attention than those of any previous year. If they do, it will be because a better prospect of the winter's plans has been vouchsafed, and definite promises made as to what the principal works for the orchestra will be. Mr. Nikisch has showed in his second and third season a disposition to introduce a good number of novelties, and these were as fresh to Boston as if some of them had not been previously heard in New York. His list for 1892-3 contains symphonies by Liszt, Saint-Saëns, Tschaikowsky, Rudorf, and D'Albert; symphonic poems by Richard Strauss, Tschaikowsky, Riemenschneider and Scharwenka; overtures, *suites*, etc., by Dvorák, Thiérot, Cesare Cui, Bazzini, Cherubini, Reinecke, Raff, Charpentier and Henberger, besides choral music by Brahms and Liszt. The selections thus far made from standard music and known compositions are:

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Boston Transcript

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The Boston Symphony Orchestra.

The announcements made last week have awakened a widespread interest in the coming season of the Boston Symphony Orchestra, and the opinion is freely expressed that it will be the most brilliant in the career of the organization. The chorus that is being organized by Arthur Foote will add a potent attraction to the scheme and make possible the performance of a class of music that it has long been the desire of the management to include in the programmes. The partial list of music to be played already published, indicates that Mr. Nikisch is fully alive to his opportunities, and that worthy compositions of all schools will find places on his programmes. It is impossible to present a complete list of the solo artists engaged, but the names of Paderewski, Joseffy, Miss Juch and Miss Sherwin show that a liberal policy will be pursued in this respect.

Though it can be no longer necessary to speak of the quality of the orchestra and of the carefulness in every detail which characterizes all the work of preparation, it is well again to remind the town that the band stands on a plane where but few other orchestral bodies can be compared with it. In the individual excellence of the players and in the completeness of its equipment, the Boston Symphony Orchestra is superlatively fine. It is in one sense a compliment to its chief when the interpretation of a piece is criticised and the conductor alone is held responsible, since it is in effect an admission that he has impressed his individuality on the entire host under him; that he has made, as Berlioz says, the orchestra into one instrument upon which he plays at will. Nor need the members of the band feel that this result is an indication of a surrender of their personal importance; rather is it a proof of the development among them of artist natures, which thus consent to be moulded into an artistic whole.

The arrangements for the sale of season tickets for the season in the Music Hall, the twelfth, are again repeated below. Public opinion has long ago accepted the auction as the fairest method of disposing of these tickets. Even with the premiums—excepting, of course, the enormous ones which are paid for a very few tickets only—the prices are very much lower than will buy the opportunities to hear concerts of equal merit in any city of the United States or Europe. They who purpose to buy are advised to attend the sales in person. Ladies will have no difficulty in making bids. These are the established terms and conditions:

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Concerts—$12 seats at auction, Thursday; $7.50 seats at auction Friday; seats not taken for sale at the office Saturday.

Bids will be accepted for seats in their regular order, not for choice, and for premiums in addition to the price of the ticket; not more than four seats will be sold on one bid. The seats will be shown on a diagram and will be marked off as sold. Tickets will be delivered and must be paid for as soon as bought, or they will be resold. The auction will be held in the Music Hall, beginning at 10 o'clock, A. M.

The season will begin on Oct. 15 and will include twenty-four concerts on consecutive Saturday nights, omitting Nov. 5, Dec. 10, Jan. 14, Feb. 11 and March 18, and ending on April 29. The public rehearsals, also twenty-four, will be given on consecutive Friday afternoons, beginning Oct. 14, omitting Nov. 4, Dec. 9, Jan. 13, Feb. 10 and March 17, and ending on April 28.

Boston Sunday Globe.

SUNDAY, SEPT. 18, 1892.

BOSTON SYMPHONY ORCHESTRA

(80 PERFORMERS.)

Mr. ARTHUR NIKISCH, Conductor.

TWELFTH SEASON, 1892-93.

Auction Sale of $12 Seats for the Friday Afternoon Public Rehearsals at Music Hall Tomorrow (Monday), Beginning at 10 O'Clock.

Auction Sale of $7.50 Seats for Rehearsals, Tuesday, Sept. 20, at 10 A. M.
Auction Sale of 12.00 Seats for Concerts, Thursday, Sept. 22, at 10 A. M.
Auction Sale of 7.50 Seats for Concerts, Friday, Sept. 23, at 10 A. M.

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The chorus now being organized by Mr. Arthur Foote will enable Mr. Nikisch to introduce in some of the concerts works for chorus and orchestra, adding a feature that cannot fail to be of great interest.

The partial list of works selected for performance, which has already appeared in this column, indicates that Mr. Nikisch has given much attention to the preparation of his programme, and that he is disposed to find a place in them for worthy compositions of all schools.

It is impossible to give a complete list of soloists, but many notable engagements have already been named, the most important, perhaps, being that of M. Paderewski, the celebrated pianist.

Other eminent artists to be expected are Messrs. Joseffy, Macdowell, Nowell, Stasny, Herr von der Muhlen, the great German tenor; Miss Emma Juch and Mme. Amy Sherwin.

The rules governing the auction sales are the same as last year.

The cheaper seats for the rehearsals will be sold on Tuesday and the tickets for the Saturday evening concerts will be sold on Thursday and Friday.

A new arrangement of the players of the Boston Symphony orchestra has been made as follows: A series of platforms radiating from the conductor's stand and rising as they retreat will form an amphitheatre. The first and second violins will be placed at the conductor's right and left respectively, the violas, violoncellos, wind and percussion in the centre and the basses at the back on each wing, divided by the wind chairs.

Boston Transcript

MONDAY, SEPTEMBER 19, 1892.

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Extraordinary Premium Paid for a Season Ticket to the Rehearsals.

It was an exciting scene that took place in Music Hall this morning in the course of the auction sale of season tickets for the rehearsals of the Symphony Orchestra. The sale had been of only ordinary interest up to the point when the seats in Row 1 were being disposed of. The bidding had ranged about a third higher than that of last year, but the highest premium that had been paid was $69, while the average price had been a trifle less than $40. When the first of the seats ordinarily occupied by Mrs. John L. Gardner was offered for sale, every one began to look around. The first bid was $20, and as fast as the auctioneer could speak the price was raised by steps of $1 each to $60. From that point the jumps were of $5 each, until at last the seat was obtained for $150. Stewart, the ticket agent, was the successful bidder, and after a moment's hesitation he took three seats, leaving one on the aisle untaken.

"How much am I offered for the next seat?" asked the auctioneer.

"Seventy dollars," was the reply.

This was a most unusual starting bid, and there was a chorus of whispers of "Oh!" and "Ah!" By quick jumps the price went up, up, until it seemed as if the bids would never stop. At length $380 was offered, and at this the bidding stopped. Mr. Stewart was the successful purchaser, and he took the single seat that was left.

All the other sales made at the auction seemed tame when compared with this one transaction, but otherwise they would have been considered unusually good. There was a large attendance at the sale, but, as is usual, the ticket agents had most of the bidding to do. Each of them had a long list of patrons to secure places for and they did it, but at higher prices than have been known before.

The comparatively undesirable seats on the short front rows found ready purchasers at premiums ranging from $8 to $10, and the seats in the rows back brought much higher prices, those on the centre aisles commanding premiums of $58, $52, $61, $69 and $75 in the fifth, sixth, eighth and tenth rows respectively.

Only the $12 seats for the rehearsals were sold this morning. At 10 A. M. tomorrow the $7.50 seats for the rehearsals will be sold at auction, and any rehearsal seats not taken at the auction will be placed on sale at the Music Hall box office on Wednesday. The $12 seats for the concerts will be sold by auction in Music Hall on Thursday, beginning at 10 A. M., and the $7.50 seats Friday. All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 24.

BOSTON SYMPHONY ORCHESTRA.

SEASON 1892-93.

REHEARSALS. 297

No. .....

Premium, ...

Name, ...

BOSTON SYMPHONY ORCHESTRA.

SEASON 1892-93.

REHEARSALS. 513

No. .....

Premium, ...

Name, ...

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

TUESDAY MORNING, SEPT. 20, 1892.

BOSTON

Symphony Orchestra

TWELFTH SEASON.

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Auction sale of $12 seats for concerts, THURSDAY, Sept. 22. Auction sale of $7.50 seats for concerts, FRIDAY, Sept. 23.

[7]

JOURNAL, Lewiston, Me.

Date 9-13

MUSICAL WORLD.

The Boston Symphony season includes about 100 appearances, aside from those incidental to its annual Western tour, half of these being give- o the concerts and public rehearsals in Boston, six in Providence, four in Worcester, ten in Cambridge, five each in New York, Philadelphia and Baltimore, and ten public rehearsals and concerts in Brooklyn. Ninety musicians will take part. One important addition has been arranged for the home concerts of the orchestra at Music Hall, this consisting of the organization of a chorus of mixed voices, numbering about 200, to take part in certain works which are to be given as a part of the regular series of programs, as well as, possibly, to assist in other concerts. The chorus will be drilled by Arthur Foote.

As already stated in the *Journal* the Boston Symphony concerts will open in Boston, Oct. 14th. The following details are of interest:

Mr. Nikisch announces numerous attractive novelties for the season's program. Among the works to be given a first hearing in these concerts are: Liszt, Faust Symphony (with chorus); Eugene D'Albert, Symphony (new); Tschaikowsky Symphony, E minor, No. 5; Saint-Saens, Symphony, A minor, Op. 55; Rudorff, Symphony, C minor, No. 2; Dvorak, Dramatic overture, "Hussitska; "Richard Strauss, Symphonic poem, "Death and Apotheosis;" Tschaikowsky, Symphonic peem, "Tempest;" Wagner, scene 1, from "Das Rheingold;" (Alberch and the Rhine Daughters;) Thierot, Symphonietta, Op. 55; Cesar Cui, *petite suite*, Op. 43 *(in modo popolari)*; Bazzini overture, "King Lear;" Rimenschneider, Symphonic poem, "Todtentauz;" Cherubini, overture, "Ali Baba;" Reinecke, overture, "King Manfred;" Raff, symphonietta for wind instruments; Charpentier, Impressions d'Italie; Philip Scharwenka, symphonic poem, "Fruhlingswagen;" Heuberger, Nachtmusik for string orchestra; Brahms, rhapsodie for alto solo and male chorus; Liszt, vintage chorus from "Prometheus;" Brahms, Schicksalslied for chorus and orchestra.

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The Beacon.

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BOSTON SYMPHONY ORCHESTRA.

SEASON 1892-93.

REHEARSALS.

No. .....

Premium, ...

Name, ...

BOSTON SYMPHONY ORCHESTRA.

SEASON 1892-93.

REHEARSALS.

No. .....

Premium, ...

Name, ...

[7]

Boston Sunday Globe.

SUNDAY, SEPT. 18, 1892.

BOSTON SYMPHONY ORCHESTRA

(90 PERFORMERS.)

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BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

TUESDAY MORNING, SEPT. 20, 1892.

BOSTON

Symphony Orchestra

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VOL. XCII., NO. 80.

SUNDAY, SEPTEMBER 18, 1892.

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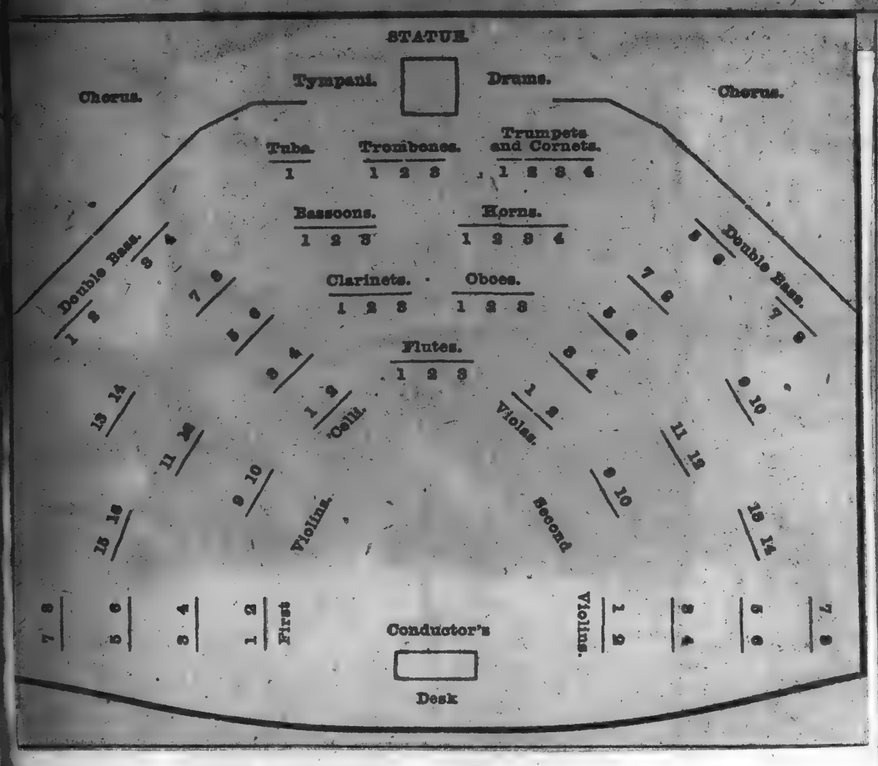

Remarkable Interest in the Symphony Concerts.

The Coming Ticket Sales — That "Music Hall" Scheme—The Henry Mapleson Opera Company — Marie Tempest's New Opera, "The Fencing Master"—Faces and Rumors.

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The average American wants to know what he or she is paying for in his or her purchases, and the ready way in which Conductor Nikisch has adapted his plans to this national characteristic "is greatly to his credit." Few of the earlier seasons of the Boston orchestra have been more fruitful in novelties than that shortly to be begun gives promise of being and the public has ample reason to anticipate a full realization of all the promises made.

As it has become a custom to announce the sale of every seat in the hall for the entire season of both rehearsals and concerts at the close of the week, an increase in the public patronage cannot be had, but there is every reason to anticipate a repetition of the results of recent years in the sales of the coming week.

The rearrangement of the orchestra is a matter of such general interest that a plan of the new seating of the men is presented herewith.

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Boston Symphony Orchestra.

BOSTON, September 22d, 1892.

AUCTION SALE of $12 Season Tickets for the SATURDAY EVENING CONCERTS at Music Hall, this (Thursday) morning, beginning at ten o'clock.

[8]

BOSTON, SUNDAY, SEPT. 18, 1892.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA.

(90 PERFORMERS.)

Mr. ARTHUR NIKISCH, Conductor,

TWELFTH SEASON. 1892 93.

TWENTY-FOUR CONCERTS

On consecutive Saturday Evenings, from Oct. 15, 1892, to April 29, 1893, omitting Nov. 5, Dec. 10, 1892, Jan. 14, Feb 11, and March 18, 1893, and

TWENTY-FOUR PUBLIC REHEARSALS

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A select Chorus will participate occasionally in the Concerts, and the best available soloists will appear.

Tickets for the series of Concerts and for the series of Rehearsals $12 and $7.50, according to location.

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The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, TUESDAY, Sept. 20, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 21.

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The fact that the auction sales of the seats for the Symphony concerts and rehearsals will take place this week is evidence that summer frivolities are over and that the winter campaign in social, musical and other circles is near at hand. The twelfth Symphony concert season in Music hall will begin on Saturday evening, Oct. 15, with the usual rehearsal Friday afternoon preceding, Mr. Arthur Nikisch, conductor, his fourth season. There will be twenty-four concerts on consecutive Saturday nights, omitting those of Nov. 5, Dec. 10, Jan. 14, Feb. 11 and March 18, and ending on April 29. The public rehearsals, also twenty-four, will be given on consecutive Friday afternoons beginning Oct. 14, omitting those of Nov. 4, Dec. 9, Jan. 13, Feb. 10 and March 17, and ending on April 28.

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From a musical standpoint, the coming season will be very interesting. It goes without saying that from the social standpoint it will be the usual dress parade. Many works entirely new to Boston will be given. Counting as novelties all those that have not been played by the orchestra, the following list shows a remarkable array of new things:

D'Albert, symphony; Tschaikowsky, fifth symphony; Saint-Saëns, symphony, op. 55; Rudorff, second symphony; Dvorak, dramatic overture, "Hussitska"; Richard Strauss, symphonic poem, "Death and Apotheosis"; Tschaikowsky, symphonic poem, "The Tempest"; Wagner, scene I, from "Das Rheingold"; Thierot, symphonietta, op. 55; Cui, suite, op. 43 (In popular style); Bazzini, overture, "King Lear"; Riemenschneider, symphonic poem, "Dance of Death"; Cherubini, overture, "Ah Baba"; Reinecke, overture, "King Manfred"; Raff, symphonietta, wind instruments; Charpentier, "Impressions of Italy"; Philip Scharwenka, symphonic poem, "Awakening of Spring"; Heuberger, serenade, strings.

Other new things are these in which the chorus to be organized for the season will take part: Liszt, "Faust" symphony and vintage chorus from "Prometheus"; Brahms, rhapsody for alto solo and male chorus and "Song of Destiny."

Mendelssohn, "Italian" symphony; Berlioz, "Romeo and Juliet" symphony and overture, "King Lear;" Dvorak, symphony, D major, and serenade, strings; Wagner, selections from Tristan and Isolde" and Kaisermarsch; Goldmark, second symphony and "Spring" overture; Macdowell, symphonic poem, "Launcelot and Elaine," and pianoforte concerto; Mozart, symphony, D major; Haydn, symphony, B-flat major; Smetana, overture, "Married for Money;" Saint Saëns, symphonic poem, "Phaëton;" Grieg, suite, from "Holberg's Time."

It is interesting to note that a new arrangement of the players of the orchestra will be made by means of a series of platforms radiating from the conductor's stand and rising as they retreat, in the form of an amphitheatre. The first and second violins will be placed at the conductor's right and left, respectively, the violas, violoncellos, wind and percussion in the centre, and the bases at the back on each wing, divided by the wind chairs.

The season of the orchestra will include about one hundred entertainments aside from those of the western tour, half being the concerts and public rehearsals in this city, six in Providence, four in Worcester, ten in Cambridge, five each in New York, Philadelphia and Baltimore, and ten public rehearsals and concerts in Brooklyn.

Boston Courier.

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SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCII., NO. 80.
SUNDAY, SEPTEMBER 18, 1892.

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(90 PERFORMERS).

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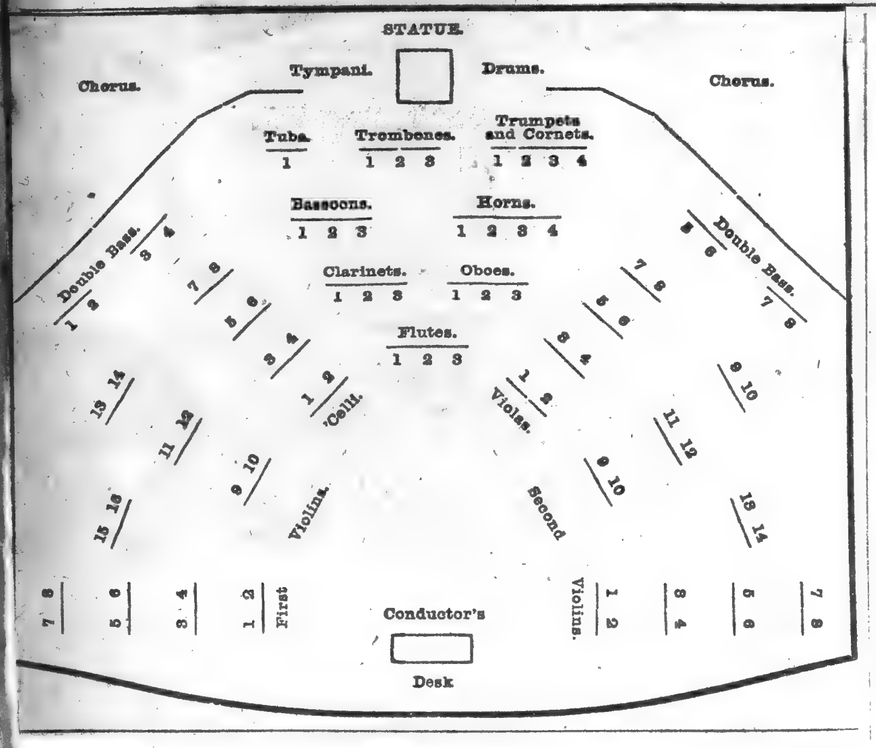

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[8]

THE BOSTON TIMES
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...on Daily Globe.
TUESDAY, SEPT. 20.

PAID $392 FOR A SEAT.

Mrs. Jack Gardner's Agent a High Bidder.

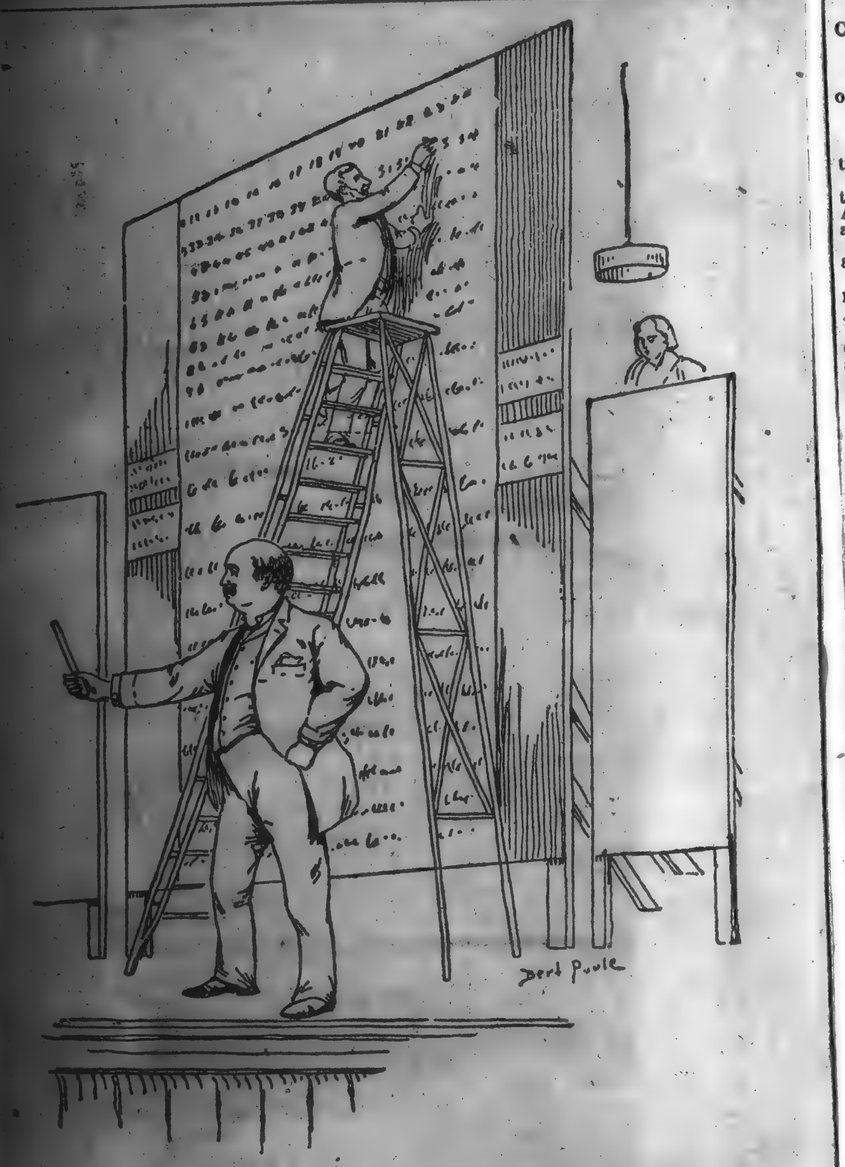
Four Premiums on Four Seats Will Pay the Symphony Fiddler.

Bought Three at $162 Each and Fourth One Was Raised.

OST people would not pay $392 for a single seat to the Friday afternoon rehearsals of the BostonSymphony orchestra. Yet that is what a man did yesterday. A true Bostonian, however, will pay more money for the pleasure of indulging in the symphony fad than for any other thing under the sun, unless it is a glass of ice cream soda.

Yesterday morning the sale of $12 seats for the Friday afternoon rehearsals began in Music Hall at 10 o'clock.

G. W. STEWART BIDS $380 FOR A SEAT FOR MRS. JACK GARDNER.



THE BIDDING IN PROGRESS.

The hall was comfortably filled with people.

Most of them were buying for themselves.

Many of them were speculators.

Some of them were buying for friends.

Not a few came in just out of curiosity.

Mr. Fred Jackson was again on hand to use out his voice in the endeavor to make people bid, but they did not need any urging.

The seats went like hot cakes.

The $12 seats include all of the floor, with the exception of the last six rows and part of the first balcony.

This is the way you do if you want a seat. You enter from Hamilton pl., and if you have never been there before while the sale of seats is in progress, 10 to 1 you attempt to walk into the office where the assistants are counting out great wads of bills and piles of silver. Another man is giving out the precious pasteboards.

borrow or steal with you, and shout till you are hoarse and black in the face; or, if you prefer, shake your hand at the auctioneer. Keep it up till he says "Going for the third time." Then gracefully walk down to the office, give your name, pay your money, turn and give the people a chance to see what you look like, for they will want to know, and then leave the hall.

Nothing simpler, unless you don't happen to have quite money enough.

And as one of the fat, jolly policemen said yesterday morning, "God help the man without money in that crowd."

As a rule the prices paid were much higher than last year.

There was one rather peculiar incident during the morning, which served to help along the monotony of the buying.

Row "I" had been reached, and in this are some of the best seats in the house.

The bidding began and was run steadily up by jumps of five till the hundred mark was passed. The biggest thing paid before had been $69. People began to get up in their seats to see who was so flush as to pay that amount for a seat. It was Mr. George W. Stewart, the manager of the Germania band, who was buying for a friend.

Finally the price reached $150, and when the auctioneer asked the bidder how many he wanted he said, after some hesitation, that he wanted three. They were for Mrs. Jack Gardner.

Then the very next seat was put up, and here is the funny thing about the whole matter. The same man bid the next seat in for $380, when he might have had the whole four, which is the limit of one bid, for the $150 premium each that he paid for three. But he probably reasoned that few people would want but one seat, and he could get it cheap.

It was the highest price ever paid for a seat in Music Hall.

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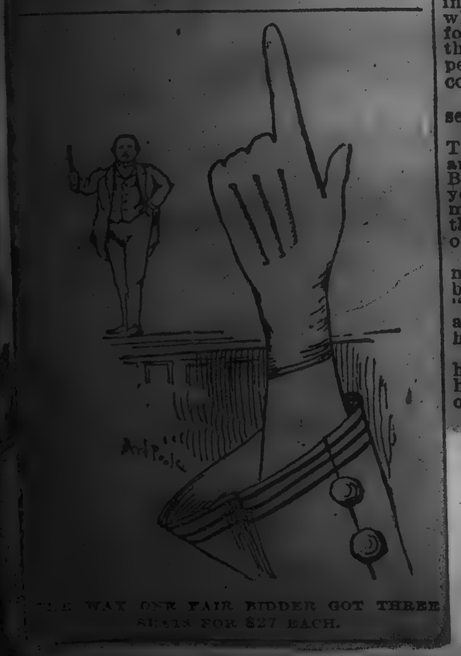

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Gazette
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The demand continued steady to the end of the floor seats front of the balcony, and even the second and third rows under the balcony sold well up to $20 and $25.

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Before noon the auctioneer had only got to row G in his progress from A to Z. At that stage another bid of nearly as high as the first was made, this time $61 being the premium—$73 for the choice.

The sale yesterday was mostly by single seats. When a bidder took more than one seat it elicited some remarks of surprise. There was, though, quite the customary number of speculators on hand, many of them buying on order.

The opinion was expressed that the sale was a very fair one, and from the attendance it was also probable that there would be plenty of takers until the last seat was disposed of.

The sale continued with an increased attendance in the afternoon, and at 3 o'clock the $12 floor seats had all been sold with the exception of the two last rows, in the rear.

J. M. Stewart of the Germania Orchestra paid $392 for one seat in row J shortly after noon, and this was the highest price received, but the general average must have been between $30 and $40 premium, the last seats bringing a premium of about $20.

The sales of balcony choices will no doubt be very satisfactory, especially if the individual buyers continue in force and defeat the plans of the speculators. Thus far this has been the case, but although selections have been made by individuals largely who only took one or two seats at a time, even at the close of the floor sale it had not seemed to so very materially delay the progress of the auction.

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On the other side of a low door are the faces of some of the prettiest girls in Boston—and that means the world—who are getting their tickets. All this you see through the glass of the door, and then the policeman tells you that you must walk along further and go in at another door.

Ah! Here you are!

See the man on the step ladder. No, he is not trying to make his mark, except on the charts of the seats which are pasted on to the board.

He has flowing side whiskers, and all the concert world know him as the head usher of the hall.

BOTH BID AT ONCE.

But observe the actions of the man in front of the upright board flourishing a short, fat baton, and pacing the platform like an actor doing heavy tragedy.

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And so he goes up the scale until he cannot seem to vamp up the price any higher.

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This little ceremony he repeats three times, and at the third time the seat is declared sold.

Your part in the transaction?

Why, the simplest thing in the world.

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[9]

Boston Daily Globe.
TUESDAY, SEPT. 20.

PAID $392 FOR A SEAT.

Mrs. Jack Gardner's Agent a High Bidder.

Her Premiums on Four Seats Will Pay the Symphony Fiddler.

Bought Three at $162 Each and Fourth One Was Raised.

MOST people would not pay $392 for a single seat to the Friday afternoon rehearsals of the BostonSymphony orchestra. Yet that is what a man did yesterday. A true Bostonian, however, will pay more money for the pleasure of indulging in the symphony fad than for any other thing under the sun, unless it is a glass of ice cream soda.

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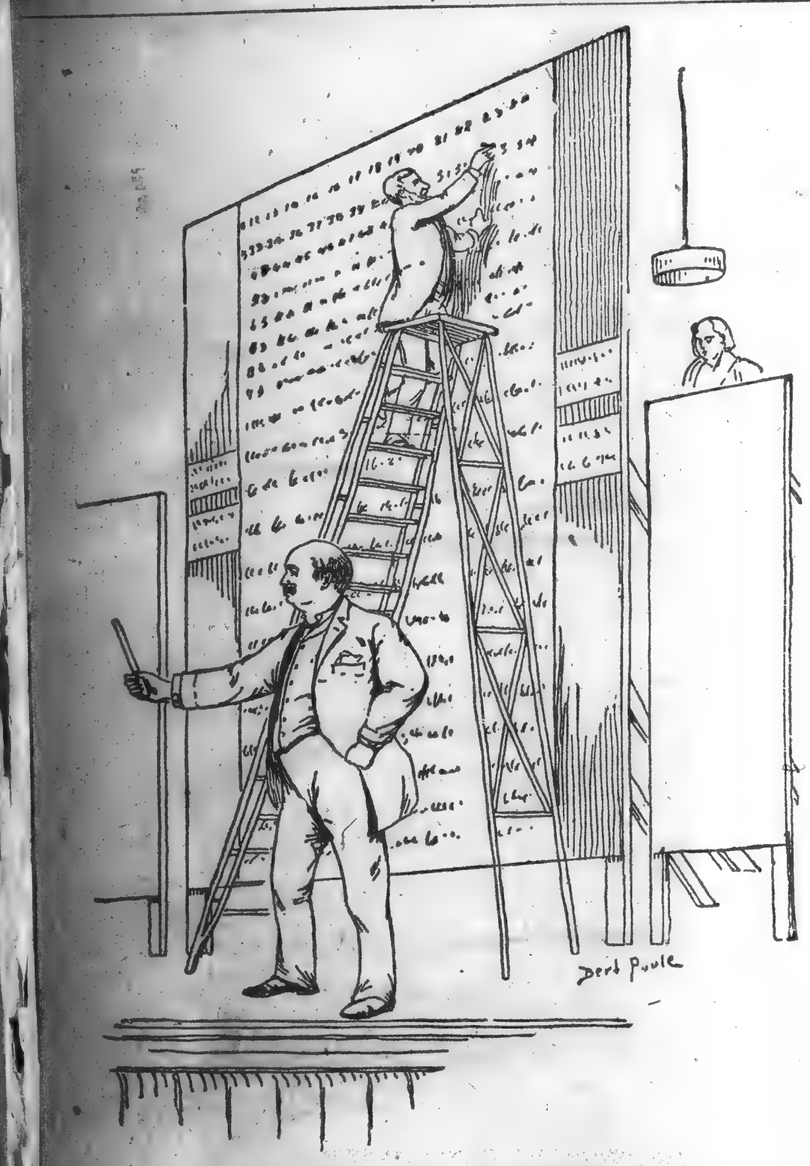
G. W. STEWART BIDS $380 FOR A SEAT FOR MRS. JACK GARDNER.



THE BIDDING IN PROGRESS.

The hall was comfortably filled with people.

Most of them were buying for themselves.

Many of them were speculators.

Some of them were buying for friends.

Not a few came in just out of curiosity.

Mr. Fred Jackson was again on hand to use out his voice in the endeavor to make people bid, but they did not need any urging.

The seats went like hot cakes.

The $12 seats include all of the floor, with the exception of the last six rows and part of the first balcony.

This is the way you do if you want a seat.

You enter from Hamilton pl., and if you have never been there before while the sale of seats is in progress, 10 to 1 you attempt to walk into the office where the assistants are counting out great wads of bills and piles of silver. Another man is giving out the precious pasteboards.

THE WAY ONE FAIR BIDDER GOT THREE SEATS FOR $27 EACH.

borrow or steal with you, and shout till you are hoarse and black in the face; or, if you prefer, shake your hand at the auctioneer. Keep it up till he says "Going for the third time." Then gracefully walk down to the office, give your name, pay your money, turn and give the people a chance to see what you look like, for they will want to know, and then leave the hall.

Nothing simpler, unless you don't happen to have quite money enough.

And as one of the fat, jolly policemen said yesterday morning, "God help the man without money in that crowd."

As a rule the prices paid were much higher than last year.

There was one rather peculiar incident during the morning, which served to help along the monotony of the buying.

Row "I" had been reached, and in this are some of the best seats in the house.

The bidding began and was run steadily up by jumps of five till the hundred mark was passed. The biggest thing paid before had been $69. People began to get up in their seats to see who was so flush as to pay that amount for a seat. It was Mr. George W. Stewart, the manager of the Germania band, who was buying for a friend.

Finally the price reached $150, and when the auctioneer asked the bidder how many he wanted he said, after some hesitation, that he wanted three. They were for Mrs. Jack Gardner.

Then the very next seat was put up, and here is the funny thing about the whole matter. The same man bid the next seat in for $380, when he might have had the whole four, which is the limit of one bid, for the $150 premium each that he paid for three. But he probably reasoned that few people would want but one seat, and he could get it cheap.

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BOSTON DAILY ADVERTISER.
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Then there was more excitement. If Stewart wanted four seats, why did he not take them all at once on the $150 premium? That was the universal query. The natural supposition that Mrs. Gardner was bound to have her old seats at any price was enough to elicit the confession from the bidder that he bought them for her.

But that fourth seat remains unexplained.

BOSTON IDEAS.

SEPTEMBER 18, 1892.

THE BOSTON SYMPHONY ORCHESTRA.

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The partial list of music to be played, already published, indicates that Mr. Nikisch is fully alive to his opportunities, and that worthy compositions of all schools will find places on his programmes. It is impossible to present a complete list of the solo artists engaged, but the names of Paderewski, Joseffy, Miss Juch and Miss Sherwin show that a liberal policy will be pursued in this respect.

Though it can be no longer necessary to speak of the quality of the orchestra and of the carefulness in every detail which characterizes all the work of preparation, it is well again to remind the town that the band stands on a plane where but few other orchestral bodies can be compared with it. In the individual excellence of the players and in the completeness of its equipment, the Boston Symphony orchestra is superlatively fine.

It is in one sense a compliment to its chief when the interpretation of a piece is criticised and the conductor alone is held responsible, since it is in effect an admission that he has impressed his individuality on the entire host under him; that he has made, as Berlioz says, the orchestra into one instrument upon which he plays at will.

Nor need the members of the band feel that this result is an indication of a surrender of their personal importance; rather is it a proof of the development among them of artist natures, which thus consent to be moulded into an artistic whole.—*Boston Transcript.*

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Boston Journal.

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Boston Transcript

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The attendance was not so large as at the sale on yesterday, but all were would-be purchasers. The ticket speculators had few orders to place in this part of the hall, and music lovers contended one with another for the coveted places. The highest premium paid for any of the seats under the gallery was $19, for which four seats were purchased on the front row offered at the cheaper price. For the places on the sides of the gallery the bidding was much sharper and hardly one brought a premium of less than $20. The highest price paid during the sale was for two seats in the second row of the gallery at the left of the stage, for which Connelly, the ticket agent, paid $35.

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Boston Journal.

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BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

WEDNESDAY MORNING, SEPT. 21.

BOSTON

Symphony Orchestra

(90 PERFORMERS.)

Mr. ARTHUR NIKISCH, Cond'r.

TWENTY-FOUR CONCERTS.

ON consecutive Saturday evenings from Oct. 15 to April 9, omitting Nov. 5, Dec. 10, Jan. 14, Feb. 11 and March 18.

A Select Chorus will participate occasionally in the Concerts, and the best available Soloists will appear.

SEASON TICKETS, with reserved seats for the series, $12 and $7 50, according to location.

THE AUCTION SALE OF $12 SEATS FOR THE SATURDAY EVENING CONCERTS WILL BE HELD AT MUSIC HALL TOMORROW (THURSDAY), BEGINNING AT 10 O'CLOCK.

Boston Transcript

WEDNESDAY, SEPTEMBER 21, 1892.

The auction sales of tickets for the Saturday night concerts of the Boston Symphony Orchestra—twelfth season in the Music Hall—will be held tomorrow for the $12 seats, and on Friday for the $7.50 seats. These sales will begin at ten o'clock A. M., and will be held in in the Music Hall.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCII., NO. 83.

WEDNESDAY, SEPT. 21, 1892.

THE SYMPHONY ORCHESTRA.

The interest shown by the auction sale of seats to the Symphony concerts indicates a social even more than an artistic attraction. If we are not mistaken, the suggestion that the seats at these concerts should be disposed of by auction was originally made by us as a means of overcoming the obvious defects of the scramble for places in the line that had previously existed. As matters are now conducted the premiums on the seats go entirely, with the exception of the slight commission paid to ticket dealers, who are employed to represent purchasers, to the promoter of the concerts, Mr. Henry L. Higginson, a disposition of the bonus in every way better than that which had previously been made of it. We dare say that this addition in the form of premiums, which must now amount to very much more than the fixed income through tickets, has enabled Mr. Higginson to make a number of improvements and to hold out inducements to artists that were hardly possible before, even with his generous and public spirited method of carrying on this enterprise; hence, the value of the concerts given has probably appreciated when judged of on a strictly mercantile basis.

But that this has been brought about by a departure from the original intentions of the originator of this series of entertainments is too well known to need more than a fair statement. We are obtaining in Boston performances of orchestral music through the maintenance of a permanent, high class orchestra superior to those given or obtainable in any city on the American continent, and in many, and perhaps most, respects equal to the best given in any of the musical centres of the old world. But, adding the premium which the tickets command to the regular price of admission, the cost of these entertainments to those who attend them is by no means a small one. We do not refer to such an extraordinary price as that paid for one seat at the auction of rehearsal tickets on Monday—a price which made each concert cost to the purchaser more than $16—but to the average price for reasonably good seats. These latter were disposed of on a range of premiums entailing the payment of from $2 to $4 per concert, an amount obviously beyond the means of persons of limited incomes.

If it could be said that this demand was due to the willingness of a large number of our people to make great financial sacrifices simply for the purpose of hearing musical performances of a high class rendered by artists of a high grade, the statement would be a very creditable indorsement of the artistic development attained by the residents of Boston and its vicinity. But, unfortunately, there is reason for thinking that this extraordinary demand is due more to social than to artistic considerations, and that a very considerable number of those whose bids have tended to raise the scale of premiums attend the concerts of the Symphony orchestra, not from a special love of music, but because it is considered in certain ranges of society the proper thing to do. It may furthermore be added that the probable effect of the fashionable demand has been to lessen the sum total of obtainable musical enjoyment by the exclusion of those who would appreciate the concerts much more than do many of those who attend them.

We do not state this in criticism of the management, for the reason that we do not see how Mr. Higginson can in any way be held responsible for the change that has taken place in his original plan of procedure. The only suggestion that can be given is one which we have made in the past, and which has been in some degree followed by those having charge of these entertainments; that is, increasing as far as possible the number of concerts given, or, in other words, providing a new series for those who find it financially impossible to attend the rehearsals and the final concerts. Years ago the Philharmonic Society in New York used to give first and second public rehearsals before its concerts, and while this system may have in it certain defects it might be well to see whether its adoption here, completely or in some modified form, would not be possible. It may be added that as fashion is uncertain in its dictates, in a few years more the changes that it makes may give larger opportunities to music lovers, even in those entertainments that are now accorded. Twenty-five years ago the Harvard Symphony concerts were supported by the social prestige connected with attendance upon them. But later on the fancy changed; social leaders turned in other directions, and, unfortunately in this case, the transition brought about the financial collapse of what [illegible] deserving enterprise.

Date 9/20

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Regarding the large sums paid for premiums, reaching in some instances to $150, and in one case to $380, it may be said that this may be considered not altogether in the line of competition, but as one way of manifesting a friendly interest in the plan of the concerts, and incidentally aiding in the maintenance of the great scheme. Here is a good object lesson to the friends of the Worcester Festival, many of whom are able and willing to aid its very worthy aims in precisely the same way, should their attention be called to the matter in just the right manner.

TIMES, Gloucester, Mass.

Date 9-20

Mrs. Jack Gardner paid $362 yesterday for a seat to the Friday afternoon rehearsal of the Boston Symphony Concert at Music Hall, also purchasing [illegible] at $162 each.

SYMPHONY ORCHESTRA.
SEASON 1892-93.
CONCERTS.
No. 373
Premium,
Name,

BOSTON SYMPHONY ORCHESTRA.
SEASON 1892-93.
CONCERTS. 437
No.
Premium,
Name,

[10]

BOSTON DAILY ADVERTISER.
Established 1813.
TUESDAY MORNING, SEPT. 20, 1892.

THE SYMPHONY TICKETS.

The Prices Range Much Higher Than Last Year.

Auctioneer Jackson was "knocking down" chairs in Music Hall yesterday for the Friday afternoon rehearsals of the Symphony Orchestra.

The sale was extremely dull for some time, the bidding at its highest reaching only a $69 premium. Taken as a whole, however, the bidding is running higher than last season.

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(90 PERFORMERS.)

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PUBLISHED EVERY DAY IN THE YEAR.
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TIMES, Gloucester, Mass.

Date 9-20

Mrs. Jack Gardner paid $392 yesterday for a seat to the Friday afternoon rehearsal of the Boston Symphony Concert at Music Hall, also purchasing [redacted] at $162 each.

BOSTON SYMPHONY ORCHESTRA.
SEASON 1892-93.
573
CONCERTS.
No.
Premium,
Name,

BOSTON SYMPHONY ORCHESTRA.
SEASON 1892-93.
457
CONCERTS.
No.
Premium,
Name,

[10]

THE BOSTON NEWS.

WEDNESDAY, SEPTEMBER 21, 1892.

"MONEY TALKS," BUT DOESN'T SAY WHO.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCII., NO. 84.

THURSDAY, SEPT. 22, 1892.

SYMPHONY TICKETS.

Ready Sales at Large Premiums the Order Today.

The would-be patrons of the Saturday evening concerts of the Boston Symphony orchestra rallied in full ranks at Music Hall this morning, and when Auctioneer Jackson opened the bidding for the $12 seats, under the usual conditions, he found a ready response from the audience.

Last year the first seat sold, No. 1 in slip A, down under the second violins, with a fine view of the exit to Hamilton place, was bid off at 25 cents, but this choice (?) location induced some one to bid a premium of $8 today, and the example set was followed by subsequent purchasers to such an extent that fully double the amount of last year's premiums was realized from the first four rows, the top figure in slip C being $38.

There was a steady, legitimate demand for all the floor seats, the prices ranging from $20 to $50, according to the location. Some few seats on the outer aisles sold below $20, but the average was maintained at a figure that promised to bring the gross amount up to a figure largely in excess of last year's receipts.

Boston Transcript

THURSDAY, SEPTEMBER 22, 1892.

SYMPHONY SEATS SOLD.

Concert Tickets Bring Lower Premiums Than Those for Rehearsal.

A rehearsal of a play is less interesting for the spectator than a performance of the same piece, but this rule does not hold true in regard to symphony concerts, for the rehearsals are more popular than the regular performances. On the first two days of this week all the rehearsal seats were disposed of at auction in Music Hall and today the sale of seats for the Saturday evening performances was begun. The $12 seats were those under consideration this morning and there was a large attendance when the auction began, but not so large as that on Monday or Tuesday.

"How much am I offered for this seat?" asked the auctioneer, indicating the end seat in the front row.

"Fifty cents" was the somewhat discouraging first offer, but subsequent bids raised the premium to $8. This was the highest price paid for a seat in the front row, the lowest being $5. On the second row the premiums ranged between $6 and $16; on the third, between $8 and $38; on the fourth, between $10, and $35; on the fifth, between $11.50 and $25.50; on the sixth between $11.50 and $41; on the seventh, between $9 and $47; and on the tenth, between $14 and $31.

When the auctioneer neared the seats on the eleventh row which commanded the now famous price of $380 on Monday's sale, the interest of the spectators increased. That seat with the two next to it brought a premium of $53 each, while the two just across the second aisle brought premiums of $55 each.

The bidding was rather slow this morning, and the premiums seemed small compared with those for the rehearsal tickets. Tomorrow the $7.50 seats will be disposed of at auction, and any left unsold will be placed in the Music Hall box office Saturday morning.

BOSTON EVENING RECORD.

SEPTEMBER 22, 1892

SOLD IT FOR $24.

The Symphony Orchestra sale of seats for the Saturday night concerts was dull in comparison with the previous sale of Friday afternoon rehearsals seats, enlivened by $200 and $300 bids. As far back as H the premiums reached high water mark at $41.

Every one became interested when the Mrs. "Jack" Gardner seats were reached. That famed $380 premium seat could not arouse enough envy to overreach a $24 bid, and they let it go at that. Three seats next to it went to a speculator, Mr. Heard, for $53 premium each.

The Musical Courier.

NEW YORK, WEDNESDAY, SEPTEMBER 21, 1892.

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TEN PAGES.

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MAIL AND EXPRESS, New York, N. Y.

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Some More or Less Bitter Sentences for His Eminent New York Critics.

CHICAGO, Ill., Sept. 23 (Special).—Theodore Thomas, musical director of the World's Fair, has returned here after a long absence. Regarding the criticisms upon his inactivity from such notable musical people as Damrosch, Seidl and Van der Stucken, Mr. Thomas says: "I have nothing to say to these disgruntled musicians in New York. I treat their comments just as I would if I were crossing the street and were spattered with mud by a passing wagon—wipe it off and proceed on my course."

Boston Transcript

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No other remarkably high prices were paid during the sale. With the one exception last noted, the highest premium was $22, for which sum several seats on the sides of the gallery were purchased. The average premium for a seat on the sides of the gallery was about $12, and for those on the floor, $6.

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Indeed it is, this season, more clearly and seriously true than ever before that a large and important class of the music-loving public is debarred from regular attendance at the concerts by the present condition and kind of demand for the tickets. That the class is large is evidenced by the number of complaints that any person interested in the matter may hear if the subject is mentioned; and it is also an important class because it includes not only large numbers of earnest amateurs who practice self-denial in other directions for the sake of their art, but also very many professional students and workers in the art.

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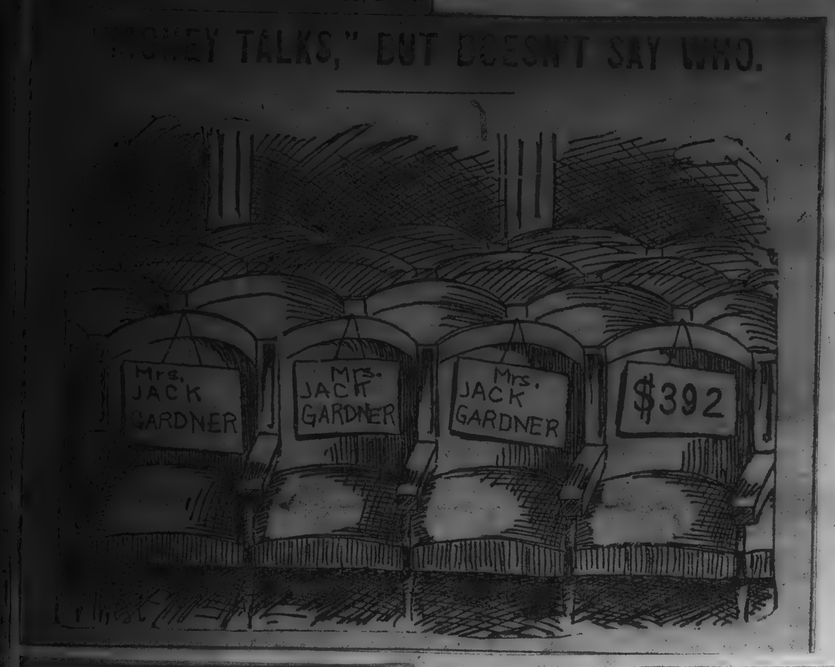
[11]



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STAGE.

BOSTON MUSIC HALL

A	34	28	A	27	18	B	17	8	B	A	7	1	A
B	34	28	B	27	18	C	17	8	C	B	7	1	B
C	34	28	C	27	18	D	17	8	D	C	7	1	C
D	34	28	D	27	18	E	17	8	E	D	7	1	D
E	34	28	E	27	18	F	17	8	F	E	7	1	E
F	34	28	F	27	18	G	17	8	G	F	7	1	F
G	34	28	G	27	18	H	17	8	H	G	7	1	G
H	34	28	H	27	18	I	17	8	I	H	7	1	H
I	34	28	I	27	18	J	17	8	J	I	7	1	I
J	34	28	J	27	18	K	17	8	K	J	7	1	J
K	34	28	K	27	18	L	17	8	L	K	7	1	K
L	34	28	L	27	18	M	17	8	M	L	7	1	L
M	34	28	M	27	18	N	17	8	N	M	7	1	M
N	34	28	N	27	18	O	17	8	O	N	7	1	N
O	34	28	O	27	18	P	17	8	P	O	7	1	O
P	34	28	P	27	18	Q	17	8	Q	P	7	1	P
Q	34	28	Q	27	18	R	17	8	R	Q	7	1	Q
R	34	28	R	27	18	S	17	8	S	R	7	1	R
S	34	28	S	27	18	T	17	8	T	S	7	1	S
T	34	28	T	27	18	U	17	8	U	T	7	1	T
U	34	28	U	27	18	V	17	8	V	U	7	1	U
V	34	28	V	27	18	W	17	8	W	V	7	1	V
W	34	28	W	27	18	X	17	8	X	W	7	1	W
X	34	28	X	27	18	Y	17	8	Y	X	7	1	X
Y	34	28	Y	27	18	Z	17	8	Z	Y	7	1	Y
Z	34	28	Z	27	18	AA	17	8	AA	Z	7	1	Z
AA	34	28	AA	27	18					AA	7	1	AA

FLOOR

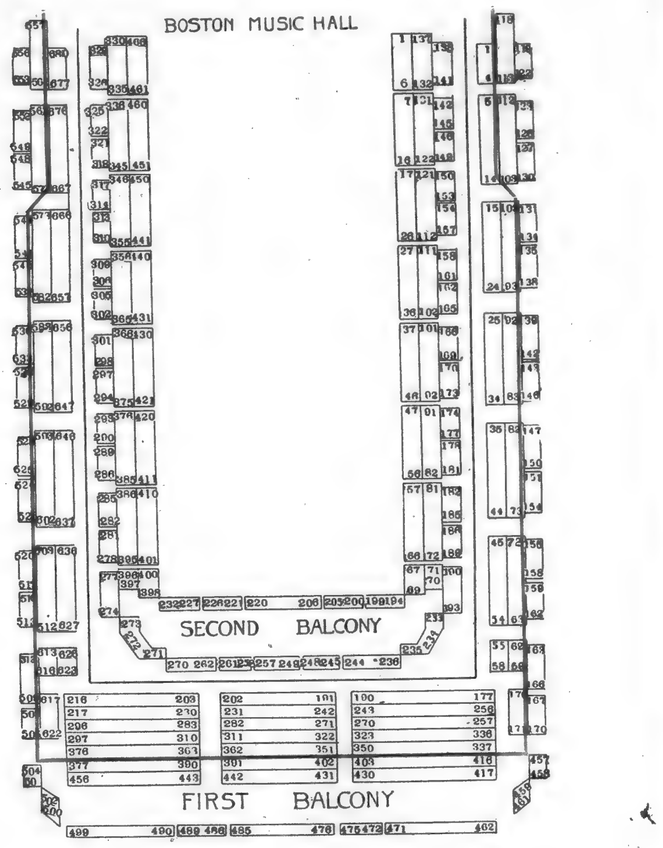
10	42	48	10	49	52	10	53	61	10	62	65	10	66	72	
11	11	3	11	62	07	10	06	68	10	87	62	10	81	73	
11	12	20	11	21	26	11	27	35	11	36	41	11	42	50	
11	89	81	11	80	75	11	74	60	11	65	60	11	59	51	
11	90	98	11	99	4	12	05	13	12	14	19	12	20	28	13	87
12	67	59	12	58	53	12	52	44	12	43	38	12	37	29	
12	68	76	12	77	82	12	83	91	12	92	97	12	08	6	
13	45	37	13	36	31	13	30	22	13	21	16	13	15	7	13

1388 — 94 — 81

1340 54 | 55 58 | 1359 67 | 1368 71 | 1372 80

THE RED LINES MARK THE DIVISIONS BETWEEN THE $12.00 AND THE $7.50 SEATS.

BOSTON MUSIC HALL



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...popular than the regular performances. On the first two days of this week all the rehearsal seats were disposed of at auction in Music Hall and today the sale of seats for the Saturday evening performances was begun. The $12 seats were those under consideration this morning and there was a large attendance when the auction began, but not so large as that on Monday or Tuesday.

"How much am I offered for this seat?" asked the auctioneer, indicating the end seat in the front row.

"Fifty cents" was the somewhat discouraging first offer, but subsequent bids raised the premium to $8. This was the highest price paid for a seat in the front row, the lowest being $5. On the second row the premiums ranged between $6 and $16; on the third, between $8 and $38; on the fourth, between $10, and $35; on the fifth, between $11.50 and $...50; on the sixth between $11.50 and $41; on the seventh, between $9 and $47; and on the tenth, between $14 and $31.

When the auctioneer reared the seats on the eleventh row which commanded the now famous price of $380 on Monday's sale, the interest of the spectators increased. That seat with the two next to it brought a premium of $53 each, while the two just across the second ... brought premiums of $55 each.

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TEN PAGES.

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[11]

The Beacon.

BOSTON, SATURDAY, SEPT. 24, 1892.

What is to be done about the Symphony concerts and rehearsals? This has been a serious question for probably hundreds of people. What with the ever-increasing number of people who honestly desire to attend one or the other series and of those who feel that their position requires their attendance, the demand and the competition for tickets have become so powerful and active that hosts of people who are intrinsically entitled to hear the music are precluded from hearing because they cannot afford the price of even the poorest reserved seat. Not to cite the extraordinary cases in which the cost of each rehearsal amounts to ten dollars or more, the record of sales shows that many really undesirable places will cost at least a dollar and a half every time they are occupied, while others, by no means the best, will represent an average of from three to five dollars. To say that fashion and folly are provocative of this extravagance is easy and true; but this does not explain why the range of prices has been much higher this year than ever before and why seats have been bought at a high premium which heretofore brought either no premium or else only just enough for them to be claimed at the auction sale. There are unquestionably people who can afford to pay for all the house at high rates, and who are willing to do so and to contest for the opportunity. But there are also many people who cannot afford any tickets at all, or who having easily money enough to pay for the simple admission have not the strength to push for possible seats or to stand up during an entire programme. It is not Mr. Higginson's fault if the public has subverted his original plans and transformed an enterprise primarily intended for the benefit of music-lovers of moderate means into one for the delectation of the wealthy *dilettante* and the members of a Four Hundred. But it does behoove him to consider whether there does not remain for him something to do whereby his scheme can re-enter, at least in part, within its first scope, without disturbing the attitude which it has come to assume. The solution of the difficulty appears easy—to open to the public an earlier rehearsal, with the understanding that a progressive performance is not promised, but that errors may be corrected, passages repeated and all the business of practice conducted as at any working rehearsal. This was the plan of the Philharmonic Society in New York and it is that which obtains at the Worcester Festivals. Except when soloists participated, there could be no extra cost, and not always then, because in many cases they require a preliminary rehearsal with the orchestra. There might not be much more money in this, but Mr. Higginson is not speculating in his band. And, on the other hand, there would be a distinct and otherwise unattainable gain for a great many people. Nor can it be doubted that a student or a musician would often be glad of this extra hearing of a new work or an important classic. At any rate, such a plan might be tried for a season, and if it were unsuccessful there need be no mortification in abandoning it.

Clipping from
Journal, Providence, R. I.

Date 9 22

Symphony concerts were started in Boston with the idea of giving people a chance to hear the very best music at moderate prices. With this in view, course tickets both for the evening concerts and the so-called afternoon rehearsals were offered at $12 and $7 50. But it came to be "the thing" to attend these performances, and so at the auction sales from year to year higher and higher premiums were paid. This season a single seat has brought $380, and average premiums in desirable parts of Music Hall run from $70 to $100. A few cheap seats, of course, can be obtained, but it may be fairly said in a general way that these concerts have become almost as much a luxury for the rich as grand opera has become in New York. Very possibly it can't be helped, but those who are interested in the musical education of the masses will regret it just the same. The man with a slender purse now has to wait for the "Pops" in June, where he can get his music and his beer together and enjoy both more than he would either separately.

Gazette

BOSTON, SUNDAY MORNING, SEPT. 25.

—The auction sale of the tickets for the Symphony Rehearsals brought together the first gathering of social importance of the season; for people came to town from right and left to attend the sale. Miss Virginia Stackpole, looking bronzed from her summer at Marion; Mrs. George Lewis and Miss Wheelwright, still full of their European trip; Mrs. Percy Browne, with Miss Browne, from Mt. Desert; Miss Andrew, from Hingham; Miss Stackpole, from York; Miss Forbush, from Cohasset; Miss Talbot, Mrs. F. S. Lockwood, Mr. Harry Wainwright, Mr. and Mrs. Frank Swan, Mr. Charles Hamlin, Mr. Parkman Dexter, Mr. Fred Guild, Mrs. Hersey, Miss Allen, Mr. Frank Manning and Mr. Hiram Tucker were a few of those who were noticed in the Music Hall on Monday.

Boston Herald.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCII., NO. 86.

SATURDAY, SEPT. 24, 1892.

THE SYMPHONY SEASON.

Every Seat for Both Rehearsals and Concerts Sold.

For the third successive season of the Boston Symphony orchestra's home rehearsals and concerts every reserved seat has been sold, the auction sales of the week having again surprised even those best acquainted with local amusement enterprises. The prices given by the public for these tickets—aggregating at a rough estimate $125,000—will afford a surplus over the expenses of the season and make a partial return for the vast sums expended in establishing the orchestra and maintaining it in former years.

The auction sale of the $7.50 seats for the Saturday evening concerts called out the biggest attendance of the week yesterday morning, and the premiums bid were more within the means of ordinary patrons.

The six rows of seats on the rear floor under the balcony were quickly disposed of at merely nominal premiums, compared with the sums paid for the nearer locations, the bids ranging as a rule from $2 to $6, with occasional variations slightly above and below these figures.

In the right balcony, facing the stage, the seats against the wall brought from $10 to $20, except that Mr. John T. Heard, who had an unlimited order, passed the record of the concert ticket premiums by advancing the price of seats 138, 139 and 140, after a sharp competition, to $90.

THE HIGHEST BIDDER, MR. JOHN T. HEARD.

The seats in the left balcony sold at about the same figure.

There are three rows of the $7.50 seats at the rear of the front first balcony, and these sold at from $8 to $12.

More interest was shown in the sale when the upper balcony seats were put up, and the premiums for this part of the house averaged from $5 to $8.

It appears that the entire lot of $12 seats were sold at a premium, as the three that were not bid off at the sale of Thursday were taken immediately after at a premium of 50 cents each.

BOSTON HOME JOURNAL.

SATURDAY, SEPTEMBER 24, 1892

The annual agony of the auction sale of Symphony seats began this week and showed that toadyism and hero or heroine worship is not dead yet, at least among a class who have more dollars than brains, which is not saying much for their wealth. Everybody knows that Mrs. "Jack" Gardner is a kind of reigning queen in Boston, and I do not wonder at it, for a more gracious, whole souled, big-hearted woman never lived, if I am to believe all that I hear from sources which do not seek for publicity. Mrs. Gardner is as much of an institution as the Symphonies, or her bunch of violets, and she seems literally to be the center of attraction, not even secondarily to the orchestra.

But now her value is enhanced, and it has been decided at auction how much the privilege of sitting beside her is worth. It is rather a novel thing, this bidding for an opportunity of sitting next to a society favorite. The seats usually occupied by Mrs. Gardner were, of course, not bought by that lady herself, but through an agent. Now an agent bought these seats for $150 apiece, and then it is presumed that they were for her. Consequently the bidding for the next seat became fast and furious until a premium of $380 was obtained, which, with the price of admission, made its total cost $392, and this for one seat for a series of concerts!

Truly Boston has her peculiarities when this can be done, and when there are crowds about the very door who would be thankful for a five cent loaf of bread. It would buy 7,600 such loaves and fill more than that number of empty stomachs. But there are others who are equally hungry, music hungry, and who are unable to satisfy their longing in comfort so long as such selfish nonsense is practiced. But it's the way of the world! In this particular case I wonder how the man would feel who has paid his $392 if it were discovered that Mrs. Gardner had not taken her usual seat, after all? In that case some other man would, no doubt, feel that he had obtained a bargain in having to pay only $150 for the privilege of sitting in the same chair that Mrs. Gardner had sat in. Perhaps, if this is the case, it will be necessary for him to employ a cordon of police to protect him from the violence of anarchists with dynamite bags who wish to assail him as they would millionaires or others having a priceless treasure which they refuse to give up. And if Mrs. Gardner really does occupy them will it not be a good speculation on the part of the owner of the next high priced seat to let it out for so much an hour for the almost priceless privilege of sitting for sixty minutes next to the queen of society? There's money in that.

American Art Journal.

NEW YORK, SATURDAY, SEPTEMBER 24, 1892

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It will gratify all who have benefited in former years by the public-spirited action of Mr. Henry L. Higginson, the sole patron of the Boston Symphony orchestra, to know that the receipts of sales for the week will offset a portion of the large expense attending the maintenance of these concerts in earlier seasons.

The Kneisel quartet will give eight concerts in Chickering Hall during the coming season.

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Boston Journal.

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MUSIC AGAIN.

The musical season of '92-'93 will open with the first Symphony concert, and already are singers and performers on musical instruments in active training for public appearance. Manufacturers of pianofortes have engaged their champions and framed letters of recommendation which will be signed in the heat of the season. The singer is eagerly examining his physical apparatus and is testing his method. Advance notices in the disguise of foreign dispatches and personal notes are circulated freely. We shall soon have the yearly opportunity of hearing at least a dozen versions of the "Waldstein" sonata. The vestals of the city stand ready to light and nurse the sacred fire on the altar of Brahms. The name of Paderewski is heard again in street cars. Singers who are neglected or forgotten in Europe are packing their trunks in preparation for triumphs in America. Soon there will be the charging of the air with music of various kinds. Chamber concerts and recitals, symphony and popular concerts will amuse, or possibly instruct. There will also be the discussions concerning the relative merits of schools, pieces and performers. And the stray foreigner will be amazed at the solemn attention paid here to the extraction of sound from human instruments, and from instruments of wood and string and hide and brass.

It is said that we shall hear new things. The long labor of the composer will be judged in the twinkling of an eye. That which is great in its simplicity may be scouted as flippant. That which is complexity and the twin-brother of obscurity may be crowned because of its unsympathetic darkness. There will be, on the other hand, a revival of emotion provoked by familiar and approved measures; and many who are frightened by the uncouth appearance of the modern Russian composers will purr complacently at the sight of Mendelssohn and his followers, who water the milk of their master. Originality in composition may again awaken the suspicion of the hearer; and virility of thought and expression will no doubt seem rude if not positively indecent. Much depends in this matter on the position assumed by the chief patrons and patronesses of music.

Much is expected of the combination of orchestra and chorus that has been talked of for two years, and is now apparently an established fact. Interesting works may thus be produced and variety be given to the Symphony concerts. The Handel and Haydn Society propose the performance of Handel's "Samson," a mass by Cherubini, and Mr. Chadwick's admirable "Phœnix Expiràns." The Cecilia thought of asking Mr. Dvorak to make the journey from New York that he might direct his Requiem. It is doubtful whether the experiment would have contributed to the glory of art. There would have been a natural curiosity to examine the face and figure of the Bohemian; but he is not regarded in Europe as a skillful conductor, and it is said there, in a low voice, that the Requiem is dull. It is not improbable that "The Damnation of Faust" will be sung by the Cecilia. The pianists and the singers have not announced their programmes; but it would not be impossible for an experienced concert-goer to frame them in advance. When one considers, for instance, the wealth of pianoforte literature, the scantiness of the usual repertoire seems inexplicable. As for the singers, they are no doubt striving with the pronunciation of foreign languages. We shall hear German and French and Italian. It is true that we do business, dispute and make love in English; and our novelists, historians, poets and writers on political economy still prefer their native language. It is only in music that our heart and understanding are affected by words in an unknown tongue.

NORTH AMERICAN, Philadelphia, Penn.

Date 9 23

BOSTON SYMPHONY ORCHESTRA.

Remarkable Premiums Paid for Seats at Its Series of Concerts.

Special Dispatch to The North American.

BOSTON, Sept. 22.—The sale by auction of seats for the twenty-four concerts and twenty-four public rehearsals to be given here this season by the Boston Symphony Orchestra, which began Monday and will close to-morrow, has been the most successful in the history of the organization. The extraordinary premium of $380 was paid for a single seat. Three seats were sold for $162 each, and while these prices were naturally exceptional, the general average of premium paid was unusually high.

For the three days' sale the premiums paid, in addition to the regular subscription price, aggregate much over $70,000, and it is certain that by to-morrow evening not a seat for the series of forty-eight concerts will be left out of the twenty-four hundred seats which the music hall contains. Thus the pecuniary success of the season is already assured, and as Mr. Nikisch's orchestra never was in better form its artistic success is no less certain.

[12]

The Beacon.

BOSTON, SATURDAY, SEPT. 24, 1892.

What is to be done about the Symphony concerts and rehearsals? This has been a serious question for probably hundreds of people. What with the ever-increasing number of people who honestly desire to attend one or the other series and of those who feel that their position requires their attendance, the demand and the competition for tickets have become so powerful and active that hosts of people who are intrinsically entitled to hear the music are precluded from hearing because they cannot afford the price of even the poorest reserved seat. Not to cite the extraordinary cases in which the cost of each rehearsal amounts to ten dollars or more, the record of sales shows that many really undesirable places will cost at least a dollar and a half every time they are occupied, while others, by no means the best, will represent an average of from three to five dollars. To say that fashion and folly are provocative of this extravagance is easy and true; but this does not explain why the range of prices has been much higher this year than ever before and why seats have been bought at a high premium which heretofore brought either no premium or else only just enough for them to be claimed at the auction sale. There are unquestionably people who can afford to pay for all the house at high rates, and who are willing to do so and to contest for the opportunity. But there are also many people who cannot afford any tickets at all, or who having easily money enough to pay for the simple admission have not the strength to push for possible seats or to stand up during an entire programme. It is not Mr. Higginson's fault if the public has subverted his original plans and transformed an enterprise primarily intended for the benefit of music-lovers of moderate means into one for the delectation of the wealthy *dilettante* and the members of a Four Hundred. But it does behoove him to consider whether there does not remain for him something to do whereby his scheme can re-enter, at least in part, within its first scope, without disturbing the attitude which it has come to assume. The solution of the difficulty appears easy—to open to the public an earlier rehearsal, with the understanding that a progressive performance is not promised, but that errors may be corrected, passages repeated and all the business of practice conducted as at any working rehearsal. This was the plan of the Philharmonic Society in New York and it is that which obtains at the Worcester Festivals. Except when soloists participated, there could be no extra cost, and not always then, because in many cases they require a preliminary rehearsal with the orchestra. There might not be much more money in this, but Mr. Higginson is not speculating in his band. And, on the other hand, there would be a distinct and otherwise unattainable gain for a great many people. Nor can it be doubted that a student or a musician would often be glad of this extra hearing of a new work or an important classic. At any rate, such a plan might be tried for a season, and if it were unsuccessful there need be no mortification in abandoning it.

lipping from
Journal, Providence, R. I.
Date 9 22

Symphony concerts were started in Boston with the idea of giving people a chance to hear the very best music at moderate prices. With this in view, course tickets both for the evening concerts and the so-called afternoon rehearsals were offered at $12 and $7 50. But it came to be "the thing" to attend these performances, and so at the auction sales from year to year higher and higher premiums were paid. This season a single seat has brought $380, and average premiums in desirable parts of Music Hall run from $70 to $100. A few cheap seats, of course, can be obtained, but it may be fairly said in a general way that these concerts have become almost as much a luxury for the rich as grand opera has become in New York. Very possibly it can't be helped, but those who are interested in the musical education of the masses will regret it just the same. The man with a slender purse now has to wait for the "Pops" in June, where he can get his music and his beer together and enjoy both more than he would either separately.

Gazette

BOSTON, SUNDAY MORNING, SEPT. 25.

—The auction sale of the tickets for the Symphony Rehearsals brought together the first gathering of social importance of the season; for people came to town from right and left to attend the sale. Miss Virginia Stackpole, looking bronzed from her summer at Marion; Mrs. George Lewis and Miss Wheelwright, still full of their European trip; Mrs. Percy Browne, with Miss Browne, from Mt. Desert; Miss Andrew, from Hingham; Miss Stackpole, from York; Miss Forbush, from Cohasset; Miss Talbot, Mrs. F. S. Lockwood, Mr. Harry Wainwright, Mr. and Mrs. Frank Swan, Mr. Charles Hamlin, Mr. Parkman Dexter, Mr. Fred Guild, Mrs. Hersey, Miss Allen, Mr. Frank Manning and Mr. Hiram Tucker were a few of those who were noticed in the Music Hall on Monday.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCII., NO. 86.

SATURDAY, SEPT. 24, 1892.

THE SYMPHONY SEASON.

Every Seat for Both Rehearsals and Concerts Sold.

For the third successive season of the Boston Symphony orchestra's home rehearsals and concerts every reserved seat has been sold, the auction sales of the week having again surprised even those best acquainted with local amusement enterprises. The prices given by the public for these tickets—aggregating at a rough estimate $125,000—will afford a surplus over the expenses of the season and make a partial return for the vast sums expended in establishing the orchestra and maintaining it in former years.

The auction sale of the $7.50 seats for the Saturday evening concerts called out the biggest attendance of the week yesterday morning, and the premiums bid were more within the means of ordinary patrons.

The six rows of seats on the rear floor under the balcony were quickly disposed of at merely nominal premiums, compared with the sums paid for the nearer locations, the bids ranging as a rule from $2 to $6, with occasional variations slightly above and below these figures.

In the right balcony, facing the stage, the seats against the wall brought from $10 to $20, except that Mr. John T. Heard, who had an unlimited order, passed the record of the concert ticket premiums by advancing the price of seats 138, 139 and 140, after a sharp competition, to $90.

THE HIGHEST BIDDER, MR. JOHN T. HEARD.

The seats in the left balcony sold at about the same figure.

There are three rows of the $7.50 seats at the rear of the front first balcony, and these sold at from $8 to $12.

More interest was shown in the sale when the upper balcony seats were put up, and the premiums for this part of the house averaged from $5 to $8.

It appears that the entire lot of $12 seats were sold at a premium, as the three that were not bid off at the sale of Thursday were taken immediately after at a premium of 50 cents each.

BOSTON HOME JOURNAL.

SATURDAY, SEPTEMBER 24, 1892

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But now her value is enhanced, and it has been decided at auction how much the privilege of sitting beside her is worth. It is rather a novel thing, this bidding for an opportunity of sitting next to a society favorite. The seats usually occupied by Mrs. Gardner were, of course, not bought by that lady herself, but through an agent. Now an agent bought these seats for $150 apiece, and then it is presumed that they were for her. Consequently the bidding for the next seat became fast and furious until a premium of $380 was obtained, which, with the price of admission, made its total cost $392, and this for one seat for a series of concerts!

Truly Boston has her peculiarities when this can be done, and when there are crowds about the very door who would be thankful for a five cent loaf of bread. It would buy 7,600 such loaves and fill more than that number of empty stomachs. But there are others who are equally hungry, music hungry, and who are unable to satisfy their longing in comfort so long as such selfish nonsense is practiced. But it's the way of the world! In this particular case I wonder how the man would feel who has paid his $392 if it were discovered that Mrs. Gardner had not taken her usual seat, after all? In that case some other man would, no doubt, feel that he had obtained a bargain in having to pay only $150 for the privilege of sitting in the same chair that Mrs. Gardner had sat in. Perhaps, if this is the case, it will be necessary for him to employ a cordon of police to protect him from the violence of anarchists with dynamite bags who wish to assail him as they would millionaires or others having a priceless treasure which they refuse to give up. And if Mrs. Gardner really does occupy them will it not be a good speculation on the part of the owner of the next high priced seat to let it out for so much an hour for the almost priceless privilege of sitting for sixty minutes next to the queen of society? There's money in that.

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The public is apt to be led into error each year in regard to the expense attending these concerts, and it seems desirable to call to mind again the large opportunities given for a hearing of these rehearsals and concerts at a nominal expense.

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NORTH AMERICAN, Philadelphia, Penn.
Date 9/24/92

BOSTON SYMPHONY ORCHESTRA.

Remarkable Premiums Paid for Seats at Its Series of Concerts.

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BOSTON, Sept. 22.—The sale by auction of seats for the twenty-four concerts and twenty-four public rehearsals to be given here this season by the Boston Symphony Orchestra, which began Monday and will close to-morrow, has been the most successful in the history of the organization. The extraordinary premium of $380 was paid for a single seat. Three seats were sold for $162 each, and while these prices were naturally exceptional, the general average of premium paid was unusually high.

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Boston Transcript

MONDAY, SEPTEMBER 26, 1892.

Failed to Secure Large Premiums.

Undoubtedly the rain of the forenoon had much to do with the attendance at the auction sale of seats for Star Course of Entertainments which was held in Tremont Temple this forenoon. There were about a hundred persons in the hall when the sale began, but more came in as it progressed. The sale began with the third row from the front and no one cared to bid for the seats on the sides under the galleries. The bidding at no time could be called lively. The auctioneer made frequent references to the $380 premium for a single symphony seat, but the best that he could get was about a hundredth of that sum. The seats which were not purchased at the sale today will be sold at the Tremont Temple box-office tomorrow beginning at 8 A. M.

TELEGRAPH, Philadelphia, Penn.

Date 9-24

—Concert-goers will be interested in some of Mr. Nikisch's plans for the approaching season of the Boston Symphony Orchestra. The membership of the band will remain practically what it was last year. For the local concerts in Boston a choir of 200 voices has been organized, which will be trained by Arthur Foote. There will be analytical notes on the programmes written by W. F. Apthorp. In the list of compositions to be played we find the following novelties: E. A. McDowell, "Launcelot and Elaine"; Eugen D'Albert, symphony; Saint-Saens, symphony, A minor; Rudorff, symphony, G minor; Tschaikowsky, symphonic poem, "Tempest"; Thierot, symphonietta; Cesar Cui, petite suite; Riemenschneiner, symphonic poem, "Todtentanz"; Raff, symphonietta for wind instrument; Charpentier, Impressions d'Italie;

Clipping from Observer Date 9-24

The tickets for the Symphony Concerts were sold at auction in Boston this week, and brought high prices. Mrs. John L. Gardner paid $392 for a seat to the Friday afternoon rehearsals and bought three others at $1[illegible] each.

Clipping from Graphic Boston Times Date 9-23

THE sale of seats for the concerts and public rehearsals of the Boston Symphony orchestra on Monday and Tuesday were very satisfactory, the highest premium for the concerts being $380. For the rehearsals the premiums ranged from $10 to $30. These prices are greatly in excess of last year's sales.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

WEDNESDAY MORNING, SEPT. 28.

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The Boston Symphony Orchestra will give ten concerts in Sanders Theatre, Cambridge, beginning in October. Many who were disappointed in securing seats for the Boston concerts will doubtless avail themselves of this oppertunity.

Op. Chic. St. Louis Mo.

MUSIC HATH CHARMS. 25

The membership of the Nikisch Orchestra for next season, it is announced, will remain the same. For local concerts in Boston a chorus of 200 will be organized and trained by Arthur Foote. There will be analytical notes on the programmes by H. F. Apstrom. In the list of novelties to be given are included A. E. McDowell's "Launcelot and Eleine," Eugen D'Albert's new symphony, Saint-Saens' symphony in A minor, opus 55; Tschaikowsky's symphonic poem, "Tempest;" "Symphonetta" by Cesar Cue; symphonic poem, "Todtentanz," by Riemenscheiner, and "Impressions d'Italie" by Charpentier.

TIMES, New York, N. Y.

Date 9-25

[illegible] extraordinary appreciation of its Symphony Orchestra has been strikingly proved this week, the tickets having gone at absurdly high premiums. The purchase of one seat at a season of [illegible] 380, or a cost of $16 for each concert, is an extreme instance, but the average purchaser of a season ticket was made to pay at the rate of from $2 to $4 for one entertainment, to speak by the book, the purchaser pays the actual price for the ticket and $2 to $16, as the case may be, for the glory of possessing it. The [illegible] to Mr. Henry L. Higginson, the promoter of the concerts, and will be expended in a [illegible] manner, to give ticket holders, [illegible] possible, the worth of their money. [illegible] ventures to hope that a second popular [illegible] may be given before each concert [illegible] lovers with light purses to [illegible]

9-23

Boston, Sept. 2[illegible]

It doesn't seem as if this could really be the twelfth season of the Symphony concerts in this city, but that is what the advertisements say, and I suppose there is no use disputing them. No more successful artistic enterprise was ever planned or carried out. We have all talked a good deal of Mr. Higginson's generosity, but I don't think that we even yet quite appreciate it. There was no reason to suppose, twelve years ago, that Boston would or could support a body of musicians superior to any other in this country and equal to any in Europe. This is not, of course, the same thing as saying that our Symphony Orchestra is a better one than Theodore Thomas's or Damrosch's, or equal to similar organizations in Paris or Vienna; whether it is or not is in one sense a distinctly subsidiary question. The point is simply this—that the extent and perfection of the organization, the number and popularity of the concerts and the character of the music, place it above most similar orchestras and make it equal to the best. Whether it is as well worth praising as it was once, whether Mr. Nikisch is as good a leader as Herr Gericke, whether the programmes are always judiciously selected—these are subjects upon which one may have an opinion without affecting the main issue.

At all events, the immense success of the Symphony Orchestra is too patent even to need mentioning. This week the seats for rehearsals and concerts have been selling at auction and the prices they have brought have afforded a pretty fair test of the popularity of these performances. Perhaps I should call them functions. That is the word which society—or at least the society papers—uses, and the "Symphonies" have been taken up by society to an extraordinary extent. If this could be laid to society's love of music we should all rejoice. Needless to say, it can not. Fashion is the real explanation. People go to these concerts because they are "the thing."

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The Symphonies, however, stand apart. Music is played there which can not be heard to advantage, if at all, anywhere else. To attend them is an invaluable privilege to students. When, at the start, course tickets were placed at $12 and $7 50, it was felt that these students would obtain and appreciate an unusual opportunity. Of course the concerts could not pay, but Mr. Higginson was willing to make good the deficit. It was the greatest benefaction which musical Boston has ever enjoyed. No city in the world could offer anything better.

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But there is one vital objection to auction sales, so far as maintaining the original purpose of these concerts is concerned. With society all agog to go, prices have advanced amazingly until the slim-pursed student and lover of music is practically crowded out. Seats can still be had at a moderate price in some remote corner of the hall. But these are few. The great bulk bring premiums many times their original value. There was actually one seat bidden in the other day at a premium of $380; which means over $16 a concert. This is an extraordinary, an unprecedented, instance. But premiums of $150 are not uncommon, and average premiums for the desirable seats range from $75 to $100. One who hears either rehearsals and concerts for not more than $2 each is very lucky indeed.

This the student or the music lover who is obliged to be economical is really no better off than he was before the Symphony Concerts were instituted. Society is getting its classical recreation, and is paying the full price for the same. Is this to be regretted or not? Perhaps society needs to be educated in this direction as much as that large and comparatively inconspicuous mass of human [illegible] is not [illegible]

Boston Transcript

WEDNESDAY, SEPTEMBER 28, 1892.

MORE SYMPHONY CONCERT TALK.

A correspondent craves one last word concerning the Symphony Concert tickets. He asks, "Is it fair in estimating the average cost of desirable seats to take those under the balcony?" Certainly, since the premiums paid for some of those seats were higher than were earned for some of the seats "in the open," so to speak. Very high premiums were also paid for seats in the back rows of one of the galleries, where there are only narrow benches without backs, and a constricted space for one's knees. It would be impossible to strike an average without including every seat that was sold. The writer adds that in New York, Brooklyn and Philadelphia there are few or no undesirable seats in the halls, meaning, presumably, those where the Symphony Orchestra gives concerts. The statement needs qualification. For our own part we would prefer the most remote corner on the Music Hall floor to any seat in the highest gallery of either the Brooklyn or the Philadelphia Academy of Music. Individual taste may guide one's preference. Our correspondent thus refers to the system pursued by the New York Philharmonic Society: "At the beginning of each season, subscribers of the previous season are invited to renew their tickets, and failing to do so the tickets are at the disposal of new subscribers, who must send their orders by mail to the secretary. No season tickets are to be had at the box office." If this custom were adopted by the managers of the Symphony Orchestra there would be no end to the moans and sobs over the favoritism and the exclusion of the masses from the benefits of the concerts. It is also to be remembered that the Symphony Orchestra gives at least forty-eight concerts in the Music Hall and eight in the Sanders Theatre—which, by the way, is nearer to the homes of many lovers of high class music on this side of the bridge than is the Metropolitan Opera House to the homes of many buyers of the Philharmonic tickets—while the great New York orchestra provides only twelve concerts, all told, in a season. Our correspondent complains of the eternal echo of Music Hall and protests against the great increase in numbers of the Symphony Orchestra on that account. Forty years' experience of the hall have not made us aware of echoes there with these exceptions: when the hall has been empty or nearly so, when somebody has been projecting a cornet solo into space, and when a brass band has been playing. An increase of the host of violins will not make more echoes possible—quite the contrary. The proportion of an orchestra to a hall is not a question of mathematics. In Paris, where they really know a little something about beauty of tone, the Sunday concerts at the Conservatory are given in an apartment much smaller than the Music Hall and with an orchestra of ninety.

BOSTON IDEAS

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Good price that—$392. for a single Symphony seat.

LOCAL MUSICAL NOTES.

The choir of the Central Presbyterian Church are preparing a programme for a Columbian international concert, which they will give about October 21. The services of Miss Jessie Corlette and Messrs. Murray, Beresford and Westlake have been secured for the solo parts.

The responsibility, already assumed by the Detroit Musical Society, of engaging both the Boston Symphony Orchestra and the Theodore Thomas Orchestra for the only concerts they are to give in Detroit this season, is producing good results. The people, appreciating the sincerity and enterprise of the organization, recognize that it is the leading musical society of the city, and that as such, it will give the principal musical events of the season. Accordingly there is a good demand for season tickets. By subscribing $10 the subscriber receives three admissions to each one of the orchestral concerts (which cost, ordinarily, $1 50 each) and three admissions to the choral presentations by the society of "Elijah" and "The Creation." Surely, no better series at more liberal rates can be conceived.

Enterprise, Marlboro, Mass.

Date 9-26

The prices paid for Symphony concert tickets indicates that the owners of the burned New York Metropolitan Opera House might do worse than rebuild in Boston.

N Y Recorder 9/20

It is a crying shame that New York has not men possessed of public spirit enough to make grand opera a permanency. Little need now of crowing over Boston, and telling the inhabitants of the beaned Hub that Gotham is a musical as well as a literary centre. Boston can truthfully reply that it owns the best orchestra in the country, and that New York has grand opera no longer.

How have the mighty fallen!

Clipping from Transcript Boston Letter Date 9-28

complished the dastardly deed had nothing for their reward [illegible] accomplishment than a awful and cowardly wholesale murder.

Boston Letter

There is a sort of musical craze at present in this city. An organization known as the Boston Symphony Orchestra, composed almost entirely of Germans, has been giving winter season concerts for some years past. Its forte is classical music, with the works of the modern continental masters added. Of course there are many who understand and admire the style of music, but there are also infinitely more who do not. Many of the former unluckily are either poor, or, at the best, people of moderate means, while of the latter it is safe to say they largely embrace in their ranks the vast body of the *noveau richesse*, or, as we bluntly put it, "the shoddy aristocracy." Now, among the latter it has got to be "the proper caper" to affect a wild enthusiasm over the divine art. Those who could not tell whether a piece was written in the key of M or of X, roll their eyes with a beatified expression when a Beethoven Sonata or the "Fifth Nocturne" is alluded. Well, so determined are these people to be on hand to display their grand toilets and flashing diamonds that there has been a tremendous rush for seats, so that the management, seeing a fine chance to make a harvest, decided to auction the seats, with the result that the premiums bid have put some of the best seats up to $19.50 a ticket for each performance, and as there will be twenty performances, the total cost for this seat will be $390. And yet in many places little children are crying for bread. The seats for the daytime rehearsals which used to sell for 25 cents to 50 cents each ticket, have been run up to $6 each (under the galleries and next the wall). What chance have the common people in this instance? And all to hear a band, which, on the whole, is inferior to the band of "H. M. Leicestershire" regiment stationed at Halifax.

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Spy, Worcester, Mass.

Date 9-30

THE SYMPHONY ORCHESTRA.

DATES FOR THE FOUR CONCERTS DEFINITELY ANNOUNCED.

It is definitely stated that the Boston Symphony Orchestra will come to Worcester with soloists for a series of four concerts during the coming season. The management wishes it stated that all subscribers will have an analytical program mailed to them a few days in advance of each concert, giving an opportunity for study of the works to be rendered. Further, that subscribers will have first choice of seats on Nov. 5th, the public sale opening Nov. 8th. The subscription book will be left open at C. L. Gorham & Co.'s until Oct. 15. Between 600 and 700 seats are already subscribed for. The dates of the concerts are Nov. 28, Dec. 29, Feb. 16, March 28.

COMMERCIAL ADVERTISER, New York, N. Y.

Date 9-29

The Boston Symphony Orchestra will be heard as heretofore at Chickering Hall. Music lovers are impatient for the first concert of Mr. Arthur Nikisch's men.

Gazette

BOSTON, SUNDAY MORNING, OCT. 2.

The Adamowski Quartet will give three afternoon concerts in Chickering Hall during the coming season.

The sale of season tickets for the ten concerts by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, will take place at the University Bookstore, Harvard square, on Saturday, Oct. 15, at 8 A. M.

Mr. Louis Svecenski, who has played with Mr. Adamowski at the second desk of the first violins of the Boston Symphony Orchestra for the past seven years, will assume the position of first viola during the coming season.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCII., NO. 94.

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[13]

Boston Transcript

MONDAY, SEPTEMBER 26, 1892.

Failed to Secure Large Premiums.

Undoubtedly the rain of the forenoon had much to do with the attendance at the auction sale of seats for Star Course of Entertainments which was held in Tremont Temple this forenoon. There were about a hundred persons in the hall when the sale began, but more came in as it progressed. The sale began with the third row from the front and no one cared to bid for the seats on the sides under the galleries. The bidding at no time could be called lively. The auctioneer made frequent references to the $380 premium for a single symphony seat, but the best that he could get was about a hundredth of that sum. The seats which were not purchased at the sale today will be sold at the Tremont Temple box-office tomorrow beginning at 8 A. M.

TELEGRAPH, Philadelphia, Penn.

Date 9-24

Concert-goers will be interested in some of Mr. Nikisch's plans for the approaching season of the Boston Symphony Orchestra. The membership of the band will remain practically what it was last year. For the local concerts in Boston a choir of 200 voices has been organized, which will be trained by Arthur Foote. There will be analytical notes on the programmes written by W. F. Apthorp. In the list of compositions to be played we find the following novelties: E. A. McDowell, "Launcelot and Elaine"; Eugen D'Albert, symphony; Saint-Saens, symphony, A minor; Rudorff, symphony, G minor; Tschaikowsky, symphonic poem, "Tempest"; Thierot, symphonietta; Cesar Cui, petite suite; Riemenschneiner, symphonic poem, "Todtentanz"; Raff, symphonietta for wind instrument; Charpentier, Impressions d'Italie; Homberger, pachimanik for string orchestra.

Clipping from Worcester Mass

Date 9-24

The tickets for the Symphony Concerts were sold at auction in Boston this week, and brought high prices. Mrs. John L. Gardner paid $392 for a seat to the Friday afternoon rehearsals and bought three others at $102 each.

Clipping from Providence Newton Mass

Date 9-23

THE sale of seats for the concerts and public rehearsals of the Boston Symphony orchestra on Monday and Tuesday were very satisfactory, the highest premium for the concerts being $380. For the rehearsals the premiums ranged from $10 to $30. These prices are greatly in excess of last year's sales.

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Rep Rep St Louis Mo

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At all events, the immense success of the Symphony Orchestra is too patent even to need mentioning. This week the seats for rehearsals and concerts have been selling at auction and the prices they have brought have afforded a pretty fair test of the popularity of these performances. Perhaps I should call them functions. That is the word which society—or at least the society papers—uses, and the "Symphonies" have been taken up by society to an extraordinary extent. If this could be laid to society's love of music we should all rejoice. Needless to say, it can not. Fashion is the real explanation. People go to these concerts because they are "the thing."

It is curious, indeed, to observe how social life is made to revolve about the Symphonies. In this respect they take the place which grand opera has held in New York. The women of light and leading here have their seats just as the women in New York have—or used to have—their boxes; and they pay high prices to get them. On Friday afternoons at the rehearsals, and on Saturday evenings at the concerts, society is out on dress parade. Both, especially the concerts, are made the nucleus of social engagements. People dine together before and sup together after. Some of the musicians themselves are in the social swim—not many of them. Herr Gericke was lionized here a good deal; so was his predecessor, Mr. Henschel. But Mr. Nikisch, the present leader, has no desire to roar in drawing rooms. He would have been "taken up" if he had wished. But he did not wish; he turned a deaf ear to siren invitations, preferring the company of his own countrymen in modest and informal reunions at the Adams House. Thus he has given offence—deep offence. What is the principal figure in a fashionable diversion for?

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The outcome could easily be foreseen. Seats in Music Hall began to acquire an increased—even a fictitious—value, and the premiums at the auction sales began to run very high. With the principle of these sales no one can find any fault. However unfortunate it may be that prices should thus be run up, there is no fairer way—perhaps none so fair—of disposing of the seats. To criticise any method adopted, moreover, would be somewhat impertinent. Mr. Higginson stood the loss for several seasons, and he was clearly entitled to the profits. There was no reason why he alone should support an institution reflecting so much credit upon all the city.

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Boston Transcript

WEDNESDAY, SEPTEMBER 28, 1892.

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Enterprise, Marlboro, Mass.

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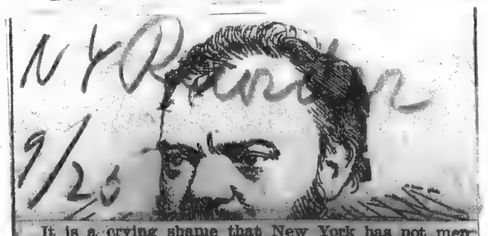

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THE SYMPHONY ORCHESTRA.

DATES FOR THE FOUR CONCERTS DEFINITELY ANNOUNCED.

It is definitely stated that the Boston Symphony Orchestra will come to Worcester with soloists for a series of four concerts during the coming season. The management wishes it stated that all subscribers will have an analytical program mailed to them a few days in advance of each concert, giving an opportunity for study of the works to be rendered. Further, that subscribers will have first choice of seats on Nov. 5th, the public sale opening Nov. 8th. The subscription book will be left open at C. L. Gorham & Co.'s until Oct. 15. Between 600 and 700 seats are already subscribed for. The dates of the concerts are Nov. 22, Dec. 29, Feb. 16, March 28.

COMMERCIAL ADVERTISER, New York, N. Y.

Date 9-29

The Boston Symphony Orchestra will be heard as heretofore at Chickering Hall. Music lovers are impatient for the first concert of Mr. Arthur Nikisch's men.

Gazette

BOSTON, SUNDAY MORNING, OCT. 2.

The Adamowski Quartet will give three afternoon concerts in Chickering Hall during the coming season.

The sale of season tickets for the ten concerts by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, will take place at the University Bookstore, Harvard square, on Saturday, Oct. 15, at 8 A. M.

Mr. Louis Svecenski, who has played with Mr. Adamowski at the second desk of the first violins of the Boston Symphony Orchestra for the past seven years, will assume the position of first viola during the coming season.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCII., NO. 94.

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[13]

MONDAY, OCTOBER 10, 1892.

AN INVITATION.

The following invitation has been received from the Director General of the World's Columbian Exposition by the manager of the Boston Symphony Orchestra:

WORLD'S COLUMBIAN EXPOSITION, CHICAGO.

Gentlemen: The World's Columbian Exposition requests the honor of receiving the Boston Symphony Orchestra as its guest at such time as may be convenient, inviting it to give two concerts in the Music Hall of the Exposition. Awaiting your favorable response to the Bureau of Music,

Your obedient servants,
GEORGE R. DAVIS, Director General.
THEODORE THOMAS, Musical Director.
JOHN T. DICKINSON,
Secretary World's Columbian Exposition.

The above invitation has been accepted for the third week in May, '93, the exact days to be fixed hereafter.

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The Mendelssohn Quintet Club start out on their annual tour to-day, beginning in Spencer, and in Westfield Tuesday.

Miss Laura Burnham of Boston is in Paris studying with Marchesi.

Miss Marguerite Hall will give song recitals in Chickering Hall Friday afternoon, Nov. 4, and Saturday evening, Nov. 5. Her programme will include songs by Beethoven, Handel, Schubert, Schumann, Brahms, Bruch and Henschel, also songs by composers of the 17th century.

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AN ABUSED MAN.

All thoughtful and unprejudiced musicians and lovers of music rejoiced when Theodore Thomas was chosen director-in-chief of the musical exercises of the World's Columbian Exposition at Chicago. The selection was a guarantee of good faith. It was an assurance that the musical features of the exposition would be worthy of the occasion. For Mr. Thomas has shown in his public career remarkable skill as a drillmaster, catholic taste in the arrangement of programmes, a desire to encourage all that is new and worthy of respect and indomitable perseverance and courage in the face of difficulties and discouragements. The American composer owes him a special debt of gratitude. Nor is it too much to say that Mr. Thomas has done more than any one man in this country in raising and broadening the musical taste of the people of the United States. To have passed him over in selecting a fit man for the place would have been an extraordinary instance of the traditional ingratitude of republics.

It is easy to forget the labors of Mr. Thomas. To-day orchestral concerts are in fashion. Here in Boston speculators welcome eagerly the announcement for the sale of tickets for the symphony concerts in Music Hall. The speculator is always found close to the heels of fashion. The caprice of the rich man or the fashionable woman increases the expense of the pleasure or the education of the student of music. That which is true in Boston holds good in other large cities. There are reasons for this enthusiasm of fashion. There are now excellent orchestras in this country besides the organization under the direction of Mr. Thomas. There are conductors worthy of respect. But these orchestras would not now be in existence if Mr. Thomas had not prepared the way. He was the drudge, the pioneer. After his labors Messrs. Seidl and Vander Stucken, Nikisch and Damrosch reap the reward.

Many will recall easily the condition of musical affairs when Mr. Thomas first began to travel with his orchestra. The lighter symphonies of Beethoven were regarded by audiences as hard nuts to crack. The prelude to "Lohengrin" was considered radical music. The Strauss waltz, which in those days was an indispensable number, gave the genuine pleasure. Little by little the people became acquainted with modern works of all schools. The musical stomach grew stronger. The programmes were of a higher standard. Mr. Thomas never wavered in his task of educating the public.

If Mr. Thomas were at present loose in discipline, a rider of a hobby horse, or a physical or mental sufferer by the march of years, there might be a pretext for the attacks made upon him by certain people in New York. His eye is not dim, nor his natural force abated. Why then is he a target for poisoned arrows? The exposition at Chicago is not a local issue. There is no question between the rival claims of Chicago and New York. Why should there be this incessant demand that Mr. Seidl, who is a successful director of the music-dramas of Wagner, should have the place of honor at the feast? Why should Mr. Damrosch, who leans so heavily on the broad shoulder of Mr. Brodsky, be boosted into attention as deserving national recognition? The present action of certain members of the New York press is the working out of old private grievances or the grinding of new axes. And so we find that the refusal of Mr. Brahms to cross the Atlantic is really due to the glaring incompetence of Mr. Thomas, and Mr. Joachim would land, without doubt, at New York if there was another chief at Chicago.

The arrangements that have been made at Chicago are worthy of the occasion. There has been an absence of all that is mean and low; there is no smell of jobbery. Mr. Thomas deserves the hearty and unquestioning support of all Americans interested in music. Writers on musical subjects show often the irritability attributed to poets. And there are such writers in New York, who are so busy in their attempt to Germanize musical America that they cannot afford

Boston Musical Herald. BOSTON, OCTOBER, 1892.

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[14]

The Beacon.

BOSTON, SATURDAY, OCT. 15, 1892.

THE SYMPHONY ORCHESTRA.

Tonight the new season of Symphony concerts is to begin in Music Hall, when Mr. Nikisch will present three works—Beethoven's fifth symphony, the prelude and death-scenes from "Tristan and Isolde" and the "Royal March" of Wagner. It is a strong programme, passing through many phases of feeling.

The sale of seats for the ten concerts to be given in the Sanders Theatre, Cambridge, is going on this morning, and the signs point to an unusually large attendance of Boston people, who have been disappointed of their seats in Boston or who prefer the effect of the music in that hall. The programmes are al-

THE KNEISEL QUARTETTE.

The announcement that the Kneisel Quartette will begin on Monday evening next a new series of light concerts is a welcome one. It means that there will be heard in due course a selection of the best chamber music of the present and past times performed undoubtedly as well as it can be anywhere in the world. Mr. Kneisel's acquaintance with the literature of his art is wide, and his taste is unimpeachable, while his coadjutors have been associated with him long enough to insure unity of view and action. The artists who are to assist are all eminent in their several ways, and thus variety as well as purity of programmes is secured. The concerts—the first of which falls on Monday evening next—are to be given at Chickering Hall, the capacity of which is limited, so that the current sale of seats should not be neglected.

BOSTON HOME JOURNAL.

SATURDAY, OCTOBER 15.

The Symphony Orchestra is to give a series of ten concerts at Sanders Theater, Cambridge, on Thursday evenings, beginning October 20th. It will be assisted by eminent soloists. The sale of season tickets with reserved seats opens at the University Book Store, Cambridge, today.

The first of the series of eight concerts by the Kneisel Quartet will be given at Chickering Hall on Monday evening. The deserved popularity of the quartet insures a full house and an appreciative audience. Ladies especially appreciate the change from Union to Chickering Hall, as the long flights of stairs are avoided. Tickets are on sale at the Music Hall box office.

PROVIDENCE JOURNAL.

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C. A. ELLIS, Manager.

(15)

PROVIDENCE JOURNAL.

SUNDAY, OCTOBER 16, 1892.

The attention to the many patrons of the Boston Symphony Orchestra is again called to the series of six concerts to be given in Infantry Hall on Wednesday evenings during the coming season. The visits of this organization have become a welcome feature of each musical season. It is no longer necessary to speak of the quality of its performances, and of the carefulness which characterizes all the work of preparation. It is well known in all cities where the orchestra has played that it stands on a plane which few orchestral bodies can be compared with. In the individual excellence of its players, and the completeness of its equipment, the Boston Symphony Orchestra is superlatively fine. Miss Emma Juch will be the soloist at the first concert, and the management will present other eminent soloists to be announced later. The sale of tickets for these concerts takes place at O'Connor's Flower Store, 170 Westminster street, to-morrow morning at 9 o'clock.

[15]

Boston Globe.

SATURDAY, OCT. 15, 1892.

OH! SO DELIGHTFUL.

Fashionable to Rush at Symphony Rehearsals.

Fair Girl Criticises Mr. Nikisch for the Color of His Trousers.

But Then All Admired the Music and the Chance to Gossip.

"They says such things an' they does such things—on the Bowery."

Likewise at Symphony concerts.

From a recipe for making doughnuts to a description of Matilda's maid of honor's dress with the lilac velvet sleeves, there wasn't anything they didn't talk about yesterday, and there were practical object lessons in a great variety of things from tumbling upstairs to crochetting a necktie.

Fact!

If there's anybody left who supposes the great and only symphony concerts are enchanted regions where the body is annihilated and only the soul floats on in space, the rarity of which is expressed by the equation, the tooness of the which equals the thenness of the now—well, all is, he is destined to be shown as a freak beside the glass eaters, the person who continues to swallow this fiction.

Dear Music Hall!

Everything good and glorious ever said or prophesied about it is all true. At every one of its truly melodious functions the real musicians there do congregate, and also a very many more people who appreciate the notes of the heavenly maid, but they aren't all.

No.

Variety is the spice of life.

It is, it is, and there are condiments enough at a Music Hall symphony concert to give relish to the biggest spice pudding ever concocted.

Also at the concert Rehearsals, Reheasrsal with a cap R.

For 12 years now has the chronicler had to epitomize the initial performance of the series of tuneful entertainments that crowd Music Hall floor and two balconies, and fill in all the standing and perching room between.

Yesterday when a cordial ripple of

Kid Glove Applause

announced the appearance from behind the body of players of Herr Arthur Nikisch there were a few seats on the floor unfilled, and the steps of the stage were not preempted by "admissioners," every other nook and corner was filled.

The few vacant seats were nearly all occupied after the first intermission, a few alone standing in empty state to mark the absence of society's Mrs. Courtly, who journeyeth home from the land of the almond-eyed and chrysanthemums.

It might have been a concert rehearsal of last season or of season before last or the one before that, but for the fact of that rug, a new rug, a white rug, a wolf's skin that has naught whatever to do with sheep's clothing. It covers the baton wielder's stand. It is conspicuous, very.

"The man who stands on it ought to wear serpent-blue trousers, they're adorable. 'Dolphe got some in Picadilly," a pretty girl said so, and it must be so.

Mr. Nikisch wore gray trousers and they killed the rug and the rug killed them, but the music was divine; the pretty girl said that, too.

It was Beethoven to begin with, the fifth symphony, and the big audience liked it. The biggest pianist in Boston was there and he said it was great playing and great conducting, the best in the world, and his nearest neighbor agreed.

The people listened, all of them without a murmur, save the fiance of the pretty girl in the tiny chapeau with forget-me-nots for strings. He whispered a little, but anybody in his place couldn't have resisted doing the same.

The expressions of the listeners were not monotonous. They ranged from seraphic to the land of Nod, mostly betwixt' and between, on the pitch of vivid interest.

The first Rehearsal of the season, the smallest democratic gathering of local clans of the round year, warranted duplication 23 times, unless brass and wood wind blow themselves into Mars before season tickets are punched with eyelets.

Verily, verily democratic was the audience traversing the scale, from the seat-owners, who covered them with gold eagles, to the "rushers," the people who pay a quarter and face murder, sudden death and annihilation to get the upper balcony unreserved seats.

What a lot they are, very largely music students.

With More Time Than Money,

and every phase of character from the philosopher, who counts standing from 1 to 2 o'clock in a suffocating crowd, small trouble for the purpose of getting a seat to hear all about the "Loredeath" of Mr. Wagner's fancy and genius between Tristan and Isolde, to the grumpy person who enjoys martyring herself and everybody else, and joins the "rushers," not so much because she's poor as to keep discomfort from going off and flocking by itself.

Then there are the admissioners who value time, and if they didn't, wouldn't run the gauntlet of that breathless chase up multitudinous steps and through corridors not for any seat, not even for the gilt-edged one beside Mrs. Jack Gardiner. They go in leisurely and late and join the standers on the floor, and among them are often some of the best people in town.

Yesterday, for instance, among the standers were Miss Shaw of Marlboro st., who last spring was presented at court and is a London favorite, as she is one in Boston.

There, too, was Mr. Ernst Perabo, and several others only less well known.

But standing is a vetation to the flesh though the spirit is soothed, and the "rushers" continue to make marvellous records. Yesterday, as so often in other seasons, tickets were dropped by the blundering ones, and halts were made by the nervous ones who were promptly hustled out of the way by the tearing tide behind them.

Those who had never before tried "going up in the rush" got scared, and not a few stumbled, one losing her purse, another getting her "duds ripped clean off," another having her pince-nez smashed with the ubiquitous umbrella, one having her arm nearly crushed off at the "squeeze" which comes at the ticket-taker's gate, one fainting, another falling flat and being walked over till she said she felt like a pancake and looked like a dust heap, etc., ever and ever so many arriving at the top and at seats without a chair-back [illegible]

is worth doing once for the experience. It is all over a full hour before the concert begins, every seat in the upper gallery being filled, and here is where the fancy work comes in, some of the rushers getting a good share of their Christmas handiwork done in these odd minutes; some read, everybody talks, and watches the seats down stairs fill up—all within the last quarter of an hour.

A good many of these skyed listeners know Mrs. Gardner and other social suns as well as their acquaintances know these celebrities.

Yesterday, Mrs. Gardner was not in evidence, and by so much the by-play was wanting in flavor.

Mrs. "Monty" Sears was there, though, and was one of the most profound listeners, coming in in good season to her high-priced seat on the floor, and remaining until the fashionables trooped out after the noisy "Emperor's March."

Mr. and Mrs. H. L. Higginson, who dislike notoriety as the regent of the place paved with good intentions does conscience, were there; so were Miss Lyman, the Amorys, Mr. and Mrs. Charles P. Curtis, Dr. Bigelow, the Whitneys, Dr. Cabot, Mrs. Thomas Mack, the Barthold Schlesingers, Mrs. Lowell of Newton, Mrs. John Reed of Longwood, Miss Ada Langley Briggs, the Winthrops, Miss Wesselhoeft, the Greenes, Mr. and Mrs. Dana Estes, Mrs. William H. Prior, Mrs. Nikisch, looking adorably piquant, Mrs. E. B. Southard and her belle of a daughter, Mrs. Will H. Cook, Mrs. H. W. Dodd and Mrs. N. U. Walker (Miss Helen Dunklee).

Dr. Oliver Wendell Holmes was among the missing and much missed, though in the pleasant excitement of the moment nobody had time to do much regretting.

There never were

So Many Pretty Girls Out,

so the wise ones said, and truth to tell there were any number of fetching young women, who, in the rainbow garb in vogue, were doubly and trebly good to look at.

There were old women there and old men and a few young ones, but youth held sway in all description of toilets, from the sailor-hatted, shirt-waisted school girl with such a pretty face who sat under the clock with a lap full of school books, to Miss Rice, who was chaperoned two deep and was an autumn vision in wood tints wearing a light brown Irish lace over deeper brown silk, with some velvet sumac in her tip tilted hat.

Some of the other rehearsal devotees were, are and will continue to be Rev. Father Bodfish, who is a clerical prince of good fellows, the Russell Tysons, Mr. T. E. Zerrahn, a bevy of future buds from Miss Hersey's school, Mr. H. F. Sears, Mr. John Richardson, Miss Wesselhoeft, Mrs. Eben D. Jordan, Jr., the Robert C. Winthrop, Jrs., Miss R. L. Dexter, Mrs. Emily S. Rogers, Mrs. S. I. Williams and Mrs. John C. Phillips.

Every pause in the programme yesterday was the signal for an afternoon tea torrent of small talk.

"So glad to see you?"

"When did you get home? Lovely summer!"

"Oh, of course; isn't Adamowski just too handsome, and always dresses so well. You'd know Nickish's coat was a Dutch sack, ugly! awful!"

"Engaged? So soon? O, O, O, you dear!"

"Kneisel doesn't get on combing his hair any better than he ever did, does he? And Loeffler, isn't it too funny the way he always sits with one leg twisted into a Z round his chair, and—"

And so on and on, with scanter references to the music than to any other subject on earth, save from the delvers who glued their eyes to their scores, and who, when the buds and fresh blossoms went off to ice cream, soda and bon-bon headquarters, snuggled their books under their arms and scattered, talking of scherzos and vorspiels, puissant climaxes, and the relationship of the adagio to the allegretto.

"They say such things, etc."

THE BOSTON TIMES

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One word expresses the excellence and rank of the Boston Symphony orchestra—unsurpassable. Perhaps many would go another step in the exercise of their vocabulary of praise and say, "unapproachable." It cannot be disputed that this land knows no orchestra which can be named before the Boston Symphony in the award of merit, and certainly Europe has none that can outshine it.

It is the next block to a condescension that Providence is permitted to enjoy as it is going to this season the superlative performances of this elevated band of orchestrans. Boston has gone almost daft over the coming concerts in that city, and from what is being gleaned from local comment the probabilities are that staid Providence will get pretty generally woke up over a similar source of rejoicing.

The character of the selections Conductor Nikisch has put on his programs for rendition at Infantry hall is above question, and that he will treat patrons of the course to music of whose magnificence few people have any conception, is an assurance. He has arranged to bring some sterling artists to fill the solo numbers, and they will be restlessly awaited.

The sale of season tickets for the six concerts will be opened tomorrow at the flower store of O'Connor, Westminster street, between Eddy and Union.

Boston Courier.

SUNDAY MORNING, OCTOBER 16, 1892.

THE SYMPHONY CONCERT.

In making up the first programme of his new season, Mr. Nikisch did not bear in mind the old principle which dictates the administration of light food for the first meal of starving people. For before his eager thousands, presumably hungry almost to exhaustion, he set a solid feast composed of a Beethoven symphony—the fifth—and from Wagner, the Imperial March and two operatic episodes, these being the Prelude and "Love's Death" from "Tristan and Isolde." Thus during the first half of the evening the full attention of spirit and sympathy was claimed, while during the latter half the more sensuous nerves were kept alert and thrilled.

It requires some courage and much faith in Wagner to put next after that mighty and passionate symphony, which seems to utter the ultimate word in every one of the moods with which it is inspired, any extract from the great modern master's dramatic pages, even though that extract be as instinct with pathos, agony and "climbing sorrow" as the passages selected by Mr. Nikisch for this night. After the perfect form of Beethoven the ever wandering progressions of Wagner seem doubtful and tentative, and their highest climax of passion suggests rather the contrived and elaborated effects of a theatrical spectacle than the spontaneous and irrepressible outbursts of a soul which must express itself in music alone.

The "Kaiser" march stands in a different catagory. It frankly appeals to vast spaces and to surging crowds; it is not content with exhilarating—it must excite; it begins with pomp and pride, it passes to the clamor of conflict, the stateliness of patriotness, and the solemnity of a nation's hymn, and it ends in the clangor of jubilant triumph expressed with all the resonance and superb splendor of sound which the many-voiced modern orchestra can create. But after all, it speaks first to the ear and then to the spirits of activity, courage and physical prowess. Therefore, however great a contrast it might present to that abstract music which moves from soul to soul, it cannot be incongruous with it, because its sphere is its own.

The performance of this programme was remarkably fine for an opening night. Mr. Nikisch was, of course, at his very best in the Wagner music, and read the wild and yet tender love scene romantically, but forcibly, and wrought up the march to an enthusiastic and voluminous rendering which put the audience in a glow. In the symphony he seemed earnest to give a conservative reading, and avoided the melodramatic effects with which he has sometimes emphasized the greater thoughts. One might perhaps think that some passages had more vehemence than intensity, but Beethoven is often so strange, so audacious, and so tremendous (we might fairly say) in his symphony, that so long as violence is avoided, even an extreme of force and emphasis can hardly be judged excessive.

Whether the new arrangement of the orchestra will prove altogether satisfactory, it is too soon to say. Certainly the effect upon the eye is good, as the men sit in a little amphitheatre upon their dark red platforms, while the conductor has under his feet a great white rug. But as the brass is now in the center and all face directly forward, it is possible that they may be too sonorous for the rest of the orchestra—a fault easy of correction. The wooden wind is massed in the centre, the harp comes nearer to the front, the double-basses are divided at the rear left and right, and the kettle-drummer (who was almost modest last night, thank goodness!) has changed sides.

The programme for next week includes two works not yet known to Boston—Reinecke's "King Manfred," overture, and Tschhikowsky's fifth symphony, written in E minor. The other number will be the fourth pianoforte concerto—in C minor—of Saint Saens, in which that brilliant and energetic player, Mr. Carl Stasny, will take the solo part.

The audience of last evening was large and sympathetic with the orchestra and conductor, applauding with particular fervor and continuance the Wagner scene. The programme-book, ornamented with an Ipsen vignette, has serious notes by Mr. Apthorp. H. M. T.

The Kneisel Quartet give their first concert in Chickering Hall Monday evening. The programme consists of a quartet in D major by Haydn, a fragment in C minor by Schubert, and a sextet for strings in A major by Dvorak, with Mr. Max Zach as second viola, and Mr. Leo Schulz as second 'cello.

The ten concerts to be given at Sanders Theatre Cambridge, by the Boston Symphony Orchestra on Thursday evenings, Oct. 20, Nov. 10, Dec. 1 and 22, Jan. 19, Feb. 2 and 23, March 23, April 13 and 27, promise to be largely attended—that they will be artistic successes is a foregone conclusion, when one remembers that it is the Boston Symphony Orchestra, with Arthur Nikisch, conductor.

Boston Transcript

The Beacon.

BOSTON, SATURDAY, OCT. 15, 1892.

THE SYMPHONY ORCHESTRA.

Tonight the new season of Symphony concerts is to begin in Music Hall, when Mr. Nikisch will present three works—Beethoven's fifth symphony, the prelude and death-scene from "Tristan and Isolde" and the "Royal March" of Wagner. It is a strong programme, passing through many phases of feeling.

The sale of seats for the ten concerts to be given in the Sanders Theatre, Cambridge, is going on this morning, and the signs point to an unusually large attendance of Boston people, who have been disappointed of their seats in Boston or who prefer the effect of the music in that hall. The programmes are al-

THE KNEISEL QUARTETTE.

The announcement that the Kneisel Quartette will begin on Monday evening next a new series of light concerts is a welcome one. It means that there will be heard in due course a selection of the best chamber music of the present and past times performed undoubtedly as well as it can be anywhere in the world. Mr. Kneisel's acquaintance with the literature of his art is wide, and his taste is unimpeachable, while his coadjutors have been associated with him long enough to insure unity of view and action. The artists who are to assist are all eminent in their several ways, and thus variety as well as puri ty of programmes is secured. The concerts—the first of which falls on Monday evening next—are to be given at Chickering Hall, the capacity of which is limited, so that the current sale of seats should not be neglected.

BOSTON HOME JOURNAL.

SATURDAY, OCTOBER 15.

The Symphony Orchestra is to give a series of ten concerts at Sanders Theater, Cambridge, on Thursday evenings, beginning October 20th. It will be assisted by eminent soloists. The sale of season tickets with reserved seats opens at the University Book Store, Cambridge, today.

The first of the series of eight concerts by the Kneisel Quartet will be given at Chickering Hall on Monday evening. The deserved popularity of the quartet insures a full house and an appreciative audience. Ladies especially appreciate the change from Union to Chickering Hall, as the long flights of stairs are avoided. Tickets are on sale at the Music Hall box office.

PROVIDENCE JOURNAL.

SATURDAY, OCTOBER 15, 1892.

INFANTRY HALL - - NIKISCH

BOSTON SYMPHONY Orchestra.

(SEVENTY PERFORMERS.)

Mr. ARTHUR NIKISCH, Conductor

Twelfth Season.

Six Grand Concerts

On WEDNESDAY EVENINGS, October 26, November 16, December 14, January 25, March 1 and April 5.

MISS EMMA JUCH

and other distinguished soloists will appear.

Season tickets, with reserved seats for the series of six concerts, $5.

The sale of season tickets opens MONDAY, October 17, at No. 170 Westminster street, (O'Conner's flower store, opposite Boston store.)

C. A. ELLIS, Manager.

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PROVIDENCE JOURNAL.

SUNDAY, OCTOBER 16, 1892.

The attention to the many patrons of the Boston Symphony Orchestra is again called to the series of six concerts to be given in Infantry Hall on Wednesday evenings during the coming season. The visits of this organization have become a welcome feature of each musical season. It is no longer necessary to speak of the quality of its performances, and of the carefulness which characterizes all the work of preparation. It is well known in all cities where the orchestra has played that it stands on a plane which few orchestral bodies can be compared with. In the individual excellence of its players, and the completeness of its equipment, the Boston Symphony Orchestra is superlatively fine. Miss Emma Juch will be the soloist at the first concert, and the management will present other eminent soloists to be announced later. The sale of tickets for these concerts takes place at O'Connor's Flower Store, 170 Westminster street, to-morrow morning at 9 o'clock.

[15]

Boston Daily Globe.

SATURDAY, OCT. 15, 1892.

OH! SO DELIGHTFUL.

Fashionable to Rush at Symphony Rehearsals.

Fair Girl Criticises Mr. Nikisch for the Color of His Trousers.

But Then All Admired the Music and the Chance to Gossip.

"They says such things an' they does such things—on the Bowery."

Likewise at Symphony concerts.

From a recipe for making doughnuts to a description of Matilda's maid of honor's dress with the lilac velvet sleeves, there wasn't anything they didn't talk about yesterday, and there were practical object lessons in a great variety of things from tumbling upstairs to crochetting a necktie.

Fact!

If there's anybody left who supposes the great and only symphony concerts are enchanted regions where the body is annihilated and only the soul floats on in space, the rarity of which is expressed by the equation, the tooness of the which equals the thenness of the now—well, all is, he is destined to be shown as a freak beside the glass eaters, the person who continues to swallow this fiction.

Dear Music Hall!

Everything good and glorious ever said or prophesied about it is all true. At everyone of its truly melodious functions the real musicians there do congregate, and also a very many more people who appreciate the notes of the heavenly maid, but they aren't all.

No.

Variety is the spice of life.

It is, it is, and there are condiments enough at a Music Hall symphony concert to give relish to the biggest spice pudding ever concocted.

Also at the concert Rehearsals, Reheasrsal with a cap R.

For 12 years now has the chronicler had to epitomize the initial performance of the series of tuneful entertainments that crowd Music Hall floor and two balconies, and fill in all the standing and perching room between.

Yesterday when a cordial ripple of

Kid Glove Applause

announced the appearance from behind the body of players of Herr Arthur Nikisch there were a few seats on the floor unfilled, and the steps of the stage were not preempted by "admissioners," every other nook and corner was filled.

The few vacant seats were nearly all occupied after the first intermission, a few alone standing in empty state to mark the absence of society's Mrs. Courtly, who journeyeth home from the land of the almond-eyed and chrysanthemums.

It might have been a concert rehearsal of last season or of season before last or the one before that, but for the fact of that rug, a new rug, a white rug, a wolf's skin that has naught whatever to do with sheep's clothing. It covers the baton wielder's stand. It is conspicuous, very.

"The man who stands on it ought to wear serpent-blue trousers, they're adorable, 'Dolphe got some in Picadilly," a pretty girl said so, and it must be so.

Mr. Nikisch wore gray trousers and they killed the rug and the rug killed them, but the music was divine; the pretty girl said that, too.

It was Beethoven to begin with, the fifth symphony, and the big audience liked it. The biggest pianist in Boston was there and he said it was great playing and great conducting, the best in the world, and his nearest neighbor agreed.

The people listened, all of them without a murmur, save the fiance of the pretty girl in the tiny chapeau with forget-me-nots for strings. He whispered a little, but anybody in his place couldn't have resisted doing the same.

The expressions of the listeners were not monotonous. They ranged from seraphic to the land of Nod, mostly betwixt and between, on the pitch of vivid interest.

The first Rehearsal of the season, the smallest democratic gathering of local clans of the round year, warranted duplication 23 times, unless brass and wood wind blow themselves into Mars before season tickets are punched with eyelets.

Verily, verily democratic was the audience traversing the scale, from the seat-owners, who covered them with gold eagles, to the "rushers," the people who pay a quarter and face murder, sudden death and annihilation to get the upper balcony unreserved seats.

What a lot they are, very largely music students.

With More Time Than Money,

and every phase of character from the philosopher, who counts standing from 1 to 2 o'clock in a suffocating crowd, small trouble for the purpose of getting a seat to hear all about the "Loredeath" of Mr. Wagner's fancy and genius between Tristan and Isolde, to the grumpy person who enjoys martyring herself and everybody else, and joins the "rushers," not so much because she's poor as to keep discomfort from going off and flocking by itself.

Then there are the admissioners who value time, and if they didn't, wouldn't run the gauntlet of that breathless chase up multitudinous steps and through corridors not for any seat, not even for the gilt-edged one beside Mrs. Jack Gardiner. They go in leisurely and late and join the standers on the floor, and among them are often some of the best people in town.

Yesterday, for instance, among the standers were Miss Shaw of Marlboro st., who last spring was presented at court and is a London favorite, as she is one in Boston.

There, too, was Mr. Ernst Perabo, and several others only less well known.

But standing is a vetation to the flesh though the spirit is soothed, and the "rushers" continue to make marvellous records. Yesterday, as so often in other seasons, tickets were dropped by the blundering ones, and halts were made by the nervous ones who were promptly hustled out of the way by the tearing tide behind them.

Those who had never before tried "going up in the rush" got scared, and not a few stumbled, one losing her purse, another getting her "duds ripped clean off," another having her pince-nez smashed with the ubiquitous umbrella, one having her arm nearly crushed off at the "squeeze" which comes at the ticket-taker's gate, one fainting, another falling flat and being walked over till she said she felt like a pancake and looked like a dust heap, etc., ever and ever so many arriving at the top and at seats without a hair being turned

The Rehearsal Rush

is worth doing once for the experience. It is all over a full hour before the concert begins, every seat in the upper gallery being filled, and here is where the fancy work comes in, some of the rushers getting a good share of their Christmas handiwork done in these odd minutes; some read, everybody talks, and watches the seats down stairs fill up—all within the last quarter of an hour.

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Mr. and Mrs. H. L. Higginson, who dislike notoriety as the regent of the place paved with good intentions does conscience, were there; so were Miss Lyman, the Amorys, Mr. and Mrs. Charles P. Curtis, Dr. Bigelow, the Whitneys, Dr. Cabot, Mrs. Thomas Mack, the Barthold Schlesingers, Mrs. Lowell of Newton, Mrs. John Reed of Longwood, Miss Ada Langley Briggs, the Winthrops, Miss Wesselhoeft, the Greenes, Mr. and Mrs. Dana Estes, Mrs. William H. Prior, Mrs. Nikisch, looking adorably piquant, Mrs. E. B. Southard and her belle of a daughter, Mrs. Will H. Cook, Mrs. H. W. Dodd and Mrs. N. U. Walker (Miss Helen Dunklee).

Dr. Oliver Wendell Holmes was among the missing and much missed, though in the pleasant excitement of the moment nobody had time to do much regretting.

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CHICKERING HALL.

EIGHTH SEASON 1892-93.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*

Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

I. CONCERT.

MONDAY, OCTOBER 17, AT 8 P. M.

PROGRAMME.

HAYDN. QUARTET in D major.
Allegro.—Cantabile e mesto.—
Menuetto (Allegro).—Finale (Presto).

SCHUBERT. FRAGMENT (one movement) in C minor.

DVOŘÁK. SEXTET FOR STRINGS, in A major, op. 48.
Allegretto moderato.—Dumka (Elegie).—Poco allegretto.—
Furiant (Presto).—Finale (Theme with variations).—
Allegretto grazioso, quasi andantino.

MR. MAX ZACH, Second Viola.
MR. LEO SCHULZ, Second Violoncello.

INFANTRY HALL, - - NIKISCH

BOSTON SYMPHONY Orchestra.

(SEVENTY PERFORMERS.)

Mr. ARTHUR NIKISCH, Conductor

Twelfth Season.

Six Grand Concerts.

On WEDNESDAY EVENINGS, October 26, November 16, December 14, January 25, March 1 and April 5.

MISS EMMA JUCH

and other distinguished soloists will appear.

Season tickets, with reserved seats for the series of six concerts, $5.

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C. A. ELLIS, Manager.

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ARTHUR NIKISCH

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THE AMERICAN HEBREW

A Weekly Journal for the Jewish Home.

New York, October 14, 1892.

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Gazette

BOSTON, SUNDAY MORNING, OCT. 16.

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CHICKERING HALL.

EIGHTH SEASON 1892-93.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*

Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

I. CONCERT.

MONDAY, OCTOBER 17, AT 8 P. M.

PROGRAMME.

HAYDN. QUARTET in D major.
Allegro.—Cantabile e mesto.—Menuetto (Allegro).—Finale (Presto).

SCHUBERT. FRAGMENT (one movement) in C minor.

DVOŘÁK. SEXTET FOR STRINGS, in A major, op. 48.
Allegretto moderato.—Dumka (Elegie).—Poco allegretto.—Furiant (Presto).—Finale (Theme with variations).—Allegretto grazioso, quasi andantino.

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MR. LEO SCHULZ, Second Violoncello.

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SATURDAY, OCTOBER 15, 1892

INFANTRY HALL, - - NIKISCH

BOSTON SYMPHONY Orchestra.

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SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCII., NO. 108.

SUNDAY, OCTOBER 16, 1892.

MUSICAL MATTERS.

The Twelfth Season's Symphony Concerts Begun.

The concerts of the 12th season of the Boston Symphony orchestra were begun, under the direction of Mr. Arthur N kisch, last evening, with the most favorable auspices, the usual record o recent years, every seat sold for the entire season, having been made.

The long continuance of this great musical enterprise, and the rapidity with which generatio s of concert, as well as amusement, patrons pass away, makes it desirable to call attention, at the opening of each season of the Symphony co certs, to the condition under which Boston has been able to enjoy the performances of a permanent orchestra made up of the best musicians, directed by an able conductor and thoroughly competent to perform the most varied and difficult repertoire of instrumental compositions.

The Boston orchestra is essentially a one-man institution. Mr. Henry L Higginson having, without financial aid of any sort, founded, established and maintained the organization upon his own ideas of what is best and most valuable to the cause of music in this city. The public-spirited action of Mr. H ggmson in regard to this enterprise is often ignored by those who are unfamiliar with the earlier years of the orchestra's existence, and the utter lack of ostentation in the conduct of its affairs is not calculated to g ve the prominence deserved to the citizen who has so nobly estimated his duty to his fellows.

The programme chosen by Conductor Nikisch for the opening concert of this season consisted of the symphony in C minor, No. 5, op. 67, Beethoven; Vorspiel and "Liebestod" (prelude and "Lovedeath"), from "Tristan and Iso de," Wagner, and the Kaiser Marsch, Wagner.

The conductor of the Boston Symphony orchester has all the advantages possible in t e engagament and cont ol of his men, and so no allowances are called for, un er ordinary circumstances, the standard of perfecti n und r human condition being justifiable in estimat ng the merits of its performances. Director Nikisch has had his men in harness, so to speak, for two weeks, and in l st evening's work the orchestra was s complete in its subject on to the director's will as it was in the final concert of last season.

It can be said at once that the performance of last evening showed distinctly the results of the control enjoyed over the organization by its faith ul conductor, a d the audience were treated to rea lings of the works given which must have filled the measure of anticipation of the most captious critic.

It will be remembered that a great many exceptions were taken to the reading given by Mr. Nikisch of the great fifth symphony in his first season here. Possibly allowa ces should then have been more generally made for the innovations introduced by the new director, and possibly a greater familiarity with the ideas of Mr. Nikisch and his treatment of the great composers have led to a more corr ct estimate of his work. Certain it is that, aside from the opening movement, which by contrast with the ideal interpretat on of t e elder Damrosch seemed somewhat lacking in refinement, the fifth symphony was given with well nigh faultless grace, force and dignity.

The beauty of the andante was all apparent in the delightful performance given it, and t e brilliant finale was played with grand effect throughout.

The excellence of the performance of the "Tristan" excerpts charmed all, and these numbers have rarely been heard under such complete conditions as upon this occasion.

"The Kaiser Marsch" made a spirited ending of the programme, and left the audience enraptured with the pleasures of the opening concert of the season.

The personal and artistic popularity enjoyed by Mr. Nikisch here in Boston was again very clearly shown by the ovation which attended his entrance and the hearty applause which followed the conclusion of the several portions of the programme.

The new platform planned by Mr. Nikisch is the greatest improvement yet made in t e hall, an ' the correctne s estimate of its effect ma te by the conductor has been fully demonstrated. All of the string players are now raise above the stage upon lightly built platforms, which a d much to the effect of these sections of the band, and the massing o the wind players at the back in the rear of the strings solidifies and improves the tone of the organization as a whole. Next week's programme includes Reinecke's overture, "King Manfred" (first time in Boston); Saint Saens' concerto for pianoforte, No. 4, in C minor; Tschaikowsky's symphony No. 5, in E minor (first time in Boston). Mr. Carl Stasney is to be the soloist.

Boston patrons of the symp o ny concerts who were unsuccessful in obtaining seats would do well, for contrast and novelty, attending t e sale of seats for the Providence series, which opens tomorrow. O'Connor's new flower store, where the sale is to be held, is to have a passageway of palms and ferns, through which the weary purchaser will wend his way, to be refreshed by their odor and a glimpse of Mr. Ellis surrounded by roses and symphony tickets. The concerts will be given monthly on Wednesday evenings, and brilliant audiences will be in attendance.

Boston Sunday Globe.

SUNDAY, OCT. 16, 1892.

THIRTY-TWO PAGES.

SYMPHONY CONCERT.

Brilliant Inauguration of the Twelfth Season of Boston's Magnificent Orchestra at Music Hall Last Evening.

The "Open Sesame" of the musical season has been pronounced and the winter's flood of melody has begun, for the first rehearsal and concert in the 12th season of the Boston symphony orchestra are now but pleasant remembrances, and musical Boston for the coming six months will be "at home" on Friday afternoons and Saturday evenings at Music Hall only.

The hall was crowded, of course, about every seat was occupied, and standees fringed the walls in uncomfortable abundance.

One great improvement was noticeable, and that was the new terraced manner of seating the players, every member of the orchestra now being in plain view of the conductor, which also enables the men to see the leader without difficulty.

The popular director, Mr. Nikisch, was greeted with prolonged plaudits as he took his position at his desk, and after receiving his acknowledgments, the audience settled back in their seats to listen to a fine classical programme, interpreted by one of the best if not the best orchestra in the world.

The programme consisted of Bethoven's familiar fifth symphony, the prelude and "Lovedeath" from Tristan, and Wagner's "Kaiser March."

The fifth is undoubtedly the best known of all Beethoven symphonies, and surely it is the most popular.

Berlioz, the celebrated French composer, says it was Beethoven's own life which he illustrated in it.

His secret sorrows, his concentrated wrath, his dreams of sad dejection, his nocturnal visions, his outbursts of enthusiasm, supplied him with its subject; and the forms of the melody, harmony, rhythm and instrumentation, show themselves to be as essentially individual and new as they are endowed with power and nobility.

The allegro, in which is pictured the disordered emotions of a great soul, is considered one of the grandest pieces of passionate compositions ever given to the world, and grandly was it played by Mr. Nikisch's men.

The alternate phrases of violence or weakness by the full orchestra or strings were beautiful tone pictures of conflicting emotions, and the lights and shades of the composition were finely illustrated by the players.

The second movement is full of melancholy sombreness and sad simplicity, and the scherzo partakes of this gravity, relieved by the peculiar sinister introductions which are almost fantastic.

The difficult passages for the basses in the scherzo were excellently played, and the finale was as effectively performed as the most captious critic could desire.

The prelude and "Lovedeath" from Wagner present great technical difficulties, but they were hardly discernible last evening, the work of the orchestra being so uniformly excellent in this almost perfect composition.

The intermittent wailing of the strings and the mournful, mysterious rhythm of the brasses were fine bits of instrumentation, and the whole composition was marked with exquisite interpretation of varied motifs.

The "Emperor's March," with its joyous pomp of victory and discordant notes of battle, was brilliantly performed and made an effective finale to an enjoyable concert.

The programme for the second rehearsal and concert, Friday afternoon and Saturday evening, will be the overture from "King Manfred," Reinecke; concerto for pianoforte No. 4 in C minor, Saint Saens, and symphony No. 5 in E minor, Tschaikowsky. The overture and symphony will be given for the first time in this city. Mr. Carl Stansy will be the soloist.

——Another sign of the return of society to town was the audience at Music Hall Friday afternoon, which was assembled for the first Symphony rehearsal. It was a goodly sight, the spacious floor and both balconies filled with the representative company which only comes together in such numbers for these rehearsals. Mr. Nikisch was very heartily welcomed as he appeared and took his old place on the stand. He is looking finely after his summer's rest. In the audience, which was made up almost entirely of season ticket holders, were Col. and Mrs. H. L. Higginson, who occupied the same seats in the middle of the hall which Mr. Higginson has had since the opening of the Symphonies; Mr. and Mrs. C. P. Curtis and Mrs. Agassiz, who were in their old places, Mrs. Nikisch, Mr. and Mrs. W. F. Weld, who have seats near the platform, Mr. and Mrs. T. S. Bradlee, Mr. and Mrs. W. R. Dupee and daughter, Father Bodfish, who keeps his old place in front of the platform, Mr. and Mrs. Thornton Lothrop, Mrs. Montgomery Sears, Mrs. Barthold Schlesinger and her handsome daughter, Mr. and Mrs. Russell Tyson, the latter looking extremely well, Robert C. Winthrop, Jr., and his bright-faced daughter, Mrs. John C. Phillips, Mr. John D. Williams, Mrs. E. D. Jordan, Jr., Mr. J. H. Bradford, Mrs. Matthew Luce, Mrs. George B. Shattuck and Mr. Perabo were also among those who had centre seats on the floor of the hall. In the balcony were Dr. Sturgis Bigelow and his aunt, Miss Mary Bigelow, Mr. and Mrs. Edmund Dwight, Mrs. Charles Fairchild and son, Mrs. Henry S. Howe, Prof. and Mrs. Ernest Fenollosa, Miss Virginia Stackpole, Mr. Henry Wainright, Mr. Apthorp and many, many more. Miss Windom, daughter of the ex-secretary, was in the audience.

The friends and acquaintances of young Kuntz of the Symphony orchestra predict, I understand, a brilliant future for him. During the summer he has been, I believe, in Beyreuth, the Wagner Mecca, playing in the orchestra there, so that it is clear he means not to let his most tuneful strings grow rusty from disuse. A little bird has whispered a little secret to me about this same musician that calls for congratulations. I am not at liberty to tell it yet, but it is news that will keep and shower the youth with good wishes when it comes out.

The Kneisel Concerts.

The Kneisel quartet, comprising Franz Kneisel, Otto Roth, L. Svecenski and Alwin Schroeder, members of the Boston Symphony orchestra, will give a series of eight concerts in Chickering Hall on Monday evenings of Oct. 17, Nov. 7, Nov. 21, Dec. 26, Jan. 16, Feb. 13, Feb. 27 and March 27.

The programme for tomorrow evening's concert includes a quartet in D major by Haydn, a fragment in C minor by Schubert and a sextet for strings in A major by Dvorak, with Mr. Max Zach as second viola and Mr. Leo Schulz as second 'cello.

She was at the Symphony rehearsal. She was studious. She read every moment she got in a book which she held close to her eyes. I guessed that she was near sighted. The name of the book was on the cover. It was Hegel's Philosophy. I thought how wise all Boston girls are. She dropped her book. I picked it up. I was awkward unwittingly, believe me, the cover, one of those embroidered adjustable affairs, fell off. The name of the book was on the cover, this time the inner cover. It was not Hegel. It was "A Little Game, With," etc. Again I thought "how wise Boston girls are."

Boston Journal.

MONDAY, OCTOBER 17, 1892.

The First Symphony Concert of the Season.

The first of the Boston Symphony concerts of the season '92-'93, under the direction of Mr. Arthur Nikisch, was given Saturday evening in Music Hall. There was a large audience. Mr. Nikisch was welcomed warmly, and hearty applause followed each number of the programme. The programme was as follows:

Symphony in C minor, No. 5.....Beethoven
Vorspiel and "Liebestod," from "Tristan and Isolde" Wagner
Kaiser-Marsch.....Wagner

***

The symphony was in its proper place. When such an elaborate composition is heard toward the end of a concert the music falls on sated or dulled ears. Beethoven himself knew this. On the third page of the first violin part of the Heroic Symphony, which was published in 1806, is this remark in Italian: "This symphony is longer than the ordinary symphony. It should be played at the beginning and not at the end of a concert, after an overture, air or perhaps a concerto. If it appears too late it will not affect the hearer as the composer intended, for the faculty of hearing will have been fatigued by the preceding compositions."

***

The symphony was read with sane and musical feeling. There was an absence of the theatrical exaggeration that characterized the performance of Nov. 9, 1889, and provoked acrid discussion, and, in certain instances, family strife. With the exception of an occasional lack of precision, it was finely played.

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The chromatic groanings and moanings of the music from "Tristan" were treated with reverential appreciation by the orchestra and by many of the hearers. But the constant straining after effect and the hysterical promises of the composer that are never fulfilled seemed tawdry after the noble work of Beethoven.

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I believe that the Kaiser March was last heard at a Symphony concert in January, 1886. One performance in six years is enough. This blatant galimatias, this combination of reminiscences of "Die Meistersinger" and "Tannhaeuser," which jostle constantly a famous choral, is better adapted to the circus ring than the concert hall. It was that sturdy patriot, Heinrich Dorn, the teacher of Schumann, who declared in 1871 that "the barbarous vulgarity of this latest outbreak of Wagner cannot be regarded otherwise than as an insult against the sublime majesty of the Emperor of Germany."

***

The orchestra is now arranged so that the wind instruments of wood and brass with the pulsatile instruments form a solid body directly in front of the leader. The strings stretch to the left and the right, and the double basses, divided, fringe the back of the stage and its further sides. The grouping is to be commended. It was thought in the eighteenth century that the double basses, 'cellos and bassoons should be dispersed throughout the orchestra. As Rosseau quaintly expressed it, "It is the bass that should regulate and sustain all the other parts, and all the players should hear it equally." We know how the celebrated orchestra of the Dresden opera under Hasse was arranged. The conductor was in the middle of the railed space, seated before a clavier. Behind him was a violoncello as well as a double bass. The first violins were at his right hand in a line. The second violins were on the same side, but nearer the stage. The other 'cellos and double basses were at the extreme ends. The violas were between the first and second violins. All of the wind instruments, with the exception of the trumpets, were on the left of the conductor. The oboes were nearest the stage and the bassoons were close to the conductor. The drums and the trumpets were on raised platforms at the sides.

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NOTES.

The programme of the Kneisel Quartette concert this evening in Chickering Hall is as follows: Quartette in D major, Haydn; Fragment C minor, Schubert, and Sextet for strings, A major, Dvorak. Messrs. Zach and Schulz will assist.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCII., NO. 110.

TUESDAY, OCTOBER 18, 1892.

THE KNEISEL QUARTET.

The Kneisel quartet opened their eighth season with a most delightful programme last night in Chickering Hall.

Haydn, Schubert and Dvorak were the composers—a trio individually distinctive and altogether friendly. The song movement of the Haydn quartet, "Cantabile e Mesto," was most ineffably exquisite, and the setting was worthy the jewel.

Schubert' "Fragment" was hardly Schubert at his best; much of it was rather dull. Still, it was Schubert, and the players made the most of it.

Dvorak's sextet, in which Messrs. Zach and Schulz of the Symphony orchestra joined with second viola and second 'cello respectively, was a good example of what genius can do, whether it has a full orchestra or a sextet of strings for a means of expression. It was Dvorak music from first measure to last, just as thoroughly characteristic as the same composer's works for orchestra—spirited, virile, richly colored.

It almost goes without saying that the music was played with the best musicianly feeling and artistic finish; and it was a pleasure to hear every movement taken at exactly the right tempo.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

MONDAY MORNING, OCT. 17, 1892.

AMONG THE MUSICIANS.

The first concert in the twelfth series given by the Symphony Orchestra took place in Music Hall, Saturday evening, when the following programme was rendered: Ludwig von Beethoven, symphony in C minor, No. 5, op. 67; Richard Wagner, Vorspiel and "Liebestod" prelude and "Love-death," from "Tristan and Isolde"; Richard Wagner, Kaiser-marsch (B-flat major).

The Beethoven symphony is not new to Boston, but it is ever welcome, especially when played by a company of talented musicians so ably conducted. It is one of the most intricate as well as attractive works of the great composer, and on this occasion called forth hearty and well-merited applause.

Mr. Nikisch has had his men in rehearsal for some time, and the result of his faithful and conscientious training was apparent throughout the number. The allegro was rendered with spirit and excellent taste, as was also the andante with its dainty movement. The finale, famous for its brilliancy, was given with rare effect.

Wagner's prelude and "Love-death" from "Tristan and Isolde," brought out the force of the orchestra, the number taxing the resources of the organization, but throughout there was little with which to take exception.

Wagner's imposing "Kaiser-marsch," with its varying themes, formed a fitting termination to one of the most brilliant inaugurals the Symphony Orchestra has ever given.

The programme for the concert next Saturday evening will be as follows:

Reinecke, overture, "King Manfred" (first time in Boston); Saint-Saens, concerto for pianoforte, No. 4, in C minor; Tschaikowsky, symphony No. 5, in E minor (first time in Boston).

The soloist will be Mr. Carl Stasny.

The Kneisel Quartet give the first of a series of eight concerts this evening in Chickering Hall and will have the assistance of Mr. Max Zach and Mr. Leo Schulz.

Boston Daily Globe.

TUESDAY, OCT. 18, 1892.

KNEISEL QUARTET.

First Concert at Chickering Hall an Artistic Triumph.

Music, sweet, vibrant and resonant, is certainly loved for its own sake in Boston, judging by the appreciative and richly dressed audience that filled Chickering Hall last evening.

It was the first appearance of the Kneisel quartet this season, and the audience that greeted its leader and members followed their playing with intense interest.

The quartet is composed of Mr. Franz Kneisel, first violin; Mr. Otto Roth, second violin; Mr. Louis Soecenski, viola, and Mr. Alwin Schroeder, violoncello.

It is needless to say that the well-known young leader came in for a large share of this applause, which he amply deserved by his strong and brilliant work.

This must have been more than gratifying to him on account of the number of musicians of equal prominence with himself who sat in the audience well qualified to judge as to the merits or demerits of the performance.

The first piece was a quartet in D major by Haydn, and the rich sweetness and perfect blending of the strings seemed incapable of any improvement throughout its different movements.

The allegro, with its joyful strains, was followed by the sweetly solemn cantabile e mesto. The odd concert of the menuetto (allegro) showed in bold relief the finale in presto, which was played with a dash and finish evidencing the hard and faithful work which the members of the quartet must have given to reach the high standard of excellence displayed.

A fragment from Schubert in C minor was the next piece, and its delicate embroidery of theme and pensive reverie were brought out with a delicious nicety of shading and phrasing.

The piece de resistance was the sextet for strings in A major, by Doorak, opus 48, and the manner in which the various movements were rendered explained fully the vogue which this latest composer has attained.

To the other artists above-named were added Mr. Max Zach, second viola, and Mr. Leo Schulz, second violoncello.

The allegretto moder to, with its happy pulsating resonance, gave an opportunity for some very strong playing, which was met in a most artistic manner.

The elegie which followed was given in a manner to defy criticism, while the furiant in presto was amusing in its odd end ng. The finale, a theme with variations, was most excellently rendered, and was a fitting termination of a strong and exquisitely artistic programme.

Boston has cause to be proud of its possession of this quartet of musicians, whose combined excellence it seems must be impossible to equal in any other city of the country.

The next concert will be given Nov. 7.

Boston Journal.

TUESDAY, OCTOBER 18, 1892.

THE KNEISEL QUARTET.

The first concert of the eighth season of the Kneisel Quartet was given last evening in Chickering Hall. There was a large and an enthusiastic audience. The programme was well arranged, and although the selections have been heard in former concerts of the quartet it was a pleasure to hear them the second time, particularly as they were played with the finish that characterizes the work of these admirable artists. The Dvorak Sextet was the least familiar of the numbers, as it was last heard during the season of 1886-7. The second viola and second 'cello were then played by Messrs. Zach and Campanari. Last evening they were played by Messrs. Zach and Schulz. The second of these delightful concerts will be given Monday evening, Nov. 7.

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BOSTON DAILY ADVERTISER.
Established 1813.

MONDAY MORNING, OCT. 17, 1892.

The Symphony Concert.

Although there were no novelties on the programme of Saturday's concert, the fifth symphony by Beethoven was the worthiest possible manner of launching the new season, and the Wagner selections which followed were admirable foils to its shapely movements. At the very first, one was impressed with a fuller quality of tone than heretofore, and this must undoubtedly be ascribed to the new mode of grouping the orchestra. By the new method the wood wind instruments have more clearness, yet the strings lose nothing of their power and unity. The Achilles' heel of the arrangement lies in the separation of the contra-basses into two groups; one would imagine that in such passages as, for example, the finale of the fourth symphony, there would be a deterioration of ensemble. The choice of the fifth symphony for the opening piece seemed like a gauntlet thrown down to criticism in this matter, for this work gives unusual prominence to the contra-basses. It is but justice, therefore, to state at the outset that the figure in the trio of the Scherzo (almost the acme of contrabass virtuosity in orchestal work) has never been played so clearly as last Saturday, and this would seem to dispose of the one objection to the new grouping.

The reading of the work throughout was a conservative one, free from exaggeration, and in this respect much in advance of past distortions, and the execution too, was excellent for a first-concert performance. Yet the first movement left many things to be desired. The difficult attacks of the chief figure were at times good but also at times very ragged; the sequence figures of the contrabasses, interrupting the second theme in so marvellous a manner, could have been made more forcible, and the horn playing both in the entrance of the second theme and in the inversion of the chief figure, seemed timid, and the tones broke more than once. The coda was roughly played and the contrasts not well brought out. But the second movement was charmingly rendered, and the cellos and violas did their important work finely, although the contra-basses seemed light in their variation of the theme; it is a question whether the orchestra would not gain by the addition of two more contra-basses, for at times there is a little topheaviness in the ensemble—too much power in the upper voices and too little to balance against it in the lower.

The Scherzo was magnificently played and the crescendo which led from it into the finale was a fine specimen of orchestral dynamics. The kettle-drummer deserves praise for the gradation of his important work here, and the balance throughout the orchestra was praiseworthy. Of the superb work of the contrabasses I have already spoken. Beethoven was the first composer to fully develop the contrabass part in orchestral work, and this passage in the Scherzo has not been sufficiently dwelt upon by commentators as an instance of the composer's fidelity to an ideal. The terrific contrabass passages of the finale of the fourth symphony had aroused the keen sarcasm of Weber. In the quarrel between Weber and Beethoven, the former fought with a rapier, the latter with a bludgeon. Weber had written a trenchant satire of the whole proceedings of the fourth symphony in the "Cecilia" and made especially merry over the use of the contra-basses. He portrayed the instruments holding an indignation meeting, and the contra-basses bemoaning the way in which they were made to caper and jump about as if they were giddy young violins, until finally, when the instruments grew boisterous in complaint, the janitor entered the hall and threatened that, unless they ceased their uproar, he would get Mr. Beethoven to write another symphony—"and they all ceased in terror." Beethoven only answered with oaths, but when the next symphony came (this fifth symphony) he continued calmly on his course, and finally, in the ninth symphony, gave the instruments an earnest theme and a set of recitative phrases such as the world had never dreamed of.

The finale was given with a good, heroic style that was invigorating, and it fully deserved the great applause which greeted it. It is in just such massive semi-military effects that our conductor shines at his best, and the broad crescendos and the sharp contrasts were all well done.

Almost unlimited praise can be given to the "Liebestod" from "Tristan and Isolde." Occasionally a sub-theme was drowned in the rush of the harmonies, but there was so much of loftiness, such power and ecstasy in the conception that one could readily excuse this. The unity of the orchestra was remarkable throughout.

Now came Wagner's "Kaiser-Marsch" with a force sufficient for the resurrection-morning. I do not think that the world would suffer greatly if all of Wagner's marches (always excepting the noble ones in his operas) were lost. They give the public a false impression of his school. Wagner was not filled with a wild desire to make all the noise possible; when he began his wonderful performances at Bayreuth he could have had an orchestra of 1000 men of the best material in Europe, yet he chose but 116. But when he wrote marches he seems to have fallen into the Berlioz vein of inflated force and blatancy. Yet this Emperor March is the best of his marches. Divest it of its extreme loudness (and this lost nothing in the handling) and one finds a martial rhythm and a very appropriate theme. When Wagner wrote his poorest work, the "American Centennial March," he knew not a single American theme and the figures and theme in it have no real meaning; but when he wrote this march of the German empire he was well equipped with material, and it shows the taste and artistic force of the man that he discarded the rather bombastic themes of the German national songs of today and chose "Ein Feste Burg" as his proper core. Luther's great hymn (the tune is probably by Franc however) is the fittest representation of united Protestant Germany today. In the stirring times of the reformation it was the war cry of the protestants. The soldier sang it as he marched to battle; the martyr intoned it as he walked to the stake. Wagner's disesteemed contemporaries, Mendelssohn and Mayerbeer had already used it in the "Reformation symphony" and in "The Hugenuots," but it remained for him to show that it belonged to modern Germany as well as to bygone times. But, spite of this tribute to the fitness of things, one wearies with the incessant fortissimo effects and longs for a less forcible expression of musical ideas. The complexity too, is not always pleasing; in short the "Liebestod" was to this as Hy-

perion to a satyr. Such music is too exciting and one begins to ask whether it is healthy. Of old, music was a sedative; let us beware of making it a morbid or abnormal excitant. After hearing such a noisy and furious instrumentation, after being conducted from forte to fortissimo, and from fortissimo to fortississimo, one feels like asking with Emerson—"Why so hot, my little man?"

LOUIS C. ELSON.

The Kneisel Quartette, consisting of Franz Kneisel, Otto Roth, Louis Svcenski and Alwin Schroede, give the first of a series of eight concerts in Chickering Hall this evening. On this occasion they will have the assistance of Max Zach and Leo Schulz.

Boston Transcript

MONDAY, OCTOBER 17, 1892.

Music Hall: Boston Symphony Orchestra.

The programme of the first symphony concert of the present season, given in the Music Hall last Saturday evening was as follows:

Beethoven: Symphony No. 5, in C minor, Opus 67.
Wagner: Vorspiel and "Liebestod" from "Tristan und Isolde."
Wagner: Kaiser-Marsch.

"*Ta-ta-ta, Tah!*" That was good, unspeakably good, to hear those four notes (whether "Fate knocking at the door," or some less exalted operation, matters little) ring out short, strong and crisp; and not long drawn out, like the pompous "*Oyez! oyez!*" of some portentous town-crier! What Hans von Bülow said of this wonderful opening of the Fifth Symphony, when asked his opinion as to how it should be played, is worth remembering. "*Ab initio erat rhythmus!*" (in the beginning was rhythm!), shrieked the little man, stamping his foot to the beat; "Snap out those notes sharp and strong, as they stand written; don't drag them out!" Thanks to Mr. Nikisch for once more restoring this passage to its original estate. And how splendidly the orchestra played the four notes, all together, with a will, like one man! It is a good thing to be put into the very best of humors at the out set of a concert; these four notes did it. It is no mean thing to be called to hear music, and even great music, once more, after a whole summer's rest (which begins by seeming like immunity, and then gradually turns to something more and more like starvation); but it is better still to be met on the threshold by a welcome surprise. And these four notes were something of a surprise, after all; for the last time Mr. Nikisch gave the Fifth Symphony here, he fell into the error, not uncommon nowadays, of trying to make Beethoven greater by making him bigger and more magniloquent. Let there be double rejoicing over the repentant sinner! The whole first movement was admirably played, with beautiful clearness, with vigor, go, and true Beethovenish fury. Mr. Sautet's playing of the oboe cadence was a gem of artistic phrasing and true depth of sentiment. The slow movement went to a charm. Here, too, it was to be noted that Mr. Nikisch had made up his mind to bury again that queer little bit of *cantilena* he once unearthed in the second violins, so that the unheard-of was once more unheard. Again bravo! The weird ghost-spookery of the Scherzo was done to perfection, and Berlioz's "frolicking elephant" sported through the Trio with a clearness of articulation such as no trained clog-dancer could have surpassed. When double-basses can play like that, they can match themselves against any body. The great Finale was one grand outburst of splendor, the horns especially covering themselves with glory in the second theme. If the season begins so, what may we not look for in the future? Such a performance of the C minor symphony is a thing to be marked with a white stone in the records of every concert-goer.

Whether any conductor or programme maker ever before dared to play anything after the Finale of the C minor symphony is a question which we are in no position to answer authoritatively; but surely no one ever tried a more daring experiment. Yet an intermission is a good time to cool down in and prepare one's self for further listening, even after that blaze of glory, especially on an opening night, when the question of who is sitting where can legitimately act as a sedative to over-excited nerves. To us, at least, the Wagner selections came as no anticlimax; the audience, too, seemed to enjoy them as if no Fifth Symphony had been. Such is the power of a young, fresh, unsurfeited musical digestion. But we doubt if the experiment would prove equally successful later on in the season.

The ever-beautiful prelude to "Tristan" was played with the most exquisite finish. How the 'celli breathed out that opening phrase, and what perfect balance there was between the various wind instruments! The great climax in the middle, too, was superbly worked up; and yet, admirable as the performance was in all technical points, and poignantly expressive as every phrase was made, we could not wholly and unreservedly like it. Here Mr. Nikisch gave the fullest rein to what has ever been his most questionable tendency, to our thinking—a tendency toward over-elaboration, resulting in this case in the most serious of all musical misfortunes, a lack of continuity of impression. Every single phrase in the prelude was given to perfection, with a finish of style, a beauty and depth of expressiveness that left nothing to be desired; thus to get every drop of blood out of a phrase is next to the sunlight of the performer's art—next to the summit, but not quite the summit. The one trouble was that, with and in spite of all this rare perfection, the whole prelude was, so to speak, constantly in large capitals, emphasis overshot its mark by sheer pertinacity. Those continual rhythmic modications checked the free onward flow of the music, and made it seem always out of breath. Note, for one thing, that in music nothing is so monotonous as a persistent irregularity; always to hold back the rhythm at just the same point in the phrase is to produce a more wearying monotony of rhythmical impression than even the metronomic regularity of a Kéler-Béla galop. Mr. Nikisch's reading of the syncopated descending violin passage, after the great *fortissimo* outburst, is new to us, and certainly has a good deal to say for itself. He gives it great prominence, as a sort of dramatic-declamatory recitative, and the first violins played it as such with poignant power of effect. As we have said, much may be urged in favor of this. Still we must own to preferring the old reading in which the syncopations in the violins served only to break up all sense of rhythm, and the long-drawn climax ended in a measure or two of sheer mad raving, in a giving up all attempt to express the inexpressible, followed immediately by complete exhaustion and a state of quasi-coma. The wonderful "*Liebestod*" was, however, grandly played, and carried everything before it. Here were both expressiveness and artistic measure; to be expressive is not all, but to be coherently expressive.

To the playing of the "Kaiser-Marsch" we have the same objection to make as to that of the "Tristan" prelude: it seemed all too mannered, tortured out of shape, and lacking in frank, direct vigor. No doubt in a work of this magnitude, the term "March" in the title may safely be taken with a grain of salt; it is a march in the ideal, rather than in the prosaic real sense—as much of a march as a Chopin waltz is a waltz. Still one instinctively attributes something of rythmic simplicity (not to speak of simplicity of other sorts) to even the most idealized march form, together with something more nervously inspiring than an absolutely funereal slowness of gait. Probably Mr. Nikisch finds the "Kaiser-Marsch" planned on the largest scale, and deems no inflation of style too grandiose for it. But there should be measure in all things; admitting that the "Kaiser-Marsch" is somewhat bigger than the Berlin Kurfürsten-Brücke, and might well span the Rhine itself, there is no need of so stretching it out that it can reach "from the Aurora Borealis to the Precession of the Equinoxes"! To our mind, this process of Procrustes-stretching results only in making it crack and totter. But it was suberbly played for all that.

The new seating of the orchestra, with all the heavy brass in the middle at the back, and the double basses divided equally, four on a side, seems at once to be an admirable improvement. The wind players say they can now hear each other better than before, and they certainly seem to play more exactly together than they did last year. The blending of the general mass of the wind tone is also better. Strange to say, too, the double-basses, although their two wings are separated by the trumpets, trombones and tuba, make decidedly more effect than formerly, and play wonderfully well together.

Mr. Nikisch was very warmly received, both as he first stepped up to the conductor's desk and at the close of the concert.

The next programme is: Reinecke: overture to "König Manfred;" Saint-Saëns: pianoforte concerto No. 4, in C minor, op. 93; Tschaikowsky; symphony No. 5, in E minor, op. 64. Mr. Carl Stasny will be the pianist.

BOSTON DAILY ADVERTISER.
Established 1813.

TUESDAY MORNING, OCT. 18, 1892.

Kneisel Quartet Concert.

Despite operatic counter attractions at the theatres this admirable and deservedly popular organization, which has become such an indispensable feature of the higher grade of musical life in Boston, inaugurated its eighth season last night under most favorable conditions. Among the regular habitués were many of our leading musicians, who testified in a generous manner to the excellent performance of such an exacting programme.

Haydn's quartet in D minor was a fitting introduction, and received the able treatment which the works of the greatest writer for the strings deserve. Faultless in its classic form, and the purity of its melody and harmony, the great master's quartet will always serve as the truest model in this branch of musical literature. The perfect intonation of the artists was perhaps most observable in the beautiful cantabile movement.

A "Fragment" in C minor, by Schubert, followed, and again the rare gift of melody, but much freer and more subtly poetic in style than in the foregoing number, was conspicuous.

The sextet for strings in A major, by Dvorak, was the concluding number, in which the quartette was reinforced by second viola (Mr. Max Zach) and second 'cello (Mr. Leo Schulz), offered a striking contrast to its predecessors. From beginning to end the Slavonic origin of the themes, broadly treated to six-part harmony, was indicative of the peculiarity and the marvellous scoring facility of this talented modern composer. Towards the close of the first movement (allegretto moderato), during an exciting crescendo, one of Mr. Kneizel's strings snapped, but it is only just to say it was so promptly replaced the connection suffered almost imperceptibly.

Monday, Nov. 7, is the date of the next of this series.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

TUESDAY MORNING, OCT. 18, 1892.

The eighth season of the Kneisel Quartet concerts opened most auspiciously at Chickering Hall last evening. The quartet: Messrs. Kneisel, first violin; Otto Roth, second violin; Louis Svecenski, viola, and Alwin Schroeder, violoncello, were assisted by Max Zach, second viola, and Leo Schulz, second violoncello. The programme, quartet in D major, by Haydn, in four movements, fragment in C minor, by Schubert, and a sextet in A major, op. 48, by Dvorak, with five movements, was received most enthusiastically, each movement bringing encore upon encore. The cantabile e mesto in the quartet from Haydn and the fragment in C minor from Schubert seemed to be the most pleasing numbers of the evening's performance, although every piece received the same plaudits. The programme, varying as it did, showed each performer at his best. On Monday, Nov. 7, the second of these concerts will be given.

Brooklyn Daily Eagle

SUNDAY MORNING, OCTOBER 16, 1892.

ACADEMY OF MUSIC. NIKISCH.

UNDER THE AUSPICES OF THE PHILHARMONIC SOCIETY OF BROOKLYN.

BOSTON SYMPHONY ORCHESTRA.

(90 PERFORMERS.)

MR. ARTHUR NIKISCH, Conductor.

FIVE PUBLIC REHEARSALS:

On FRIDAY AFTERNOONS, November 4, December 9, 1892; January 13, February 10 and March 17, 1893.

FIVE CONCERTS:

On SATURDAY EVENINGS, November 5, December 10, 1892; January 14, February 11 and March 18, 1893.

MISS EMMA JUCH

and other distinguished artists will appear as soloists.

Season tickets covering reserved seats for the series of Five Public Rehearsals, $3, $4 and $5, according to location, and for the series of Five Concerts, $3, $5 and $6.50, according to location.

The sale of season tickets for both series OPENS at the office of the PHILHARMONIC SOCIETY, at CHANDLER'S MUSIC STORE, 300 Fulton st, Brooklyn, MONDAY, October 24, at 8 A. M.

To insure a fair distribution of tickets no more than ten will be sold to any one person.

C. A. ELLIS, Manager.

THE PHILHARMONIC YEAR.

The concerts of the Philharmonic society will again be given by the Boston symphony orchestra, Mr. Arthur Nikisch, conductor. The season will consist of five public rehearsals and five concerts at the Academy of Music on Friday afternoons and Saturday evenings, November 4 and 5, December 9 and 10, January 13 and 14, February 10 and 11, and March 17 and 18. The orchestra will number ninety players at each performance and will be accompanied by the best available soloists. In the individual excellence of its players and the completeness of its equipment, the Boston symphony orchestra is unsurpassed. It is not possible at this early date to give the programmes of the coming concerts. Mr. Nikisch has been has secured many interesting novelties for performance at the forty-eight concerts which constituted the Boston season. It is his intention to include in the Brooklyn programmes such of these as prove most worthy and attractive. The programme will also include standard works of the old and of the modern school. Miss Emma Juch will be the soloist at the first concert. Programme books will be issued for each concert, and will be mailed in advance to purchasers of season tickets. The analytical and descriptive notes of three books will be prepared by Mr. William F. Apthorp. The sale of season tickets for both series opens on Monday, October 24, at Chandler's, 300 Fulton street, where circulars giving full particulars may be obtained.

SEIDL SOCIETY CONCERTS.

The absence of grand opera from the two cities during the coming winter will enlarge the opportunity for orchestral concerts. The Seidl society is promptly in the field with the announcement of seven concerts in Brooklyn—on November 14, December 19, January 12 and 19, February 9, and March 2 and 23. The Seidl society has also provided for a series of working people's concerts, the first of which will be given at the Academy of Music on the 29th of October. Arrangements have been made for the distribution of tickets through committees of churches, so that representative audiences may be secured. The cards so distributed will be exchangeable on the night of the concert for admission tickets at a nominal charge.

The arrangements made upon the departure of Theodore Thomas for the West for the continuance of the Philharmonic concerts, which have held a first place in musical affairs for a generation, proved so satisfactory last winter to the directors and the public that it has been renewed this year. Left in doubt as to the future, the managers turned to Boston and found there what was, at that day, the only permanent orchestra in the country, under the capable conductorship of Arthur Nikisch. The history of this band is familiar but remarkable. Its support was at first guaranteed by a liberal Bostonian, and it was largely maintained at his personal expense. But it passed that necessity, reaching the self sustaining period some time ago, while its latest business statistics suggest a profitable investment. If commercial prosperity were its main achievement the fact would not call for mention just now, but its success has been accompanied by the best art work, has indeed been won by precisely such instrumentalities. The season will begin within a month. Mr. Nikisch and his men control the situation, but they hold also a guarantee of the sympathetic co-operation of the directors and members of the old and honored Philharmonic society. Only one criticism is likely to be incurred, so far as this announcement has been made. It appears that there will be five concerts and as many rehearsals. The Brooklyn public has been accustomed to six of each, but we believe, five is the number of visits to New York and that limit will, therefore, promote the convenience of the orchestra, but the people will miss the sixth performance. If the public is exacting in wanting more, it is the orchestra's own fault, since it provides music of such excellence.

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Boston Transcript

TUESDAY, OCTOBER 18, 1892.

Chickering Hall: The Kneisel Quartet.

The Kneisel Quartet, assisted by Mr. Max Zach and Mr. Leo Schulz, gave the first concert of this, their eighth, season in Chickering Hall last evening. The programme was as follows:

Haydn—Quartet in D major.
Schubert—Fragment (one movement) in C minor.
Dvorak—Sextet for strings, in A major, Opus 48.

The Haydn quartet is one of the most delightful of its family; the first movement exhibits a rather striking departure from the regular sonata form for the founder of the string quartet, but it is charming throughout in its light airy beauty. The slow movement, *cantabile e mesto*, is as beautiful as anything we know by Haydn. The minuet and finale are characteristically fresh and inspiring. The quartet was admirably played; indeed, there is no new thing left to say about the playing of the Kneisel Quartet, which must now be classed as one of the great quartets in the world.

The Schubert fragment is, we believe, new here; it is one of those delicious bits of alternating sentiment and humor which would be recognized at once as Schubert, in Kamschatka as readily as in Vienna. It is a real addition to our quartet repertory, one which has the advantage of brevity as well as beauty, and which may prove serviceable at any odd time. We, for one, shall always be glad to hear it again. It, too, was superbly played.

Dvorák's new sextet is a work rather difficult to write about after but a single hearing. It gets over the inherent difficulty in all string sextets—having only two violins against such a mass of low and medium tone as two violas and two 'celli—better than most sextets do; better, but still not entirely well, for one does tire of the sombreness of the general coloring after a while. The thematic material in the work seems fine throughout, notably in the first *Allegretto moderato* and the ensuing Dumka; the working out, too, is strong and healthy, but often far too long and beset with repetitions. There is, in especial, a place in the first movement where a certain deceptive cadence comes round for the second time, that fills one absolutely with despair. The theme of the variations in the finale is beautiful—and how wonderfully Mr. Svecenski's viola sounded in one part of it!—and the variations themselves are interesting; but we think Dvorák somewhat over-rated his own strength when he tried to imitate Beethoven in employing this form of theme and variations in the last movement of a long composition, as that great man did in the "Eroica" and ninth symphonies. The form is too taxing to the listener's attention to be welcome so far on in a work, unless treated with enormous power. Brahms's passacaglia in the last movement of his fourth symphony was a decidedly easier task, for the form of a gradual climax of contrapuntal variations on an eight-measure theme has something of excitement in itself. Upon the whole, one may call this sextet of Dvorák's a very interesting work which one will be overjoyed to hear again. The performance left nothing to be desired.

Clipping from Philad.
PRESS, New York, N. Y.
Date 10-16

MUSIC. 13

Announcements that Herald the Beginning of the Concert Season.

The Boston Symphony Orchestra, with Arthur Nikisch as conductor, will give a series of fine concerts at the Academy of Music on Wednesday evenings, November 2, December 7, January 1, February 8, and March 15. The visits of this superb orchestra have become a welcome and important feature of each musical season. For twelve years the organization has been maintained exclusively for concert purposes and the interpretation of music of the highest class. Constant selections and improvement during this period have given it a membership which for the individual excellence of the players can hardly be equalled. There have been no changes of importance in the personnel of the orchestra since last year. It will number eighty-seven performers at each concert. Daily rehearsals have been held since October, and when the date of the first concert arrives the band will be in the best possible form.

It is impossible to give the complete programmes at this early date. Several interesting novelties are promised by Mr. Nikisch, and the usual number of standard works, both of the old and of the modern school, will be given during the season. The best available soloists will appear, although the orchestra itself is always the principal attraction of these concerts. Miss Emma Juch will be the singer at the first concert.

The demand for tickets for the New York and Boston concerts has been unprecedented, and shows an extraordinary interest in the coming season of the Boston orchestra. Many indications justify the belief that a similar interest exists here. The sale of season tickets, covering reserved seats for the series, will open at 1221 Chestnut Street on Monday, October 24.

Journal, Lewiston, Me.
Date 10/17

The Boston Symphony Orchestra season was begun Saturday evening with a record-breaking audience in point of numbers and enthusiasm. The program chosen by Conductor Nikisch for the opening concert of this season consisted of the symphony in C minor, No. 5 op. 67, Beethoven; Vorspiel and "Liebestod" (prelude and "Lovedeath"), from "Iristan and Iso de." Wagner and the Kaiser Marsch, Wagner.

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INQUIRER, Philadelphia, Penn.
Date 10-16

Boston Symphony Orchestra.

The Boston Symphony Orchestra of eighty-five performers, Arthur Nikisch, conductor, will give five grand concerts at the Academy of Music on Wednesday evenings, November 2, December 7, January 11, February 8 and March 15. Miss Emma Juch and other distinguished artists will appear as soloists, and unusually fine programs will be selected. The sale of season tickets opens at 1221 Chestnut street on Monday morning, October 24.

SUN, New York, N. Y.
Date 10-16

The Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, gave the opening concert of its twelfth season in Boston Music Hall last night. The New York concerts by this organization will be given in Chickering Hall on Thursday evenings, Nov. 3, Dec. 8, Jan. 12, Feb. 9, and March 16. Miss Emma Juch will be the singer at the first concert.

TIMES, Philadelphia, Penn.
Date 10-16

The first of this season's concerts by the Boston Symphony Orchestra will be given at the Academy of Music on Wednesday evening, November 2. The succeeding concerts will be on December 7, January 11, February 8 and March 4, all Wednesdays. The orchestra will number eighty-seven performers and it is said never to have been in more perfect form. Mr. Nikisch has secured a number of important novelties for his series of forty-eight concerts in Boston and the most successful of these will be included in the Philadelphia programme, together with the usual number of standard works, both classical and modern. Emma Juch will be the soloist at the first concert.

Clipping from Republican, Springfield, Mass
Date 10-16

BOSTON SYMPHONY ORCHESTRA.

Beethoven's fifth symphony was a fitting selection with which to begin the opening concert of the 12th season of the Boston symphony orchestra at Music hall last night. As every seat in the house was sold for the season for the fifth consecutive year, at the auction sale in September, there was an immense audience. The conductor's stand was elaborately decorated with flowers and Mr Nikisch was given a royal welcome to assure him of a most auspicious beginning of his fourth year as the director of Boston's famous orchestra.

TIMES, New York, N. Y.
Date 10-16

The Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, opened its twelfth season in Boston Music Hall last night. Every seat for the twenty-four concerts and twenty-four public rehearsals, which constitute its home season, have been taken by subscription by the music-loving Bostonians. The New York concerts by this organization will be given in Chickering Hall on Thursday evenings, Nov. 3, Dec. 8, Jan. 12, Feb. 9, and March 16. Miss Emma Juch will be the singer at the first concert.

News, Providence, R. I.
Date 10-17

Boston Symphony.

The popularity of the Boston Symphony Orchestra in this city is shown by the fact that when the office was opened for the sale of seats this morning, over one hundred people were in line, some of whom had been waiting since 8:30 last evening.

HERALD, New York, N. Y.
Date 10-16

BOSTON'S ORCHESTRA BEGINS.

Boston, Oct. 15, 1892.—Beethoven's immortal Fifth Symphony opened the twelfth season of the Boston Symphony Orchestra at the Music Hall tonight. Every seat in the house had been sold for the season at the auction sale in September, and there was an immense audience. The conductor's stand was elaborately decorated with flowers, and Mr Nikisch was given a royal welcome. This is his fourth year as the director of Boston's famous orchestra.

Record, Philadelphia, Pa
Date 10-16

The series of Boston Symphony Orchestra concerts here this season will be given on the Wednesday evenings of November 2, December 7, January 11, February 8 and March 15. Emma Juch will be the soloist for the opening night. The subscription sale will begin on Monday, October 24, at 1221 Chestnut street.

CITIZEN, Lowell, Mass.
Date 10-17

The regular base ball season closed Saturday and the regular Symphony orchestra began. The Boston newspaper men who do base ball in the summer and the Symphonies in winter will get no vacation this year.

Journal, Lewiston, Me.
Date 10/7

Mr. Paderewski will appear at one of the Symphony Society's concerts as well as at one of the Boston Symphomy Orchestra's. He will also play three entirely new programs in New York and Boston. He spent the summer at his retreat in Switzerland, France, studying and practic-

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
WEDNESDAY MORNING, OCT. 19.

The first concert of the Cambridge series by the Boston Symphony Orchestra will be given at Sanders Theatre on Thursday evening. Mr. F. Busoni will be the soloist. The programme will be as follows: Beethoven's overture, "Leonore," No. 3; Beethoven's concerto, for pianoforte, No. 4, in G major, op. 50; Beethoven symphony, No. 3, "Eroica." The soloist is Ferruiccio B. Busoni.

Sanders Theatre, Cambridge.

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 20, AT 7.45, P. M.

PROGRAMME.

BEETHOVEN.	OVERTURE. Leonore, No. 3.
BEETHOVEN.	CONCERTO FOR PIANOFORTE, No. 4, in G major. op. 50. Allegro moderato.—Andante con moto.—Rondo. (Cadenzas by BUSONI).
BEETHOVEN.	SYMPHONY No. 3. "Eroica." Allegro con brio.—Adagio assai (Marcia funebre).—Scherzo (Allegro vivace).—Finale.

SOLOIST:

MR. FERRUCCIO B. BUSONI.

The Piano used is a Steinway.

Journal, Lewiston, Me.
Date 10-18

The Boston Symphony Orchestra is now arranged so that the wind instruments of wood and brass with the pulsatile instruments form a solid body directly in front of the leader. The strings stretch to the left and the right, and the double basses, divided, fringe the back of the stage and its further sides. The grouping is to be commended. It was thought in the eighteenth century that the double basses, 'cellos and bassoons should be dispersed throughout the orchestra. As Rosseau quaintly expressed it, "It is the bass that should regulate and sustain all the other parts, and all the players should hear it equally." We know how the celebrated orchestra of the Dresden opera under Hasse was arranged. The conductor was in the middle of the railed space, seated before a clavier. Behind him was a violincello as well as a double bass. The first violins were at his right hand in a line. The second violins were on the same side, but nearer the stage. The other 'cellos and double basses were at the extreme ends. The violas were between the first and second violins. All of the wind instruments, with the exception of the trumpets, were on the left of the condubtor. The oboes were nearest the stage and the bassoons were close to the conductor. The drums and the trumpets were on raised platforms at the sides.

Clipping from Journal, Providence, R. I
Date 10-18

The sale of seats for the Boston Symphony Orchestra series of six concerts in this city opened briskly at O'Connor's flower store yesterday. Messenger boys and several men who held first places all night were reinforced yesterday by over 200 citizens desirous of securing good

The Musical Courier.

NEW YORK, WEDNESDAY, OCTOBER 19, 1892.

The Boston Symphony at Home.—The Boston Symphony Orchestra, Mr. Arthur Nikisch conductor, opened the musical season at home in Boston last Saturday night, the usual public rehearsal occurring the Friday afternoon previous. The program consisted of Beethoven's third symphony; Wagner's "Liebestod" from "Tristan," and the same composer's "Kaiser Marsch." The band was never in finer fettle and local criticism was by no means as inconsiderate as at the close of last season. Next Saturday night's program includes Reinecke's overture, "King Manfred" (first time in Boston); Saint-Saëns' concerto for piano, No. 4, in C minor; Tschaikowsky's symphony No. 5, in E minor (first time in Boston). Mr. Carl Stasny is to be the soloist.

Boston Transcript

THURSDAY, OCTOBER 20, 1892.

The programme of the first Symphony concert, to be given in Sanders Theatre tonight at 7.45, is as follows: Overture, Lenore No. 3, Beethoven; concerto for pianoforte No. 4, G major, op. 50. Beethoven; symphony No. 3, "Eroica," Beethoven. Soloist, Ferruiccio B. Busoni.

Boston Transcript

TUESDAY, OCTOBER 18, 1892.

Chickering Hall: The Kneisel Quartet.

The Kneisel Quartet, assisted by Mr. Max Zach and Mr. Leo Schulz, gave the first concert of this, their eighth, season in Chickering Hall last evening. The programme was as follows:

Haydn—Quartet in D major.
Schubert—Fragment (one movement) in C minor.
Dvorák—Sextet for strings, in A major, Opus 48.

The Haydn quartet is one of the most delightful of its family; the first movement exhibits a rather striking departure from the regular sonata form for the founder of the string quartet, but it is charming throughout in its light airy beauty. The slow movement, *cantabile e mesto*, is as beautiful as anything we know by Haydn. The minuet and finale are characteristically fresh and inspiring. The quartet was admirably played; indeed, there is no new thing left to say about the playing of the Kneisel Quartet, which must now be classed as one of the great quartets in the world.

The Schubert fragment is, we believe, new here; it is one of those delicious bits of alternating sentiment and humor which would be recognized at once as Schubert, in Kamschatka as readily as in Vienna. It is a real addition to our quartet repertory, one which has the advantage of brevity as well as beauty, and which may prove serviceable at any odd time. We, for one, shall always be glad to hear it again. It, too, was superbly played.

Dvorák's new sextet is a work rather difficult to write about after but a single hearing. It gets over the inherent difficulty in all string sextets—having only two violins against such a mass of low and medium tone as two violas and two 'celli—better than most sextets do; better, but still not entirely well, for one does tire of the sombreness of the general coloring after a while. The thematic material in the work seems fine throughout, notably in the first *Allegretto moderato* and the ensuing Dumka; the working out, too, is strong and healthy, but often far too long and beset with repetitions. There is, in especial, a place in the first movement where a certain deceptive cadence comes round for the second time, that fills one absolutely with despair. The theme of the variations in the finale is beautiful—and how wonderfully Mr. Svecenski's viola sounded in one part of it!—and the variations themselves are interesting; but we think Dvorák somewhat over-rated his own strength when he tried to imitate Beethoven in employing this form of theme and variations in the last movement of a long composition, as that great man did in the "Eroica" and ninth symphonies. The form is too taxing to the listener's attention to be welcome so far on in a work, unless treated with enormous power. Brahms's passacaglia in the last movement of his fourth symphony was a decidedly easier task, for the form of a gradual climax of contrapuntal variations on an eight-measure theme has something of excitement in itself. Upon the whole, one may call this sextet of Dvorák's a very interesting work which one will be overjoyed to hear again. The performance left nothing to be desired.

Clipping from Philada.
PRESS, ~~New York~~, N. Y.
Date 10-16

MUSIC.

Announcements that Herald the Beginning of the Concert Season.

The Boston Symphony Orchestra, with Arthur Nikisch as conductor, will give a series of fine concerts at the Academy of Music on Wednesday evenings, November 2, December 7, January 1, February 8, and March 15. The visits of this superb orchestra have become a welcome and important feature of each musical season. For twelve years the organization has been maintained exclusively for concert purposes and the interpretation of music of the highest class. Constant selections and improvement during this period have given it a membership which for the individual excellence of the players can hardly be equalled. There have been no changes of importance in the personnel of the orchestra since last year. It will number eighty-seven performers at each concert. Daily rehearsals have been held since October, and when the date of the first concert arrives the band will be in the best possible form.

It is impossible to give the complete programmes at this early date. Several interesting novelties are promised by Mr. Nikisch, and the usual number of standard works, both of the old and of the modern school, will be given during the season. The best available soloists will appear, although the orchestra itself is always the principal attraction of these concerts. Miss Emma Juch will be the singer at the first concert.

The demand for tickets for the New York and Boston concerts has been unprecedented, and shows an extraordinary interest in the coming season of the Boston orchestra. Many indications justify the belief that a similar interest exists here. The sale of season tickets, covering reserved seats for the series, will open at 1221 Chestnut Street on Monday, October 24.

Journal, Lewiston, Me.
Date

The Boston Symphony Orchestra season was begun Saturday evening with a record-breaking audience in point of numbers and enthusiasm. The program chosen by Conductor Nikisch for the opening concert of this season consisted of the symphony in C minor, No. 5 op. 67, Beethoven; Vorspiel and "Liebestod" (prelude and "Lovedeath"), from "Iristan and Iso de." Wagner and the Kaiser Marsch, Wagner.

[17]

INQUIRER, Philadelphia, Penn.
Date 10-16

Boston Symphony Orchestra.

The Boston Symphony Orchestra of eighty-five performers, Arthur Nikisch, conductor, will give five grand concerts at the Academy of Music on Wednesday evenings, November 2, December 7, January 11, February 8 and March 15. Miss Emma Juch and other distinguished artists will appear as soloists, and unusually fine programs will be selected. The sale of season tickets opens at 1221 Chestnut street on Monday morning, October 24.

SUN, New York, N. Y.
Date 10-16

The Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, gave the opening concert of its twelfth season in Boston Music Hall last night. The New York concerts by this organization will be given in Chickering Hall on Thursday evenings, Nov. 3, Dec. 8, Jan. 12, Feb. 9, and March 16. Miss Emma Juch will be the singer at the first concert.

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Clipping from
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Beethoven's fifth symphony was a fitting selection with which to begin the opening concert of the 12th season of the Boston symphony orchestra at Music hall last night. As every seat in the house was sold for the season for the fifth consecutive year, at the auction sale in September, there was an immense audience. The conductor's stand was elaborately decorated with flowers and Mr Nikisch was given a royal welcome to assure him of a most auspicious beginning of his fourth year as the director of Boston's famous orchestra.

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—The Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, opened its twelfth season in Boston Music Hall last night. Every seat for the twenty-four concerts and twenty-four public rehearsals, which constitute its home season, have been taken by subscription by the music-loving Bostonians. The New-York concerts by this organization will be given in Chickering Hall on Thursday evenings, Nov. 3, Dec. 8, Jan. 12, Feb. 9, and March 16. Miss Emma Juch will be the singer at the first concert.

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Boston Symphony.

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Date 10/17

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The Representative Democratic Paper
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Sanders Theatre, Cambridge.

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 20, AT 7.45 P. M.

PROGRAMME.

BEETHOVEN. OVERTURE. "Leonore," No. 3.

BEETHOVEN. CONCERTO FOR PIANOFORTE, No. 4, in G major, op. 50.
Allegro moderato.—Andante con moto.—Rondo.
Cadenzas by BUSONI.

BEETHOVEN. SYMPHONY No. 3, "Eroica."
Allegro con brio.—Andante.—Scherzo.—Finale.

SOLOIST:

MR. FERRUCCIO B. BUSONI.

The Piano used is a Steinway.

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Date 10-18

The Boston Symphony Orchestra is now arranged so that the wind instruments of wood and brass with the pulsatile instruments form a solid body directly in front of the leader. The strings stretch to the left and the right, and the double basses, divided, fringe the back of the stage and its further sides. The grouping is to be commended. It was thought in the eighteenth century that the double basses, 'cellos and bassoons should be dispersed throughout the orchestra. As Rosseau quaintly expressed it, "It is the bass that should regulate and sustain all the other parts, and all the players should hear it equally." We know how the celebrated orchestra of the Dresden opera under Hasse was arranged. The conductor was in the middle of the railed space, seated before a clavier. Behind him was a violincello as well as a double bass. The first violins were at his right hand in a line. The second violins were on the same side, but nearer the stage. The other 'cellos and double basses were at the extreme ends. The violas were between the first and second violins. All of the wind instruments, with the exception of the trumpets, were on the left of the condubtor. The oboes were nearest the stage and the bassoons were close to the conductor. The drums and the trumpets were on raised platforms at the sides.

Clipping from
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The Musical Courier.

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The Boston Symphony at Home.—The Boston Symphony Orchestra, Mr. Arthur Nikisch conductor, opened the musical season at home in Boston last Saturday night, the usual public rehearsal occurring the Friday afternoon previous. The program consisted of Beethoven's third symphony; Wagner's "Liebestod" from "Tristan," and the same composer's "Kaiser Marsch." The band was never in finer fettle and local criticism was by no means as inconsiderate as at the close of last season. Next Saturday night's program includes Reinecke's overture, "King Manfred" (first time in Boston); Saint-Saëns' concerto for piano, No. 4, in C minor; Tschaikowsky's symphony No. 5, in E minor (first time in Boston). Mr. Carl Stasny is to be the soloist.

Boston Transcript

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CHICKERING HALL - - - NIKISCH.

. . . . . .

. . 90 . .
PERFORMERS.

. . . . . .

= Boston = Symphony Orchestra

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Mr. ARTHUR NIKISCH,
Conductor.

. . . . . .

Five Concerts on Thursday Evenings

November 3, December 8, January 12, February 9, and March 16.

FIRST CONCERT

Thursday Evening, November 3, at 8.15.

PROGRAMME.

OVERTURE FANTASIE, "Romeo and Juliet," . . . *Tschaikowsky*

ARIA, "Ocean! thou mighty monster," from "Oberon," . . . *Weber*

MISS JUCH.

QUEEN MAB SCHERZO, from the Symphony "Romeo and Juliet," . . . . . *Berlioz*

SONG WITH ORCHESTRA, "Loreley," . . . . . *Liszt*

MISS JUCH.

SYMPHONY IN D MINOR, No. 4, ... *Schumann*

Introduction (Adagio non troppo).
Allegro.
Romance (Adagio non troppo).
Scherzo.
Finale (Allegro).

Soloist, Miss EMMA JUCH.

Subscription tickets, with reserved seats for the series of five concerts, $6.50. The sale of single tickets for the first concert opens Monday, October 24, at Schuberth's, 23 Union Square.

C. A. ELLIS, Manager.

Chickering Hall.—Nikisch

BOSTON SYMPHONY ORCHESTRA

(90 PERFORMERS)

Mr. Arthur Nikisch, - - Conductor.

TWELFTH SEASON, 1892–93

FIVE CONCERTS

—IN—

CHICKERING HALL

—ON—

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ACADEMY OF MUSIC.

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WILL GIVE A SERIES OF

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Wednesday Evenings, November 2, December 7, January 11, February 8, and March 15.

First Concert,

WEDNESDAY EVENING, NOVEMBER 2, AT 8.

PROGRAMME.

OVERTURE. "Oberon." . . . . . *Weber*
ARIA. "Ocean, thou mighty monster," from "Oberon." . *Weber.*
VORSPIEL und LIEBESTOD. From "Tristan und Isolde." . *Wagner.*
SONG with ORCHESTRA. "Loreley." . . . *Liszt*
SYMPHONY in E minor, No. 5. . . . *Tschaikowsky.*

(First time.)

Soloist: Miss Emma Juch.

Season Tickets with reserved seats for the series, $3.50, $5.00 and 7.00 according to location.

The sale of Season Tickets opens at 1221 Chestnut St., Monday, October 24.

C. A. ELLIS, Manager.

BOSTON HOME JOURNAL.

SATURDAY, OCTOBER 22, 1892

THE SYMPHONY CONCERT.

The first Symphony concert of the new season had not altogether an important program. A more noble symphony for an opening selection than Beethoven's C minor could not easily have been chosen, but very poor taste was shown in placing at the other end of the program the noisy Kaiser Marsch, by Richard Wagner, which contains, perhaps, the most irreverent and unscholarly arrangement of Luther's "Ein' fest Burg" that a composer of any importance could easily concoct. The enormous difficulties of the "Tristan and Isolde" voespeil and finale were ably mastered, and the reproduction of the well-known love scenes in the second act was broadly interpreted.

As it was a Beethoven-Wagner concert, Mr. Nikisch would have shown exceptional taste had he selected instead of Beethoven's No. 5 the "Heroic Symphony," as this master-piece was especially dear to Wagner. It would consume too much time to discuss the original features of Mr. Nikisch's leading of the Symphony, which furthermore were by no means so numerous as when the work was performed under his direction several years ago. Mr. Nikisch is gradually becoming a conservator, and although there was an excusable roughness and lack of precision in the performance of the opening allegro of the Symphony, the remaining movements were remarkably well played. The finale allegro was given out with extraordinary energy, strong rhythmical accentuation and telling power in the climaxes, and it was received almost rapturously by the audience.

The first symphony concert was attended by a large and appreciative audience. The music stand and the conductor's platform were decorated with flowers, and Mr. Nikisch was warmly welcomed. Among those present were Mr. and Mrs. Higginson, Mr. and Mrs. Francis L. Amory, Mrs. Frances Hodgson Burnett, Miss Gertrude Hall, Miss Caroline Clarke and Mrs. Clarke.

CHICKERING HALL - - - NIKISCH.

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TWELFTH SEASON. 1892 93

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ARIA. "Ocean, thou mighty monster," from "Oberon." . Weber.
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[20]

The Beacon.

BOSTON, SATURDAY, OCT. 22, 1892.

THE SYMPHONY CONCERTS.

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Gazette

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CYNICISMS.

The symphony concerts are under way again, and there is rejoicing, especially among those to whom Fridays rank as red letter days, because of their afternoons. The flurry over the auction sales of the season tickets is yet fresh in the general memory, and the eager competitions and the large premiums paid for them, caused the rest of the land to open its eyes with wonder at the love of the Athens of America for music, and classical music at that; music of Brahms, and Tschaikowsky, and Dvorak, and other tuneless offskys and owskys. And yet there is something in this connection that puzzles me considerably. It is that so many of these symphony tickets are offered for sale. In some of the papers I have seen strings of fifteen or twenty advertisements at a time, whose purport is the disposal of these tickets. I see also a surprising number of cards in shop windows, announcing that tickets are for sale within. The result is that I begin to reflect whether the exciting demand for tickets at auction was owing wholly to love of music on the part of purchasers. Not only this, but I have heard of a certain ticket speculator who went into the buying business to the extent of some fourteen thousand dollars on his own account, and has found it somewhat difficult to dispose of his purchases. Of course this, I have no means of verifying, and I give it for what it is worth; but from present appearances it would seem, after all, that the ticket speculators deserve an important place among those who contribute to the financial success of the symphony concerts, and they form no insignificant element in the halo of enthusiasm that surrounds ticket sales. Be this as it may, however, there are tickets for sale and for hire in every direction; which would seem to indicate that something must be deducted from the credit we enjoy as a city, in which a musical frenzy in connection with symphony concerts prevails to so phenomenal an extent, that season tickets cannot be had for love or money after the sales are over. I am very sorry for the speculators who find themselves with so many expensive tickets unsold. If there really be a speculator with some thousands of dollars' worth of tickets on hand, I condole with him especially. And yet, if there be the wild craving for these tickets that there is said to be, I cannot understand why he should not have disposed of his stock long ago. It is true that he may want prices for them that place them out of the reach of all but the wealthy; but he should have thought of that before he bought them. It is scarcely open to question that were it not for the speculators, the prices of tickets would not be run up to so high a figure. Rich people, of course, will have the seats that they covet, at any price; but others would be able to obtain them on more reasonable terms. But here again is illustrated the old axiom which says: "What is one man's meat is another man's poison." The higher the sums that are paid for tickets, the more it enables the projector of these concerts to meet their expenses; and if the speculator finds himself with so many unsold tickets for which he has paid cash, the management finds itself with that same cash in pocket. It is an ill wind that blows nobody good. Nevertheless, it is none the less a pity that where so many real music lovers in moderate circumstances would be happy to attend the concerts, so many tickets should be lying idle. Still, that fact does not detract from the speculator as a prominent music patron in a music centre.

The Kneisel Quartet gave the first concert of its eighth season in Chickering Hall, on Monday evening. The audience was large and demonstrative in its expression of the pleasure the performances afforded it. The programme was: Quartet, D-minor, Haydn; Fragment (one movement) in C-minor, Schubert; Sextet for strings in A major, Dvorak, Mr. Max Zach and Mr. Leo Schultz assisting in the last named work. It was a genuine pleasure to listen again to the finished and thoroughly artistic work of this fine organization, which, on this occasion, acquitted itself in a flawless manner, and with that feeling for the distinguishing and widely-varied characteristics of the different selections, which is always so delightful and satisfying an element in its interpretations. The second concert in the series will be given Monday evening, Nov. 7.

The first Symphony concert drew a large audience to Music Hall, although Mrs. Gardner is still in Europe, and Mrs. Apthorp is still in the country. The conductor's stand has been decorated in such bad taste that many of the audience were rendered uncomfortable by it. The usual habitues were present, including the B. J. Langs, Winches, Footes, Tuckers, Lamsons, Warrens, Stackpoles, Rogerses, Wesselhoefts, Hasercks, Miss Marguerite Hall, Mrs. Jenks, Miss Hersey, Miss Winslow, the Hechts, the Wheelwrights, Mr. Gaugengigl, Mr. Sturgis, the Watsons, Dr. Bradford, Mr. Jackson, the Howard Walkers, the Loverings, the Elliot Hubbards, the Blakes and Mr. H. W. Swift.

Boston Courier.

SUNDAY MORNING, OCTOBER 23, 1892.

THE SECOND SYMPHONY CONCERT.

The programme performed at the second concert by the Boston Symphony Orchestra in Music Hall last evening was as follows:

Reinecke.....Overture, "King Manfred"
Saint-Saens.....Concerto for pianoforte No. 4 in C minor
Tschaikowski.....Symphony No. 5 in E minor

Mr. Apthorp, in his symphony programme notes, is correct when he says that Karl Reinecke, the composer, "has never risen above the second rank." Any well informed musician will endorse this estimate of the genial and studious Kapellmeister at Leipzig; the unrivaled performer of Mozart's sonatas, concertos, etc.; the prolific or, figuratively speaking, garrulous composer compared with whom there are thousands of musicians his superiors today whose knowledge of what really constitutes musical composition will not permit them to compose. Then wherein is the artistic consistency of performing Mr. Reinecke's music at a symphony concert given by an orchestra of world wide reputation—an orchestra that is pre-eminently "above the second rank." Mr. Reinecke may be all the greater musician for having produced a very large number of mediocre overtures, sonatas, etc.; but the principle that one good tune is worth a dozen bad overtures is an artistic one. What true art is is simply a question of quality.

Reinecke's overture "King Manford' is conspicuously void of art; it is an artificial work; its gender is feminine; it has many notes, but little music; it is a chatterbox kind of overture, having a plausible refinement, purity and dignity not at its basis but simply in the imagination of the composer. Again we ask why should Mr. Nikisch have music performed at the symphony concerts that is by a "composer who has never risen above the second rank"?

Then followed the fourth concerto in C minor by Saint-Saens. After the first movement which leaves the impression of only being preparatory to the chief business of the piece, it becomes a remarkably grotesque composition and is a characteristic example not only of the composer's familiarity with the technical possibilities of the virtuoso but the absolute mastery he has over all the elements of composition, but all this is in juxtaposition with much that is trivial and even vulgar.

The first movement breathes a poetical spirit, though somewhat heavily and in a pessimistic vein; it is by no means worthy of the composer, of whom Bulow has said "Er ist der grosste musikalische Koff der Jetztzeit." (He is the greatest of living musicians). The finale based upon an arch and piquant folk-song is a masterpiece. The concerto has little of the storm and fury, little of the virtuosic bedlam let loose in it that is the all too prevailing characteristic of the typical modern concerto, but after the first movement it is extremely lavish in passages of real beauty and a well-nigh constant flow of melody that is rendered none the less clear by the attending auxiliaries of the pianoforte part. Whatsoever question may arise as to the emotional enjoyment to be derived from its music, this is purely a question of taste. True the opening movement impresses one as being somewhat foggy and as overcrowded with details which do not appear to bear any coherent relation to each other, but we have used the word "appear" trusting that a more familiar acquaintance with the work would remove the impression. The difficulties of the pianoforte part were overcome by Mr. Carl Stasny without seeming effort; with "classic calmness and accuracy," as the German critics are wont to remark. He is a pianist of the Charles Halle type, and seldom plays fortissimo, and yet without the slightest affectation in the other direction, for he is by no means a pianissimist. He exhibited a fine intellectual grasp of the music, a remarkably pliant, interesting and facile technique and held the interest of his listeners for every bar. Mr. Stasny's performance was the chief triumph of the concert. Of the Tschaikowski symphony, which was heard for the first time in Boston, more can scarcely be said than that it was listened to with curiosity and admiration by musicians in the audience and doubtless with all due appreciation of the difficulty which nowadays besets any composer who aspires to produce a work so transcendent in the demands that are made for it as a modern symphony.

The music is highly spiced, throughout sensuous and exciting. The composer is plainly an eclectic whose aim is to give his great work an investiure which shall be in keeping with its character both externally and internally. It is romantic music yet it is by no means so stimulated that like so much romanticism it either wearies the listner or makes him long for a fresher, healthier, atmosphere; quite the revers. He revels in instrumetnal color and the language of his orchestration is at all times glowing and brilliant. Of all four movements the valse makes the most unqualifiedly pleasing impression. It is fluent, fresh and vigorous, yet always refined in its rhytums, and is altogether as unique a masterpiece as has yet appeared in a modern symphony. The performance of the work was uncommonly creditable to Conductor Nikisch and the orchestra, and the most tyrannous demands of the symphony were so fully complied with that it seemed as though he had firmly inspired the musicians with an ability to render it.

C. L. C.

KNEISEL QUARTETTE'S FIRST.

The Kneisel Quartette concerts have come to be as indispensable a feature of our luxurious season of music as the Symphony concerts, which fact was attested by the houseful of music lovers at the first concert of the season by the quartette in Chickering Hall on Monday evening. It is quite in order also to note with pleasure the return of the quartette to Chickering Hall, which is a delight to the eye and ear in marked contrast with the hall in which the concerts were given last year. The works presented Monday evening were a quartette by Haydn in D major; Fragment in C minor, Schubert; and sextette in A major, Dvorak. As regards both quantity and quality the programme may be commended as a model—just the right length and surely without a dull moment to such as were intelligent listeners or who without being musical might have entertained an adequate reverence for the art-works presented. The opening number was charmingly Hadynish in spirit, albeit with an entire absence of such technical form as the genial creator of the modern symphony—who also raised the string quartette from the crude and antique examples by Gregorio Allegri to an importance and impressiveness hitherto unattained—was wont to employ. The fragment in C minor by Schubert, unless we err, was performed here for the first time; a veritable tone-poem indeed into which the unrivaled melodist has breathed his own sympathetic soul, with the more tender and naive feelings that fill the human heart, each separate, but all related, so as to form one varied and consistent whole. The Dvorak sextette is a remarkably virile composition, exuberantly Scandinavian in spirit it is true, yet a superb example of the absolute mastery that Dvorak has over all the elements of composition. In the first movement, especially, the allegretto moderato, every bar pulsates with eager, impassioned and exciting life. It easily pleases upon a single hearing, and contains nothing that might not prove perfectly agreeable and tuneful even to the least cultivated listener. Throughout the concert the playing by Mr. Kneisel and his associates was wholly admirable.

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Carl Stasny, Soloist, at the Symphony Concert.

Director Nikisch gave the Symphony concert patrons ample food for thought last evening, as he presented a programme of three works, all of which were unfamiliar to local musicians.

The overture to Reinecke's opera, "Manfred," opened the programme, and had a first hearing here. It is certainly an excellent composition in the modern style, which does not bear the imprint of Wagnerian tendencies, the ideas having in some ways the characteristics of Schumann in his clearest and most melodious mood, while the scoring is of the Mendelssohn style. The principal theme is of a beauty well worth the skilful development given it, and the composition, as a whole, is admirably suited for the concert room. It was played with splendid effect by the orchestra, and its merit was instantly recognized and applauded.

The piano concerto (or more properly fantasia with orchestra) by Saint-Saens, No. 4, in C minor, was the work selected by Mr. Carl Stasny for his first appearance here with orchestra, and the remarkable success attending his performance justified his choice of it. Only a single hearing of this concerto has been had here, and that was so many years ago that the concerto made practically a novelty. It is an admirably written work for the display of a pianist's accomplishments as well as a most enjoyable composition for all music lovers. It has some "tunes" in it that serve the composer well in supplying themes entirely worthy of the skill shown in their elaboration and development, and which give thorough satisfaction to the melodious music lover. The composer has well nigh exhausted the possibilities of the piano in this concerto, and its performance makes demands not easily met even by the most accomplished player.

In his playing Mr. Stasny showed so many good points that the concerto quite readily assumed great prominence in the evening's programme, and the opportunity for a correct estimate of the concerto was easily gained in following his reading of the work. He is a singularly clear and intelligent interpreter of this brilliant French composer, and the artistic fashion in which he performed the piano score of the concerto, instantly arrested attention and gave the player an audience in sympathy with his methods.

Mr. Stasny is a thoroughly well equipped pianist, having not only a clear musical insight but a control of his instrument which enables him to develop his ideas of the composition in hand in the most lucid manner. He has a clear, clean, and sympathetic touch, with ample and well controlled power, his technical attainments are equal to the most intricate difficulties of the modern school, and, all in all, he is a most enjoyable player. This estimate of his abilities appeared to be held by the audience, as the applause which rewarded his appearance was of the most pronounced character.

In bringing forward the Tschaikowsky symphony No. 5, in E minor, as one of the early novelties of the season on this occasion Conductor Nikisch added a most notable work to the orchestra's repertoire, and one which is worthy of more than a single hearing.

This masterly musician is at his best in this his most recent symphonic composition, for it displays his genius as a writer for the modern orchestra, his rare skill in the combination of instruments and his originality in producing effects which charm the listener upon even a first hearing of the work. Tschaikowsky to be sure, shows his appreciation of the fund of musical ideas to be had by a study of his national folk songs, but this source of melodic forms is so unfamiliar that his recourse to it is never ill-advised.

His fifth symphony consists of the following movement. Andante, andante cantabile, con alcuna licenza, valse (allegro moderato) and finale (andante maestoso.)

The composer has held to symphonic traditions mainly in this work, the use of the valse movement in the place of the usual scherzo being the most prominent departure from accepted forms. It is throughout a thoroughly enjoyable composition, and is so straightforward in its themes and their development that little analytical study is demanded to appreciate its full worth.

It was played in a superb style, and the mastery of the work shown by the orchestra in Mr. Nikisch's baton called out an unusual demonstration after each of the movements.

For the concert next Saturday Miss Emma Juch will be the soloist, and the programme will be Dvorak's suite for orchestra, Weber's aria from "Oberon," Philipp Scharwenka's symphonic poem, "Fruehlingswogen" (first time in Boston), Liszt's song with orchestra, "Loreley," and Gade's symphony in B-flat major.

The Symphony concert drew out the usual large and fashionable assemblage, among whom were Col. Higginson, Mr. and Mrs. N. Hugh Cotton, Mrs. Arthur Nikisch, Mr. and Mrs. Carl Zerrahn, Mrs. Kate Gannett Wells, Miss Louisa Wells, Mr. F. M. Gaugengigl, Mrs. Phoebe Jenks, Mr. Henry E. Mason, Dr. and Mrs. H. H. Beach, Mr. Carl Baerman, Prof. John K. Paine, Mr. and Mrs. Eliot L. Hubbard, Mr. and Mrs. Gardner S. Lamson, Miss Going, Mr. and Mrs. Arthur Foote, Mr. and Mrs. Charles Bishop, Mr. and Mrs Jacob Hecht, Dr. William P. Wesselhoeft, Mme. Edna Hall, Mr. and Mrs. Philip Hale and many others.

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The second concert of the Boston Symphony Orchestra, in Music Hall, last evening, was well attended. The programme was: Overture, "King Manfred," Reinecke, which was new to Boston; Concerto for pianoforte, No. 4, in C-minor; Saint-Saëns; Symphony No. 5, in E-minor, Tschaikowsky, also new here. The overture by the Leipsic composer, in common with all his music, is put together in a thoroughly musicianly manner, and is faultless generally in form and treatment; but it is also, in common with all his music, of the chapel-master order, and has little, save its correctness, and its excellent workmanship to recommend it to attention. Reinecke has written much and well, but his music never has a trace of inspiration in it, and suggests the industrious and genial pedagogue rather than the tone poet; the skilled music manufacturer, who is never at a loss to say something even when he has nothing to say. This overture is made with infinite care; its joints fit into each other with the closest exactness, it is polished with a deft hand, and there is not an angle in it that will not bear the most trying examination by rule and square, but that is all. It found the audience encouragingly expectant, and left them unmoved. The Tschaikowsky symphony is a strong work in its peculiar way, vigorously Russian here and there, but, on the whole, not heavily marked by national color. It is scarcely symphonic in character, though it is in form. Dignity and vulgarity, the lofty and the trivial, are curiously, even carelessly, mingled in it. The first allegro, when its wild, Slavic harmonies are over, becomes essentially Schumaneesque. The second theme is notably warm and graceful, and is beautifully treated in its orchestration. The working out is elaborate and long sustained, but the subjects are made wearisome before the composer ceases to show how often he can present them in a new light. The andante opens with a charming theme for horn solo, and the second theme is passionately sensuous, but it has a flavor of the opera house. The movement, however, is spun out and its melodies are repeated until they almost become platitudes; but it is the most interesting portion of the work. The third movement is a waltz, dignified, yet pretty and delicate, and the instrumentation here is fascinatingly piquant. The finale is a fiery and fiercely noisy movement, with not a little that is cheap and commonplace in themes and rhythms, and more that is oppressively monotonous. It is the least attractive part of the symphony; and what it all means needs some Columbus to discover; and the discovery made, it would hardly be worth the celebrating. The work was played, throughout, brilliantly, and with fine richness of tone color. The wind instruments, especially the first horn and first bassoon, on which a severe tax is made, acquitted themselves with rare skill. The concerto, by no means a great work in its class, was interpreted in the solo part, by Carl Stasny, who played neatly, and discreetly, if not with inspiriting effect. He was warmly applauded and twice recalled. The programme for the next concert is: Suite, Dvorak; Aria from "Oberon," Weber; Symphonic Poem, P. Scharwenka; "Lorelei," Liszt; and Symphony in B-flat, Gade. Miss Emma Juch is to be the soloist.

CYNICISMS.

The symphony concerts are under way again, and there is rejoicing, especially among those to whom Fridays rank as red letter days, because of their afternoons. The flurry over the auction sales of the season tickets is yet fresh in the general memory, and the eager competitions and the large premiums paid for them, caused the rest of the land to open its eyes with wonder at the love of the Athens of America for music, and classical music at that; music of Brahms, and Tschaikowsky, and Dvorak, and other tuneless offskys and owskys. And yet there is something in this connection that puzzles me considerably. It is that so many of these symphony tickets are offered for sale. In some of the papers I have seen strings of fifteen or twenty advertisements at a time, whose purport is the disposal of these tickets. I see also a surprising number of cards in shop windows, announcing that tickets are for sale within. The result is that I begin to reflect whether the exciting demand for tickets at auction was owing wholly to love of music on the part of purchasers. Not only this, but I have heard of a certain ticket speculator who went into the buying business to the extent of some fourteen thousand dollars on his own account, and has found it somewhat difficult to dispose of his purchases. Of course this, I have no means of verifying, and I give it for what it is worth; but from present appearances it would seem, after all, that the ticket speculators deserve an important place among those who contribute to the financial success of the symphony concerts, and they form no insignificant element in the halo of enthusiasm that surrounds ticket sales. Be this as it may, however, there are tickets for sale and for hire in every direction; which would seem to indicate that something must be deducted from the credit we enjoy as a city, in which a musical frenzy in connection with symphony concerts prevails to so phenomenal an extent, that season tickets cannot be had for love or money after the sales are over. I am very sorry for the speculators who find themselves with so many expensive tickets unsold. If there really be a speculator with some thousands of dollars' worth of tickets on hand, I condole with him especially. And yet, if there be the wild craving for these tickets that there is said to be, I cannot understand why he should not have disposed of his stock long ago. It is true that he may want prices for them that place them out of the reach of all but the wealthy; but he should have thought of that before he bought them. It is scarcely open to question that were it not for the speculators, the prices of tickets would not be run up to so high a figure. Rich people, of course, will have the seats that they covet, at any price; but others would be able to obtain them on more reasonable terms. But here again is illustrated the old axiom which says: "What is one man's meat is another man's poison." The higher the sums that are paid for tickets, the more it enables the projector of these concerts to meet their expenses; and if the speculator finds himself with so many unsold tickets for which he has paid cash, the management finds itself with that same cash in pocket. It is an ill wind that blows nobody good. Nevertheless, it is none the less a pity that where so many real music lovers in moderate circumstances would be happy to attend the concerts, so many tickets should be lying idle. Still, that fact does not detract from the speculator as a prominent music patron in a music centre.

The Kneisel Quartet gave the first concert of its eighth season in Chickering Hall, on Monday evening. The audience was large and demonstrative in its expression of the pleasure the performances afforded it. The programme was: Quartet, D-minor, Haydn; Fragment (one movement) in C-minor, Schubert; Sextet for strings in A major, Dvorak, Mr. Max Zach and Mr. Leo Schultz assisting in the last named work. It was a genuine pleasure to listen again to the finished and thoroughly artistic work of this fine organization, which, on this occasion, acquitted itself in a flawless manner, and with that feeling for the distinguishing and widely-varied characteristics of the different selections, which is always so delightful and satisfying an element in its interpretations. The second concert in the series will be given Monday evening, Nov. 7.

—— The first Symphony concert drew a large audience to Music Hall, although Mrs. Gardner is still in Europe, and Mrs. Apthorp is still in the country. The conductor's stand has been decorated in such bad taste that many of the audience were rendered uncomfortable by it. The usual habitues were present, including the B. J. Longs, Winches, Footes, Tuckers, Lamsons, Warrens, Stackpoles, Rogerses, Wesselhoefts, Haserickes, Miss Marguerite Hall, Mrs. Jenks, Miss Hersey, Miss Winslow, the Hechts, the Wheelwrights, Mr. Gaugengigl, Mr. Sturgis, the Watsons, Dr. Bradford, Mr. Jackson, the Howard Walkers, the Loverings, the Eliot Hubbards, the Blakes and Mr. H. W. Swift.

Boston Courier.

SUNDAY MORNING, OCTOBER 23, 1892.

THE SECOND SYMPHONY CONCERT.

The programme performed at the second concert by the Boston Symphony Orchestra in Music Hall last evening was as follows:

Reinecke.....Overture, "King Manfred"
Saint-Saens.....Concerto for pianoforte No. 4 in C minor
Tschaikowski.....Symphony No. 5 in E minor

Mr. Apthorp, in his symphony programme notes, is correct when he says that Karl Reinecke, the composer, "has never risen above the second rank." Any well informed musician will endorse this estimate of the genial and studious Kapellmeister at Leipzig; the unrivaled performer of Mozart's sonatas, concertos, etc.; the prolific or, figuratively speaking, garrulous composer compared with whom there are thousands of musicians his superiors today whose knowledge of what really constitutes musical composition will not permit them to compose. Then where in is the artistic consistency of performing Mr. Reinecke's music at a symphony concert given by an orchestra of world wide reputation—an orchestra that is pre-eminently "above the second rank." Mr. Reinecke may be all the greater musician for having produced a very large number of mediocre overtures, sonatas, etc.; but the principle that one good tune is worth a dozen bad overtures is an artistic one. What true art is is simply a question of quality.

Reinecke's overture "King Manford' is conspicuously void of art; it is an artificial work; its gender is feminine; it has many notes, but little music; it is a chatterbox kind of overture, having a plausible refinement, purity and dignity not at its basis but simply in the imagination of the composer. Again we ask why should Mr. Nikisch have music performed at the symphony concerts that is by a "composer who has never risen above the second rank"?

Then followed the fourth concerto in C minor by Saint-Saens. After the first movement which leaves the impression of only being preparatory to the chief business of the piece, it becomes a remarkably grotesque composition and is a characteristic example not only of the composer's familiarity with the technical possibilities of the virtuoso but the absolute mastery he has over all the elements of composition, but all this is in juxtaposition with much that is trivial and even vulgar.

The first movement breathes a poetical spirit, though somewhat heavily and in a pessimistic vein; it is by no means worthy of the composer, of whom Bulow has said "Er ist der grosste musikalische Koff der Jetztzeit." (He is the greatest of living musicians). The finale based upon an arch and piquant folk-song is a masterpiece. The concerto has little of the storm and fury, little of the virtuosic bedlam let loose in it that is the all too prevailing characteristic of the typical modern concerto, but after the first movement it is extremely lavish in passages of real beauty and a well-nigh constant flow of melody that is rendered none the less clear by the attending auxiliaries of the pianoforte part. Whatsoever question may arise as to the emotional enjoyment to be derived from its music, this is purely a question of taste. True the opening movement impresses one as being somewhat foggy and as overcrowded with details which do not appear to bear any coherent relation to each other, but we have used the word "appear" trusting that a more familiar acquaintance with the work would remove the impression. The difficulties of the pianoforte part were overcome by Mr. Carl Stasny without seeming effort; with "classic calmness and accuracy," as the German critics are wont to remark. He is a pianist of the Charles Halle type, and seldom plays fortissimo, and yet without the slightest affectation in the other direction, for he is by no means a pianissimist. He exhibited a fine intellectual grasp of the music, a remarkably pliant, interesting and facile technique and held the interest of his listeners for every bar. Mr. Stasny's performance was the chief triumph of the concert. Of the Tschaikowski symphony, which was heard for the first time in Boston, more can scarcely be said than that it was listened to with curiosity and admiration by musicians in the audience and doubtless with all due appreciation of the difficulty which nowadays besets any composer who aspires to produce a work so transcendent in the demands that are made for it as a modern symphony.

The music is highly spiced, throughout sensuous and exciting. The composer is plainly an eclectic whose aim is to give his great work an investiture which shall be in keeping with its character both externally and internally. It is romantic music yet it is by no means so stimulated that like so much romanticism it either wearies the listner or makes him long for a fresher, healthier, atmosphere; quite the revers. He revels in instrumetnal color and the language of his orchestration is at all times glowing and brilliant. Of all four movements the valse makes the most unqualifiedly pleasing impression. It is fluent, fresh and vigorous, yet always refined in its rhytums, and is altogether as unique a masterpiece as has yet appeared in a modern symphony. The performance of the work was uncommonly creditable to Conductor Nikisch and the orchestra, and the most tyrannous demands of the symphony were so fully complied with that it seemed as though he had firmly inspired the musicians with an ability to render it.

C. L. C.

KNEISEL QUARTETTE'S FIRST.

The Kneisel Quartette concerts have come to be as indispensable a feature of our luxurious season of music as the Symphony concerts, which fact was attested by the houseful of music lovers at the first concert of the season by the quartette in Chickering Hall on Monday evening. It is quite in order also to note with pleasure the return of the quartette to Chickering Hall, which is a delight to the eye and ear in marked contrast with the hall in which the concerts were given last year. The works presented Monday evening were a quartette by Haydn in D major; Fragment in C minor, Schubert; and sextette in A major, Dvorak. As regards both quantity and quality the programme may be commended as a model—just the right length and surely without a dull moment to such as were intelligent listeners or who without being musical might have entertained an adequate reverence for the art-works presented. The opening number was charmingly Haydnish in spirit, albeit with an entire absence of such technical form as the genial creator of the modern symphony—who also raised the string quartette from the crude and antique examples by Gregorio Allegri to an importance and impressiveness hitherto unattained—was wont to employ. The fragment in C minor by Schubert, unless we err, was performed here for the first time; a veritable tone-poem indeed into which the unrivaled melodist has breathed his own sympathetic soul, with the more tender and naive feelings that fill the human heart, each separate, but all related, so as to form one varied and consistent whole. The Dvorak sextette is a remarkably virile composition, exuberantly Scandinavian in spirit it is true, yet a superb example of the absolute mastery that Dvorak has over all the elements of composition. In the first movement, especially, the allegretto moderato, every bar pulsates with eager, impassioned and exciting life. It easily pleases upon a single hearing, and contains nothing that might not prove perfectly agreeable and tuneful even to the least cultivated listener. Throughout the concert the playing by Mr. Kneisel and his associates was wholly admirable.

SUNDAY HERALD.

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SUNDAY, OCTOBER 23, 1892.

Carl Stasny, Soloist, at the Symphony Concert.

Director Nikisch gave the Symphony concert patrons ample food for thought last evening, as he presented a programme of three works, all of which were unfamiliar to local musicians.

The overture to Reinecke's opera, "Manfred," opened the programme, and had a first hearing here. It is certainly an excellent composition in the modern style, which does not bear the imprint of Wagnerian tendencies, the ideas having in some ways the characteristics of Schumann in his clearest and most melodious mood, while the scoring is of the Mendelssohn style. The principal theme is of a beauty well worth the skilful development given it, and the composition, as a whole, is admirably suited for the concert room. It was played with splendid effect by the orchestra, and its merit was instantly recognized and applauded.

The piano concerto (or more properly fantasia with orchestra) by Saint-Saens, No. 4, in C minor, was the work selected by Mr. Carl Stasny for his first appearance here with orchestra, and the remarkable success attending his performance justified his choice of it. Only a single hearing of this concerto has been had here, and that was so many years ago that the concerto made practically a novelty. It is an admirably written work for the display of a pianist's accomplishments as well as a most enjoyable composition for all music lovers. It has some "tunes" in it that serve the composer well in supplying themes entirely worthy of the skill shown in their elaboration and development, and which give thorough satisfaction to the melodious music lover. The composer has well nigh exhausted the possibilities of the piano in this concerto, and its performance makes demands not easily met even by the most accomplished player.

In his playing Mr. Stasny showed so many good points that the concerto quite readily assumed great prominence in the evening's programme, and the opportunity for a correct estimate of the concerto was easily gained in following his reading of the work. He is a singularly clear and intelligent interpreter of this brilliant French composer, and the artistic fashion in which he performed the piano score of the concerto, instantly arrested attention and gave the player an audience in sympathy with his methods.

Mr. Stasny is a thoroughly well equipped pianist, having not only a clear musical insight but a control of his instrument which enables him to develop his ideas of the composition in hand in the most lucid manner. He has a clear, clean, and sympathetic touch, with ample and well controlled power, his technical attainments are equal to the most intricate difficulties of the modern school, and, all in all, he is a most enjoyable player. This estimate of his abilities appeared to be held by the audience, as the applause which rewarded his appearance was of the most pronounced character.

In bringing forward the Tschaikowsky symphony No. 5, in E minor, as one of the early novelties of the season on this occasion Conductor Nikisch added a most notable work to the orchestra's repertoire, and one which is worthy of more than a single hearing.

This masterly musician is at his best in this his most recent symphonic composition, for it displays his genius as a writer for the modern orchestra, his rare skill in the combination of instruments and his originality in producing effects which charm the listener upon even a first hearing of the work. Tschaikowsky to be sure shows his appreciation of the fund of musical ideas to be had by a study of his national folk songs, but this source of melodic forms is so unfamiliar that his recourse to it is never ill-advised.

His fifth symphony consists of the following movement. Andante, andante cantabile, con alcuna licenza, valse (allegro moderato) and finale (andante maestoso.)

The composer has held to symphonic traditions mainly in this work, the use of the valse movement in the place of the usual scherzo being the most prominent departure from accepted forms. It is throughout a thoroughly enjoyable composition, and is so straightforward in its themes and their development that little analytical study is demanded to appreciate its full worth.

It was played in a superb style, and the mastery of the work shown by the orchestra in Mr. Nikisch's baton called out an unusual demonstration after each of the movements.

For the concert next Saturday Miss Emma Juch will be the soloist, and the programme will be Dvorak's suite for orchestra, Weber's aria from "Oberon," Philipp Scharwenka's symphonic poem, "Fruehlingswogen" (first time in Boston), Liszt's song with orchestra, "Loreley," and Gade's symphony in B-flat major.

The Symphony concert drew out the usual large and fashionable assemblage, among whom were Col. Higginson, Mr. and Mrs. N. Hugh Cotton, Mrs. Arthur Nikisch, Mr. and Mrs. Carl Zerrahn, Mrs. Kate Gannett Wells, Miss Louisa Wells, Mr. F. M. Gaugengigl, Mrs. Phœbe Jenks, Mr. Henry E. Mason, Dr. and Mrs. H. H. Beach, Mr. Carl Baermann, Prof. John K. Paine, Mr. and Mrs. Eliot L. Hubbard, Mr. and Mrs. Gardner S. Lamson, Miss Going, Mr. and Mrs. Arthur Foote, Mr. and Mrs. Charles Bishop, Mr. and Mrs Jacob Hecht, Dr. William P. Wesselhoeft, Mme. Edna Hall, Mr. and Mrs. Philip Hale and many others.

BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, OCT. 24, 1892.

SYMPHONY CONCERT.

THE UNIQUE PROGRAMME OF SATURDAY.

Every Number a Novelty and Greatly Enjoyed by all Connoisseurs Present—Fine Distinctions in the Musical Demands of Beethoven's Time as Compared With Today.

The programme of Saturday was one made up entirely of novelties, and it is pleasant to be able to add that these novelties were all worth the doing. Reinecke's "King Manfred" overture headed the list. The hasheesh-eaters of modern music may declaim against such shapely works as much as they please, and may cry "Kapellmeister-musik" to their heart's content, but such an overture is enjoyable in almost every measure, and is a most effectual protest against the formlessness of much of the music of the present. It was in the main well played, and its combat and strife was not exaggerated in the reading. The brasses were not forced, as they were at the first concert, and the harp was not obliterated, but was sometimes audible. The horn was insecure, as it was at the first concert, but made ample amends by superb playing in the last number of the programme. The lesson of the work was that one is not obliged to rush through the entire 24 keys in order to express passion, but can keep within the architectural lines and still present contrast and emotion adequately.

St. Saens' C minor concerto was practically new to concert goers, and also served to introduce a new man to the audience in its solo part. Mr. Carl Stasny had been heard in small piano-recitals in Boston last year but this was the first time that he essayed a large musical task before a Boston audience. He succeeded even better than the previous recitals seemed to promise. His chief faults on the former occasions amid an excellent musicianly reading were a too muscular style, and an overuse of the pedal. In this concerto he thoroughly curbed his strength, and gave a degree of delicacy and shading that was as welcome as it was unexpected. The second fault is not yet entirely overcome, and there were a few blurs that were caused by obtrusive use of the damper pedal. The surety of the player was commendable and the ensemble was never disturbed. Mr. Stasny's record in Europe is a high one, and he has played this very work to the satisfaction of rigid German criticism. He was twice recalled with hearty applause which he deserved. The concerto is brilliant in spite of its many touches of gloom. It is too vague in form, but presents much ingenuity of development, in fact in this field, St. Saens may be regarded as the greatest of living French composers. There are plenty of reminiscent touches in the first movement, and even Gounod's "Marche Funebre d'une Marionnette" came to the surface too palpably. The final treatment of a theme of popular character, half development, half variation, was the most musicianly part of the work. It is, however, not a concerto that one grows enthusiastic over at a first hearing.

We had Beethoven's fifth symphony at the preceding concert, this time came the fifth of Tschaikowsky. The works resembled each other only in the numeral; the modern tendency cannot be better illusted than by comparing two such works; on the one side clearness, on the other turgescence; on the one side rugged power, on the other frenzy. Yet Tschaikowsky is a splendid example of the best side of modern musical treatment; it is the trend of the entire school which is wrong; the *suaviter in modo* seems to be abolished; repose in action is unknown.

Tschaikowsky is a master of the orchestra and of orchestral development. He lays on the colors with a sure hand, and his combinations are always interesting and sometimes entirely original. He draws royally from the folk-music of his native land, and this imparts a vigor and a characteristic style to his work that can scarcely be overestimated. It is one of the most hopeful signs in our present music, that some of the masters are beginning to draw from the great well of popular music. It was this custom that originally nourished the German school, and Luther, Bach and all the pioneers in the foundation of it, used the folk-music freely.

This symphony is strong in its use of folk-themes. But the musician since Haydn's day demands more than a mere set of tunes, he requires that the melodies presented shall be carried to logical afterthoughts and conclusions; the themes may represent the emotional side of music, but their development must add the intellectual element, and in this combination of the intellectual and emotional lies the power of the symphony. And here we find the weak spot of this work, the development (which is always chiefly in the first movement) is very prolix, but never so clear as with the older masters; the logic of music is not so well represented as of yore. There is more reliance placed on tone-color and on quaintness. The first movement is intentionally odd from first to last. A ghostly character is imparted by weird wood-wind phases. The clarinet is used in the deep, or chalumeau, register, and imparts a gloom that reminds of the spectral effects that Mendelssohn brought forth in the same manner in his Scotch symphony and Weber in the incantation scene of "Der Freischuetz." Every part of the movement is exciting in one way or other; fierce use of empty fifths is made, and there is a revelry in dissonance of audacious boldness; the bassoon is employed (and it was excellently played) in a march theme which at once recalls Berlioz's famous bassoon figure in the "March to Execution." Spite of the reminiscences, there is nothing like plagiarism in the work. So much has been done by the moderns of a generation ago, that it is impossible to avoid occasionally treading on their ground in the matter of instrumentation. Had the symphony ended with the first movement (it would then have been a noble overture) all might have been well, but the succeeding movement brought more Muscovite gloom, and the last one added such a thoroughly Russian finale that the whole feast began to take the flavor of Caviare, and become monotonous in its *bizarrerie*. There were many good contrapuntal touches, however, as in the imitations of the chief theme of the second movement (nobly played by the first horn) and in the coda of the finale. After the sadness of the second movement had been [illegible] of the first [illegible] it was as well to use a waltz movement as the third movement of the work. It is unusual to use this in symphony, but since the waltz is the daughter of the minuet, and the minuet is admitted freely into classical forms, the employment of this rhythm is justifiable, and as intimated, it served as a good contrast. The finale seemed almost akin to a Hungarian rhapsody. It began with a slow and mournful introduction, like a lassan, and then dashed of into a wildly hilarious movement, as the Hungarian gypsy rushes into a Friska. The movement had a frenzy that reminded of the men's dance of which the Russian is so fond—the Kamarinskaia. And so the folk flavor was carried to the very end. It was too much of one school for a single hearing, and while paying all tribute to Tschaikowsky for his deftness of instrumentation, while recognizing his skill in the modern vein of development, his counterpoint, and the inherent power of his native music, one could not but find the atmosphere of the work heavy-laden and oppressive, and wish for the purer air of the older masters. The performance was almost a perfect one; a little more repression of the brass in the finale, and it would have been quite so. The conductor seemed to delight in the wild character of the symphony, and brought out the points with skilful hand. The woodwind played finely and had much work to do, and the violins played their scale runs at the end with wonderful effect. Next Saturday the pendulum will swing back to the gentler measures of Gade.

LOUIS C. ELSON.

THE BOSTON TIMES

TWENTY-SEVENTH YEAR.

BOSTON, SUNDAY, OCT. 23, 1892.

THE SYMPHONIES.

The programme at last evening's Symphony concert at Music hall, Mr. Arthur Nikisch, conductor, the second concert of the season, was: Overture, "King Manfred," Reinecke; Concerto for Pianoforte, No. 4, in C minor, Saint-Saëns; Symphony No. 5, in E minor, Tschaikowsky. Mr. Carl Stasny, soloist.

At the first concert the improvement in the new seating of the orchestra was apparent. The general effect was strengthened, particularly in the wind instruments. The season opened auspiciously, with a well-played programme, the usual enthusiasm, and the usual audience.

THE KNEISEL CONCERT.

The Kneisel quartette's first concert of the season in Chickering hall last Monday evening was most delightful. The programme was; Haydn—Quartette in D major; Schubert—Fragment (one movement) in C minor; Dvorak—Sextette for strings, in A major, op. 48. Not only were the selections very pleasing in themselves, but they were played with that perfection of technique and clearness of interpretation which make the Kneisel indisputably among the finest string quartettes in the world.

Philadelphia Abend-Post.

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Samstag, 22. Okt. 1892.

Das Boston Symphonie-Orchester. Diese berühmte Organisation unter Leitung des Herrn Arthur Nikisch wird in diesem Winter hier in der Academy of Music fünf große Konzerte veranstalten und zwar am 2. November, 5. Dezember, 11. Januar, 8. Februar und 15. März. Es ist nicht erst nöthig auf die Vorzüglichkeit der Leistungen des berühmten Orchesters einzugehen. Frl. Emma Juch und andere hervorragende Künstler werden während des Winters als Solisten in den Konzerten mitwirken. Am nächsten Montage beginnt der Verkauf der Tickets für die Saison von 5 Konzerten bei Fischer, No. 1221 Chestnut Straße. Näheres besagt die Anzeige.

Academy of Music. Nikisch.

Boston Boston Symphonie Orchester — 85 Instrumente.

Mr. Arthur Nikisch, Dirigent.
Fünf große Konzerte.

Am Mittwoch Abend, den 2. November, 7. Dezember, 11. Januar, 8 Februar und 15. März.

Miß Emma Juch und andere hervorragende Künstler werden als Solisten auftreten. Saison-Tickets einschließlich reservirten Sitzen für die Serie von fünf Konzerten für $3.50, $5 und $7, je nach der Lage.

Der Verkauf der Saison-Tickets beginnt in No. 1221 Chestnut Str., Montag Morgen, den 24. Okt.

g17okt C. A. Ellis, Manager.

Boston Journal.

MONDAY, OCTOBER 24, 1892.

The Second of the Boston Symphony Concerts.

The programme of the second Symphony concert was as follows:

Overture, "King Manfred".....Reinecke
(First time in Boston.)
Concerto for Pianoforte, No. 4, in C minor....Saint-Saens
Symphony No. 5 in E minor.....Tschaikowsky
(First time in Boston.)

Mr. Carl Stasny was the pianist.

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The appearance of the overture to "King Manfred," an opera by Karl Reinecke, in a concert hall that is frequented in the year 1892, may be likened unto the visit of an esteemed gentleman, past the zenith of life, at the house of his kinsfolk. He is greeted warmly, and is then submitted to the inspection that follows a return after the separation of years. The old gentleman is well preserved. His locks may be scanty, but they are pleasingly combed. His eyes are bright and his step is firm. His hearing and his appetite are unimpaired. The shirt collar is perhaps not of the latest device, but its whiteness and its rigidity are irreproachable. His manners in conversation and at table are distinguished. He is always amiable. He does not interrupt; he never contradicts. He does not advance positive or extravagant opinions of his own. In fact he has no opinions, and his talk is enlivened by liberal quotations from the good fellows whom he knew in his youth, and by statements of scholars and philosophers who were of great repute when he put on man's estate. All are delighted at first. The elder members of the family revive old recollections. They commend their guest as an example to the youths of the household, who are inclined to be forward, opinionated, vehement in expression. The irreverent youngsters consider him to be a bore; they laugh in secret. They are tired of hearing him repeat tales told by Mendelssohn and Schumann. They are tempted to ask him if he never thought for himself. His very suavity irritates them. Even the elder members of the family after a week begin to think that he is too polite. So they leave him alone one evening by the fire and attend a lecture given by a Russian Nihilist named Peter Tschaikowsky. They hear many things that startle and shock them; yet they are at times fascinated in spite of themselves by the conviction and the passion of the revolutionist. On their return they find the old man awaiting them. His kindly talk seems slow. They yawn in his face. The next day the guest departs, unruffled, in fact with Chesterfieldian composure. Strange to say, they miss his never-failing courtesy, his gentle voice, his self-control. They forget speedily the noisy threats of the Russian; but they remember the wise conversation of Schumann and Mendelssohn as repeated pleasantly by good Mr. Reinecke. And the young people, who follow Tschaikowsky about with a curiosity that is nigh impertinence, begin to think that the Russian may be something of a poseur, and they appreciate in moderate degree the self-effacement of the quondam guest.

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"By the side of the Blue Sea is a great and green oak tree, girt with a golden chain.

"Day and night, a marvelous and learned cat crawls around this oak.

"When he crawls to the right, he sings a song. When he crawls to the left, he tells a story.

"It is there that you must sit down and learn the understanding of Russian legends. * * * There the spirit of Russia and the fantasy of our ancestors come to life again."

***

So runs the beginning of the prologue of a story by Pouchkine. It is not improbable that he who wishes to enter fully into the spirit of Tschaikowsky must listen to the cat who dwells by the chain-girt oak which looks out on the water of the Blue Sea.

***

Although the fifth symphony of Tschaikowsky was heard last week for the first time in this city, it is not a composition of this year. Its first performance was in St. Petersburg during the season of '88-'89 and March 5, 1889; it was played in New York under the direction of Theodore Thomas. It was played again in New York in 1890. Brooklyn and Chicago heard it that same year. It was played in Baltimore and Cincinnati in 1892.

***

This symphony is kept pretty well in traditional symphonic form, except that the first part of the first allegro is not repeated, and a waltz movement takes the place of the scherzo. Few are now inclined to regret the tendency to omit the orthodox repetition. Nearly a century ago Gretry, in speaking of the sonata form, put the following question: "What do you think of a man who cuts his speech in two and repeats twice each half? 'I was at your house this morning; yes, I was at your house this morning to consult you in a matter of business, to consult you in a matter of business.' Reprises in music affect me in this way. Let us not confound, however, useless repetitions with a charming phrase that occurs three or four times, or with the repetitions of a few measures of a delightful air. Just as one may say to his sweetheart ten times in the same visit 'I love you,' so one may repeat a phrase that is full of emotion. I spoke of the long repetition that forms the half of a musical discourse."

***

Tschaikowsky is a name not to be mentioned without a raising of the hat; and yet it is doubtful if this fifth symphony will add to his reputation or alone carry him to the consideration of posterity. It abounds in that which is known currently as Russian color. The themes are often Russian, whether they are derived from folk melodies, and through them from the plain song of the national church, or merely influenced by such associations. Furthermore, the presentation of the themes in harmonic and instrumental setting is characteristic of the members of the modern radical school of Russia. At the same time there is a skill in elaboration, seen particularly in the first movement, that is not often remarked in compositions by the colleagues of Tschaikowsky. This elaboration in the first movement becomes over-elaboration, and fatigue is induced thereby. The slow movement is of a more popular nature. If there is again a Slavic character, there is also proof of the strong influence of the melodious Italians. The sentiment of the opening solo approaches sentimentality, but the theme is undeniably effective and is treated with rare technical skill, as is the passionate second theme of the same movement. So pleased is Tschaikowsky with his invention that he insists on calling attention to it until the hearer begins to doubt the worth of that which at first charmed him. The waltz is free from vulgarity. It is indeed dainty, and the instrumentation is delicate and piquant without any suspicion of the bizarre. In strong contrast to the refinement of this movement is the hurly-burly of the finale. Such music is unworthy of the symphony or the serious opera. It might not be out of place in pantomimic scenes where the clown is pursued by an infuriated populace, and it would undoubtedly foment the rage of Howling Dervishes. In its dignity and in its madness, in its piquancy and in its passion, this symphony was played admirably by the orchestra.

Perhaps this symphony cannot be better described than by the words of Cesar Cui in his summing up of the merits and the faults of the Tschaikowsky of 1880. It will be seen at once that Cui uses freely the peculiar and traditional privilege of a sincere friend. "His orchestral music is distinguished by wealth of melody, development, harmony and instrumentation. These precious gifts are not always employed discreetly. He is, for instance, not fastidious enough in his choice of melodic ideas. One finds ordinary and even vulgar tunes jostling exquisite melodies. Depth and real vigor are sometimes missed. He delights in tripping and pleasing melodies; he is fond of danse-rhythms; or he is sentimental to the point of monotony. He is prolix in the development; on the other hand his themes are at times contrasted too abruptly. He has not learned the necessity of rigid self-inspection. Therefore his symphonic style degenerates sometimes into the merely dramatic and melodramic."

***

And yet much may be forgiven in the case of the man who sang in that great cantibile with throbbing accompaniment the time-and-space-defying passion of the lovers of Verona; and who invoked with unearthly strains the awful Majesty of Denmark.

***

There are other pianoforte concertos in the catalogue of Saint-Saens, but to the musician there is but one, the famous one in G minor. Yet there are passages in the C minor concerto that show the ingenuity of the composer, and the pianoforte is treated in a distinguished manner. As a work of the distinctively modern school, it requires a player of the modern school, a player with virtuoso blood in his veins. It is true that Mr. Stasny showed Saturday a marked improvement in his appreciation of rhythm and accentuation. He has more self-control than was seen in his performance early in November of last year. While his touch is still apparently dry and without genuine sympathy, he did not force the tone, and, in fact, he played throughout the concerto with care and with discretion.

But it seemed as though he interpreted the work in the conscientious spirit of a professor expounding to his class the structure of a sonata by Clementi. He was applauded loudly and he was twice recalled.

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The programme of the concerts of next Friday and Saturday is as follows:

Suite, Dvorak; aria from "Oberon," Weber; symphonic poem, P. Scharwenka; "Loreley," Liszt, and symphony in B flat, Gade.

Miss Emma Juch will be the soloist.

PHILIP HALE.

Boston Sunday Globe.

SUNDAY, OCT. 23, 1892.

SECOND SYMPHONY CONCERT.

Mr. Nikisch's Orchestra Presents Two Musical Novelties.

Mr. Nikisch offered two compositions new to Boston at the symphony concert last evening at Music Hall, Reinecke's overture, "King Manfred," and Tschaikowsky's symphony No. 5 in E minor.

In addition to these numbers Mr. Carl Stasny was heard in Saint-Saens's concerto No. 4 in C minor.

The programme was particularly interesting from the element of novelty it contained, and entertaining probably as much from the excellent interpretation of the numbers as from their quality.

Reinecke's overture is a sober composition, opening with peculiar passages played by the brasses and wood-winds alternately, and well played they were, too, last evening, and ending with a tumultuous finale.

The difficult sustained measures in unison on the E strings by the violins were admirably executed, and were perhaps the most pronounced and original feature of the work.

Mr. Stasny was fully equal to the digital dexterity required for the performance of the Saint-Saens number, which bristles with ornamental work.

It was a brilliant performance, and the pianist gave the "tricksy" concerto with artistic color and dash.

Tschaikowsky's Slavonic symphony bears the stamp of strong, effective and, often to musical ears, harsh originality.

The whole composition is elaborately worked out, and departs somewhat from the prescribed symphonic form, a waltz movement replacing the scherzo form.

Contrasting themes are used, and many of the effects are dissonant and typical of Cossack fire and energy.

The work of the orchestra was very fine. The piccolos and clarinets fairly shrieked out the weird, allegro vivace, and the swinging waltz measures were delicately given by the strings.

The hall was filled, and the audience was quite enthusiastic.

The concert programme for Friday and Saturday will be Dvorak's suite for orchestra; aria from "Oberon," Weber; symphonic poem "Fruehlingswogen," Philip Scharwenka; song with orchestra, "Loreley," Liszt, and Gade's symphony in B flat major. Miss Emma Juch will be the soloist.

—At the second Symphony rehearsal Friday afternoon, although less fully attended on account of the holiday, there were a number of new season subscribers of the society contingent who were not in town for the opening performance. Among them were Mrs. Lindall Winthrop and daughter, Mrs. James Jackson, Mrs. Henry Winsor, Mrs. Roger Wolcott, Mrs. Templeman Coolidge, Mr. Nathaniel W. Curtis, Miss Florence Lyman, Mr. and Mrs. Frank Zerrahn, Miss Gertrude Rice, Mrs. George Lewis, Mr. and Mrs. Eliot Hubbard, the Misses Fairchild, and Mr. and Mrs. Eliott Pratt.

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POST.
OF NEW ENGLAND.
...DAY MORNING, OCT. 24, 1892.

AMONG THE MUSICIANS.

The second Symphony concert in Music Hall Saturday evening, comprised Reinecke's overture to "King Manfred" for the first time in this city, Saint-Saens' concerto No. 4 in C minor for the pianoforte, and Tschaikowsky's Symphony No. 5 in E minor, the latter being also given for the first time in Boston.

The overture proved to be a delightful creation in that the leading theme is very attractive and is worked up with marked skill and effect. The type of the composition, while of the modern school, has more of the familiar characteristics of the older composers. Its rendering by the orchestra was in every way excellent, the number being specially adapted to the work of the organization and is a worthy addition to its repertory.

Mr. Carl Stasny was the soloist, and his first appearance with the Symphony Orchestra may certainly be counted most successful. It is some years since this concerto of Saint-Saens has been heard in Boston, and it was therefore almost a novelty. The brilliant music was admirably interpreted with a skill and intelligence that won instant appreciation from the audience.

Mr. Stasny has a marvellous execution, a fine, sympathetic touch and a skill that should prove abundant for any composition.

The symphony in E minor by Tschaikowsky was received with much enthusiasm for a new production, and it is hoped that this attractive work may be heard more frequently this season. This talented composer combines many rare traits that show his musical skill as well as the power of affording much pleasure to the music-loving public. The theme is ambitious, but is handled gracefully and with excellent taste and judgment. The work of the orchestra in this number was especially fine. Next week Miss Emma Juch will be the soloist, and the programme will include Dvorak's suite for the orchestra, Weber's aria from "Oberon," Philip Scharwenka's symphonic poem, "Fruehlingswogen" (first time in Boston), Liszt's song with orchestra, "Loreley," and Gade's symphony in B-flat major.

TIMES, New York, N. Y.
10-23
Date.....

—The first concert of the Boston Symphony Orchestra will take place at Chickering Hall on Nov. 3. The orchestra will play Tschaikowsky's "Romeo and Juliet" overture-fantasy, the scherzo from Berlioz's "Romeo and Juliet" symphony, and Schumann's D minor symphony. Miss Emma Juch will sing "Ocean, Thou Mighty Monster," and Liszt's "Loreley."

—A students' concert of the New-York College of Music, 128 and 130 East Fifty-eighth Street, will be held Friday evening at 8:15 o'clock at the college hall. Mr. Alexander Lambert, the director, has arranged a very interesting programme.

—Miss Margaret Reid, whose contract with Messrs. Abbey & Grau was canceled on account of the burning of the Metropolitan Opera House, has closed an engagement with L. M. Ruben for grand opera in Trieste.

—Signor Natale de Sperati, a young Italian tenor, has arrived in this city. Signor Sperati's special claim to consideration is his ability to sing high F.

—The Schmidt-Herbert String Quartet will give chamber music concerts at Music Hall on Fridays, Dec. 16, Jan. 13, Feb. 16, and March 24.

—The Italian Orchestra will give a concert at the Lenox Lyceum to-night. The soloists will be Miss Ida Klein, soprano, and Victor Clodio, tenor.

—Mr. Frederic Dean's first lecture on the programmes of the New-York Symphony Society will be given at Music Hall on Nov. 10, at 11 A. M.

—"Puritania" has two weeks more to run at the Fifth Avenue Theatre. The company is a good one.

—Sousa's New Marine Band will give a concert at the Broadway Theatre next Sunday evening.

News, Providence R. I.
10-22

MUSIC NOTES.

The sale of season tickets for the concert by the Boston Symphony Orchestra has been very large and ensures for the organization a series of brilliant audiences. The first concert will be given in Infantry Hall on next Wednesday evening. Miss Emma Juch will be the soloist. Mr. Nikisch has arranged the following programme:

Overture fantasy, "Romeo and Juliet".....Tschaikowsky
Aria from "Oberon".....Weber
Miss Juch.
Scherzo, "Queen Mab".....Berlioz
Song, with orchestra, "Loreley".....Liszt
Miss Juch.
Symphony in D minor.....Schumann

NORTH AMERICAN, Philadelphia, Penn.
10-2
Date.....

The Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, whose fine performances have won for it hosts of admirers in this city, will give a series of five concerts at the Academy of Music on Wednesday evenings, November 30, December 7, January 11, February 8 and March 8. No events of the year possess greater interest for the musical public or attract audiences more representative of the best social elements of the community. The orchestra will number sixty-five players at each concert, and will be accompanied by the best available soloists. Miss Emma Juch, who has long been missed from the concert stage, will be the singer at the opening concert. The sale of season tickets for the reserved seats for the series of five concerts will open at 1221 Chestnut street on

[23]

Boston Courier
MONDAY, OCTOBER 24, 1892.

Music Hall: Boston Symphony Orchestra.

The programme of the second symphony concert, given in the Music Hall last Saturday evening, was as follows:

Reinecke: Overture to "King Manfred."
Saint-Saëns: Concerto for pianoforte, No. 4, in C minor.
Tschaikowsky: Symphony No. 5, in E minor.
Mr. Carl Stasny was the pianist.

Carl Reinecke's overture proved itself to be one of those works which can easily stand in the first rank of *Kapellmeister-Musik*; indeed, it takes quite an enormous amount of musical knowledge to write anything so good. Naturally, when a man like Reinecke allows himself to write as nearly in the Schumann vein as he does here, he inevitably weakens the impression produced by his work—if only from the amount of water he puts into his (or Schumann's) wine being the more easily detected. But, *Kapellmeister-Musik* though it be, it is admirably well-written music; the themes are flowing and natural, if without especial distinction; the construction is stout and finely organized; some clever passages in the working-out just fall short of showing inspiration. Still, it must be owned that a commonplace man in the fine arts is, in general, a dangerous customer to count with; where native nobility of feeling is lacking, acquired elegance of expression is not always to be relied on. A composer who has not genius cannot invariably be trusted to have even artistic good taste. Reinecke could not let his overture go without one serious blemish; at one point he really allows himself to get worked up to red heat, and so lets himself do what second-rate men usually do when they dare to throw off self-consciousness—he becomes downright vulgar. In that glowing apotheosis of a sentimental second theme, near the close of his overture, he well cuts his Schumann and Mendelssohn moorings and drifts into the vein of Flotow's overture to "Martha." The orchestra played the overture (it was its first performance in Boston) splendidly.

Of the new Tschaikowsky symphony one hardly knows what to say. It is an immensely long and elaborate work, the first movement of which one might almost venture to describe as masterly. Nowhere else have we found Tschaikowsky so thoroughly imbued with the true spirit of symphonic writing as in this first movement, the only apparent blemish in which is that the *coda* adds nothing new either in style or essence, nothing that we have not already heard in the working-out. For elaboration, for the amount of solid work there is in it, this movement compares well with the first movement of the composer's B-flat minor concerto; but it is less untamed in spirit, less recklessly harsh in its polyphonic writing, less indicative of the composer's disposition to swear a theme's way through a stone wall. It is none the less evidently Slavic in spirit, however, and is brilliant as it is stoutly built and coherent. The slow movement we like less; the themes are melodious, if you will, but seem rather weak and merely Goldmarkian-sensuous; the working-out is tediously protracted, and the general impression tiresome. The waltz, which takes the place of the traditional scherzo (third movement), shows nothing in its intrinsic character nor workmanship to make good its claim to a place in a symphony. In the finale, we find Tschaikowsky at his old tricks again; here we have all the untamed fury of the Cossack whetting itself for deeds of atrocity against all the sterility of the Russian steppes. The furious peroration sounds like nothing so much as a horde of demons struggling in a torrent of brandy, the music growing drunker and drunker, until it gradually forgets what it is trying to do. Pandemonium, delirium tremens, raving, and above all, noise worse confounded! The instrumentation in the whole symphony is vigorous, but, as it struck us, tending too often toward coarseness. But the first movement is something to take off one's hat to.

Saint-Saëns's fourth concerto can hardly be placed upon a level with his second, in G minor; but it is, nevertheless, an admirably written, clear, human and delightful work. Its singular economy in thematic material never amounts to poverty; if it never show great depth of feeling, it gives evidence of no little poetic imaginativeness and beauty; the means employed are always adequate to the end striven after. It is a wonder of artistic *savoir faire*. Mr. Stasny played it creditably, with good self-reliance and energy, if without any especially striking display of brilliancy or warmth of sentiment. But his playing was simple, straightforward, and free from all unworthy trickery. He was warmly applauded at the end.

The next programme is: Dvorák, suite for orchestra; Weber, aria from "Oberon;" Philipp Scharwenka, symphonic poem, "Frühlingswogen;" Liszt, song with orchestra, "Die Loreley;" Gade, symphony in B-flat major. Miss Emma Juch will be the singer.

Music Hall,
Boston, October 24, 1892.

As a member of the Boston Symphony Orchestra Chorus at the performance of the Ninth Symphony in 1888, you are invited to become a member of the Chorus now being organized to sing with the Boston Symphony Orchestra during the coming season.

It is expected that the Chorus will appear at several Concerts in the regular series, and at two extra performances.

Rehearsals will be held under the direction of Mr. Arthur Foote, in Bumstead Hall, on Tuesday evenings, beginning punctually at 7.30, and ending at 9. Due notice will be given of the date of the first rehearsal.

The works to be studied are:—

Te Deum, - - - - - -	*Bruckner.*
Ninth Symphony, - - - -	*Beethoven.*
Rhapsodie for alto solo and male chorus, - - - - -	*Brahms.*
Schicksalslied, - - - - -	*Brahms.*
Faust Symphony for male chorus,	*Liszt.*
Vintage Chorus from Prometheus,	*Liszt.*

The last rehearsal before each Concert in which the Chorus will take part will be held in Music Hall, on Thursday evening, and will be with Orchestra and Soloists. Four tickets for this rehearsal will be given to each member of the Chorus.

It is my earnest desire that the choral and orchestral parts of the proposed performances shall be of the same standard of excellence, and I shall be very grateful for your assistance.

Kindly send your reply by enclosed postal card within three days, and oblige,

Yours sincerely,

ARTHUR NIKISCH.

INFANTRY HALL, ... PROVIDENCE,

Wednesday Evening, October 26, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93.

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Season tickets, with reserved seats, $5.00, and single tickets for the first concert at $1.25 each, now on sale at 170 Westminster Street. . . .

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BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

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Carl Reinecke's overture proved itself to be one of those works which can easily stand in the first rank of *Kapellmeister-Musik*; indeed, it takes quite an enormous amount of musical knowledge to write anything so good. Naturally, when a man like Reinecke allows himself to write as nearly in the Schumann vein as he does here, he inevitably weakens the impression produced by his work—if only from the amount of water he puts into his (or Schumann's) wine being the more easily detected. But, *Kapellmeister-Musik* though it be, it is admirably well-written music; the themes are flowing and natural, if without especial distinction; the construction is stout and finely organized; some clever passages in the working-out just fall short of showing inspiration. Still, it must be owned that a commonplace man in the fine arts is, in general, a dangerous customer to count with; where native nobility of feeling is lacking, acquired elegance of expression is not always to be relied on. A composer who has not genius cannot invariably be trusted to have even artistic good taste. Reinecke could not let his overture go without one serious blemish; at one point he really allows himself to get worked up to red heat, and so lets himself do what second-rate men usually do when they dare to throw off self-consciousness—he becomes downright vulgar. In that glowing apotheosis of a sentimental second theme, near the close of his overture, he well cuts his Schumann and Mendelssohn moorings and drifts into the vein of Flotow's overture to "Martha." The orchestra played the overture (it was its first performance in Boston) splendidly.

Of the new Tschaikowsky symphony one hardly knows what to say. It is an immensely long and elaborate work, the first movement of which one might almost venture to describe as masterly. Nowhere else have we found Tschaikowsky so thoroughly imbued with the true spirit of symphonic writing as in this first movement, the only apparent blemish in which is that the *coda* adds nothing new either in style or essence, nothing that we have not already heard in the working-out. For elaboration, for the amount of solid work there is in it, this movement compares well with the first movement of the composer's B-flat minor concerto; but it is less untamed in spirit, less recklessly harsh in its polyphonic writing, less indicative of the composer's disposition to swear a theme's way through a stone wall. It is none the less evidently Slavic in spirit, however, and is brilliant as it is stoutly built and coherent. The slow movement we like less; the themes are melodious, if you will, but seem rather weak and merely Goldmarkian-sensuous; the working-out is tediously protracted, and the general impression tiresome. The waltz, which takes the place of the traditional scherzo (third movement), shows nothing in its intrinsic character nor workmanship to make good its claim to a place in a symphony. In the finale, we find Tschaikowsky at his old tricks again; here we have all the untamed fury of the Cossack whetting itself for deeds of atrocity against all the sterility of the Russian steppes. The furious peroration sounds like nothing so much as a horde of demons struggling in a torrent of brandy, the music growing drunker and drunker, until it gradually forgets what it is trying to do. Pandemonium, delirium tremens, raving, and above all, noise worse confounded! The instrumentation in the whole symphony is vigorous, but, as it struck us, tending too often toward coarseness. But the first movement is something to take off one's hat to.

Saint-Saëns's fourth concerto can hardly be placed upon a level with his second, in G minor; but it is, nevertheless, an admirably written, clear, human and delightful work. Its singular economy in thematic material never amounts to poverty; if it never show great depth of feeling, it gives evidence of no little poetic imaginativeness and beauty; the means employed are always adequate to the end striven after. It is a wonder of artistic *savoir faire*. Mr. Stasny played it creditably, with good self-reliance and energy, if without any especially striking display of brilliancy or warmth of sentiment. But his playing was simple, straightforward, and free from all unworthy trickery. He was warmly applauded at the end.

The next programme is: Dvorák, suite for orchestra; Weber, aria from "Oberon;" Philipp Scharwenka, symphonic poem, "Frühlingswogen;" Liszt, song with orchestra, "Die Loreley;" Gade, symphony in B-flat major. Miss Emma Juch will be the singer.

Music Hall,
Boston, October 24, 1892.

As a member of the Boston Symphony Orchestra Chorus at the performance of the Ninth Symphony in 1888, you are invited to become a member of the Chorus now being organized to sing with the Boston Symphony Orchestra during the coming season.

It is expected that the Chorus will appear at several Concerts in the regular series, and at two extra performances.

Rehearsals will be held under the direction of Mr. Arthur Foote, in Bumstead Hall, on Tuesday evenings, beginning punctually at 7.30, and ending at 9. Due notice will be given of the date of the first rehearsal.

The works to be studied are:

Te Deum,	*Bruckner.*
Ninth Symphony,	*Beethoven.*
Rhapsodie for alto solo and male chorus,	*Brahms.*
Schicksalslied,	*Brahms.*
Faust Symphony for male chorus,	*Liszt.*
Vintage Chorus from Prometheus,	*Liszt.*

The last rehearsal before each Concert in which the Chorus will take part will be held in Music Hall, on Thursday evening, and will be with Orchestra and Soloists. Four tickets for this rehearsal will be given to each member of the Chorus.

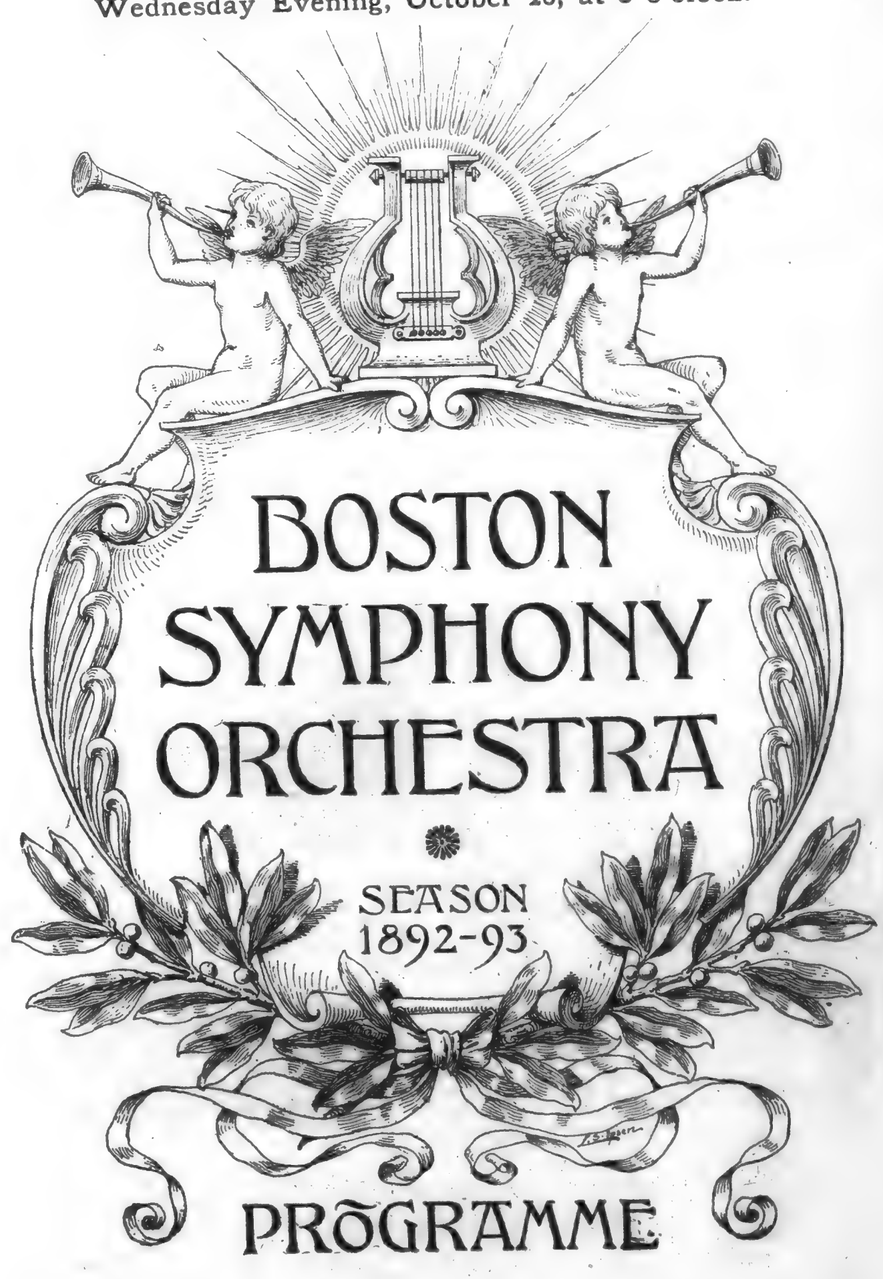
It is my earnest desire that the choral and orchestral parts of the proposed performances shall be of the same standard of excellence, and I shall be very grateful for your assistance.

Kindly send your reply by enclosed postal card within three days, and oblige,

Yours sincerely,

ARTHUR NIKISCH.

INFANTRY HALL, ... PROVIDENCE,
Wednesday Evening, October 26, at 8 o'clock.



C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Season tickets, with reserved seats, $5.00, and single tickets for the first concert at $1.25 each, now on sale at 170 Westminster Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

The Telegram.

SUNDAY, OCTOBER 23, 1892.

INFANTRY HALL, - - NIKISCH

BOSTON

Symphony Orchestra

70 PERFORMERS.

MR. ARTHUR NIKISCH, CONDUCTOR,

Twelfth Season.

SIX GRAND CONCERTS

On WEDNESDAY EVENINGS, October 26, November 16, December 14, January 25, March 1 and April 5.

Miss Emma Juch

and other distinguished soloists will appear.

Season tickets, with reserved seats for the series of six concerts, $5, now on sale at No. 170 Westminster street, O'Connor's Flower Store, opposite Boston Store. Single tickets on sale tomorrow, Monday.

C. A. ELLIS, Manager.

Music.

EMMA JUCH.

Just four short and speeding days more and the people will be treading the well-worn ways leading toward Infantry hall with tickets for the Boston Sympony orchestra course in their pockets and on their faces glowing expectation written in every lineament of the rapture they are to feel during the succeeding hour or two. It is on Wednesday night that the orchestra will make the first of its six visits to Providence, and that the public will put all the warmth and heartiness possible into the welcome accorded to Conductor Nikisch and his force there is no reason to doubt.

As is always the provision for the convenience of patrons at these entertainments, books containing short explanatory stories of the music for each evening, prepared by one of Boston's most cultured critics, will be furnished gratuitously. This arrangement involves trouble and expense for the managers, but it is a source of great assistance to people who desire to know about the compositions the musicians are playing, more in detail than any conception can be formed from the style in which the selections are interpreted.

The celerity with which season tickets were purchased last week was something almost beyond anticipation. The first forenoon the demand was exceedingly sharp, and since the plat has been decorated with marks indicating the possession of seats on the part of scores of later buyers.

As to the programs, which will be sterling features of this winter's series, they will consist largely of works by the most popular of European composers new to this division of the world, works which were decided upon by Mr. Nikisch in his quest for fresh and palatable material for the diversion of his audiences. Some of these creations are beautiful specimens of magnificent musical idealizing, and with such a body of artists as this orchestra to perform them, they will be heard with soul ravishing pleasure.

Brooklyn Daily Eagle

MONDAY EVENING, OCTOBER 24, 1892.

ACADEMY OF MUSIC. NIKISCH.

UNDER THE AUSPICES OF THE PHILHARMONIC SOCIETY OF BROOKLYN.

BOSTON

SYMPHONY

ORCHESTRA

(90 PERFORMERS.)

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Season tickets covering reserved seats for the series of five Public Rehearsals, $3, $4 and $5, according to location, and for the series of Five Concerts, $3, $5 and $6.50, according to location, now on sale at the office of the SOCIETY, at CHAS. D. KIDDER'S MUSIC

Clipping from Commonwealth
Boston, Mass.
Date 10-22

MUSIC.

The Boston Symphony Orchestra season has opened brilliantly and satisfactorily. Mr. Nikisch was heartily welcomed and the reception of his first programme was gratifying. It was a familiar programme—Beethoven's Fifth Symphony and all the rest Wagner, the wonderful Kaiser-Marsch and the Prelude and 'Liebestod' from 'Tristan and Isolde.' These call for no comment. They were given as they have been given before; and if the change in the seating arrangement of the orchestra made any difference, it was discernible only by technically trained ears. This new seating brings all the heavy brass in the middle at the back with the double-basses divided, four on a side. It is thought that the blending of the wind tone is better by this arrangement. For the concert today, the programme is: Reinecke: overture to 'König Manfred;' Saint-Saëns pianoforte concerto No. 4, in C minor, op. 93; Tschaikowsky; symphony No. 5, in E minor, op. 64. Mr. Carl Stasny will be the pianist.

The Kneisel Quartet is a benefactor of true music-lovers. For seven years past, this organization of artists has given Boston the privilege of hearing that which is highest and best in chamber music, played with exquisite perfection. The eighth season opened with the concert at Chickering Hall on Monday evening, at which were played Haydn's quartet in D major, a fragment, in C minor, by Schubert, and a sextet for strings by Dvorák, Mr. Max Zach and Mr. Leo Schulz being added to the quartet as second viola and second 'cello respectively. These selections commend themselves, although none are entire novelties to these concerts, and the pleasure of listening to the finished and thoughtful performance of the artists of the Kneisel Quartet is always fresh. The second concert of this delightful series will be given on Monday evening, November 7.

News, Baltimore, Md.
Date 10-23

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The Interest in the Coming Boston Symphony Orchestra—The Programme.

Unusual interest is felt in the coming concert by the Boston Symphony Orchestra, as it will probably be the only one this organization will be able to give in Baltimore this season, on account of the lack of a suitable hall. The sale of seats commences to-morrow morning at Albert's.

A very fine programme will be presented, including the goldmark overture to Sokuntala, Wagner, Vorspiel and Liebestod, from Triston and Iseide, and the Beethoven symphony in C minor. No. 5—Miss Emma Juch will be the soloist, who will sing the Weber grand aria from Oberon, "Ocean, Thou Mighty Monster," and the Liszt song-poem, "The Loreley."

In Boston the premiums on this season's tickets exceeded those of any former year by more than $20,000.

The Kneisel Quartet Club will give its first concert at the Peabody on Tuesday afternoon, November 1, at 4 o'clock.

JOURNAL, Lewiston, Me.
Date 10-24

The first concert of the Boston Symphony Orchestra will take place at Chickering Hall on Nov. 3d. The orchestra will play Tschaikowsky's "Romeo and Juliet" overture-fantasy, the scherzo from Berlioz's "Romeo and Juliet" symphony, and Schumann's D minor symphony. Miss Emma Juch will sing "Ocean, Thou Mighty Monster," and Liszt's "Loreley."

Journal, New York, N. Y.
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Mr. Arthur Nikisch's unrivalled orchestra, the Boston Symphony, opened its home season a week ago yesterday. The orchestra was in splendid form, did splendid work, and was, as usual, enthusiastically received.

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Date 10-24

Carl Stansy, the pianist, was soloist at the Saturday evening concert of the Boston Symphony Concert. It was a thorough satisfaction to the public.

The Musical Courier.

NEW YORK, WEDNESDAY, OCTOBER 26, 1892.

The Symphony Program.—At the first concert of the Boston Symphony Orchestra, to be given at Chickering Hall, next Thursday week, the following program will be given, with Mrs. Emma Juch as soloist:

Overture, fantaisie, "Romeo and Juliet".....Tschaikowsky
Aria, "Ocean! thou mighty monster," from "Oberon".....Weber
"Queen Mab Scherzo," from the symphony "Romeo and Juliet".....Berlioz
Song with orchestra, "Loreley".....Liszt
Symphony in D minor, No. 4.....Schumann

Boston Symphony Orchestra.—The second concert of the Boston Symphony Orchestra was a great and well deserved success, both for the orchestra and the soloist, Mr. Carl Stasny, professor of piano at the New England Conservatory. Nikisch brought out two novelties for Boston—the overture to "King Manfred," by Reinecke, and the E minor (fifth) symphony of the great Russian composer, Tschaikowsky, which proved a huge success. But the chief feature of the concert was Mr. Carl Stasny, a pianist of first rank. In his performance he showed many good points—that the C minor concerto of Saint-Säens he played quite readily assumed great prominence in the evening's program, and the opportunity of a correct estimate of the concerto was easily gained in following his reading of the work. He is a singularly clear and intelligent interpreter of this brilliant French composer, and the artistic fashion in which he performed the piano score instantly arrested the attention and gave the player an audience in sympathy with his methods.

Mr. Stasny was recalled several times after the performance, and his success has been such a genuine one that we hope to hear him very often in this season.

JOURNAL, Lewiston, Me.
Date 10-25

Damariscotta is elated over the prospects of a musical festival on Oct. 26th in that ancient and historic town. Their grand *tour de force* will be in the first appearance there of that long-haired impressionist Mons. Alfred de Sève whose musical tourney, it is needless to say, will be a victory and whose resonant and tricksy bow will play strange and mystic fancies into the heads of them who sit under its spell. This gentleman is announced by the local Damariscotta papers as, "the leading violinist of America just on his way home from the Columbus celebration at Chicago." How they will love and admire him when he shakes that byronic forelock, brushes back the raven ringlets from his marble brow and all the time chases the elusive intonation of the E string as though it were a little bird in the wood. More than ever will they forget that there is a concertmeister of the Boston Symphony or that a Joachim lives in his native land. At this concert, Mme. Wyse-Fournier will sing; John P. Welch the Portland baritone will sing and Prof. Dennett of Lewiston will read.

Boston Daily Globe.

THURSDAY, OCT. 27.

TO A PROVIDENCE AUDIENCE.

Boston Symphony Orchestra Begins a Series of Concerts.

PROVIDENCE, R. I. Oct. 26.—The first of the annual series of concerts by the Boston Symphony orchestra was given in Infantry Hall this evening before an audience which filled the house. The programme was a most brilliant one, and the appearance of Conductor Nikisch was the signal for a burst of applause. The programme was as follows:

Overture-fantasy, Romeo and Juliet..Tschaikowsky
Andante non tanto quassi moderato (F-sharp minor), 4-4.
Allegro giusto (B minor), 4-4.
Moderato assai (B major), 4-4.
Aria, Ocean! thou mighty monster, from Oberon. Weber
Miss Juch.
Queen Mab scherzo, from the symphony Romeo and Juliet.....Berlios
Song with orchestra, Loreley.....Liszt
Miss Juch.
Symphony in D minor, No. 4.....Schuman
I. Rather slow (D minor), 3-4.
Lively (D minor), 2-4.
II. Rather slow (D minor, Hypodorian mode), 3-4.
III. Scherzo, lively (D minor), 3-4.
Trio the same tempo (B-flat major), 3-4.
IV. Slow (D minor), 4-4.
Lively (D major), 4-4.
Soloist, Miss Emma Juch.

JOURNAL, Lewiston, Me.
Date 10-25

The program of the Boston Symphony concerts in Boston, of next Friday and Saturday is as follows: Suite, Dvorak; aria from "Oberon," Weber; symphonic poem, P. Scharwenka; "Loreley," Liszt, and symphony in B flat, Gade. Miss Emma Juch will be the soloist.

NORTH AMERICAN, Philadelphia, Penn.
Date 10-28

The Boston Symphony Orchestra to Give Five Concerts This Season.

The first of five concerts to be given at the Academy of Music during the season by the Boston Symphony Orchestra under the direction of Mr. Arthur Nikisch will take place on Wednesday evening, November 2, when a programme comprising three instrumental and two vocal numbers will be rendered. The overture will be Weber's lovely prelude to "Oberon," the symphony that by Tschaikowsky in E minor No. 5, which has not yet been heard here, and in addition the orchestra will play the "Vorspiel and liebestod" from Wagner's "Tristan and Isolde." Miss Emma Juch will be the soloist. She will sing Weber's aria "Ocean, Thou Mighty Monster," and Liszt's setting with orchestral accompaniments of the "Loreley" legend. The sale of season tickets will open on Monday morning at 1221 Chestnut street.

THE SYMPHONY ORCHESTRA.

Emma Juch, Paderewski, and Other Famous Soloists Announced.

The Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, will give a series of five concerts at Metzerott's Music Hall on Tuesday evenings, November 1, December 6, January 10, February 7, and March 14. The visits of this superb orchestra have become a welcome and important feature of each musical season. For twelve years the organization has been maintained exclusively for concert purposes, and the interpretation of music of the highest class. Constant selection and improvement during this period have given it a membership which for the individual excellence of the players can hardly be equalled. The personnel of the orchestra is practically the same as last year. Daily rehearsals have been held since October 1, and when the date of the first concert arrives the band will be in the best possible form. It is impossible to give the complete programmes at this early date. Several interesting novelties are promised by Mr. Nikisch, and the usual number of of standard works, both of the old and modern school, will be given during the season. The best available soloists will appear, although the orchestra itself must always be the principal attraction of these concerts. Miss Emma Juch, who has long been missed from the concert stage, will be the singer at the first concert. The management has been fortunate in securing for a later concert M. Paderewski, whose only appearance in this city will be with the Boston Orchestra. The sale of season tickets covering reserved seats for the series of five concerts will open at Metzerott's music store on Monday, October 24.

Sunday Herald
Oct 16 [illegible]

[24]

The Telegram.

SUNDAY, OCTOBER 23, 1892.

INFANTRY HALL, - - NIKISCH

BOSTON

Symphony Orchestra

70 PERFORMERS.

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Twelfth Season.

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Music.

EMMA JUCH.

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Brooklyn Daily Eagle

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C. A. ELLIS, Manager.

Clipping from Commonwealth Boston, Mass.

Date 10-22

MUSIC.

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Name Baltimore Md.

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JOURNAL, Lewiston, Me. 10 2

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Journal, New York, N.Y 10 23

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JOURNAL, Lewiston, Me.

Date 10-25

The program of the Boston Symphony concerts in Boston, of next Friday and Saturday is as follows: Suite, Dvorak; aria from "Oberon," Weber; symphonic poem, P. Scharwenka; "Loreley," Liszt, and symphony in B flat, Gade. Miss Emma Juch will be the soloist.

NORTH AMERICAN, Philadelphia, Penn.

Date 10 24

The Boston Symphony Orchestra to Give Five Concerts This Season.

The first of five concerts to be given at the Academy of Music during the season by the Boston Symphony Orchestra under the direction of Mr. Arthur Nikisch will take place on Wednesday evening, November 2, when a programme comprising three instrumental and two vocal numbers will be rendered. The overture will be Weber's lovely prelude to "Oberon," the symphony that by Tschaikowsky in E minor No. 5, which has not yet been heard here, and in addition the orchestra will play the "Vorspiel and liebestod" from Wagner's "Tristan and Isolde." Miss Emma Juch will be the soloist. She will sing Weber's aria "Ocean, Thou Mighty Monster," and Liszt's setting with orchestral accompaniments of the "Loreley" legend. The sale of season tickets will open on Monday morning at 1221 Chestnut street.

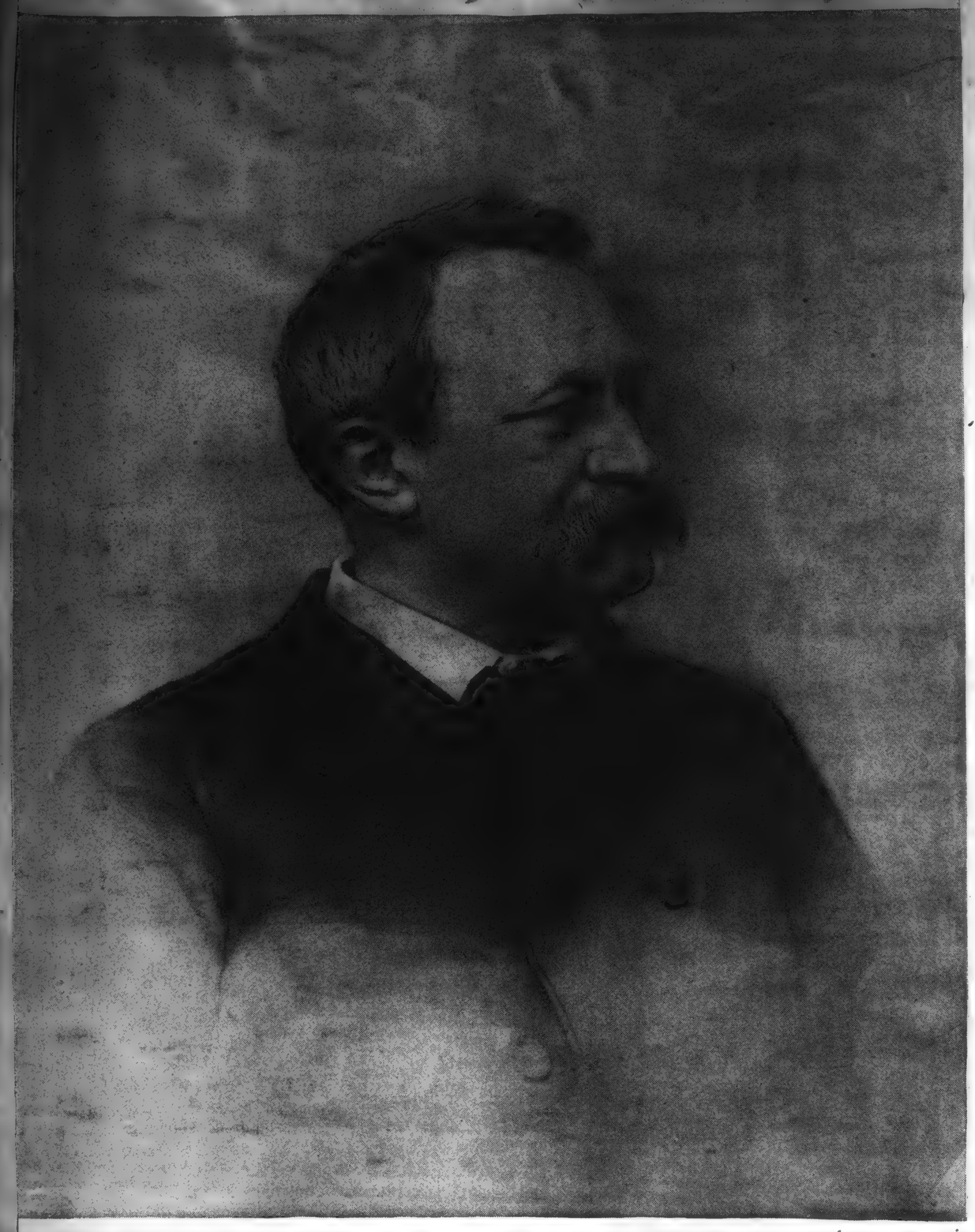
THE SYMPHONY ORCHESTRA.

Emma Juch, Paderewski, and Other Famous Soloists Announced.

The Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, will give a series of five concerts at Metzerott's Music Hall on Tuesday evenings, November 1, December 6, January 10, February 7, and March 14. The visits of this superb orchestra have become a welcome and important feature of each musical season. For twelve years the organization has been maintained exclusively for concert purposes, and the interpretation of music of the highest class. Constant selection and improvement during this period have given it a a membership which for the individual excellence of the players can hardly be equalled. The personnel of the orchestra is practically the same as last year. Daily rehearsals have been held since October 1, and when the date of the first concert arrives the band will be in the best possible form. It is impossible to give the complete programmes at this early date. Several interesting novelties are promised by Mr. Nikisch, and the usual number of of standard works, both of the old and modern school, will be given during the season. The best available soloists will appear, although the orchestra itself must always be the principal attraction of these concerts. Miss Emma Juch, who has long been missed from the concert stage, will be the singer a the first concert. The management has been fortunate in securing for a later concert M. Paderewski, whose only appearance in this city will be with the Boston Orchestra. The sale of season tickets covering reserved seats for the series of five concerts will open at Metzerott's music store on Monday, October 24.

Sunday Herald Oct 16 Washington

[24]



THEODORE THOMAS, MUSICAL DIRECTOR, COLUMBIAN EXPOSITION, CHICAGO.

MISS HARRIET MONROE, AUTHOR OF THE DEDICATORY ODE.

MRS. LE MOYNE,

READER OF THE ODE.

WILLIAM L. TOMLIN, CHORAL DIRECTOR, COLUMBIAN EXPOSITION.

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The Beacon.

THURSDAY, OCTOBER 27, 1892.

THE FIRST OF THE SERIES.

Boston Symphony Orchestra Has a Very Large Audience.

Miss Juch, as the Soloist, Given a Very Hearty Greeting.

The dedication of the series of Boston Symphony orchestra concerts scheduled for the season in Providence was an occasion which accumulated in Infantry hall last night a throng of people, representing the highest tone and intelligence of the city. An audience finer in appearance or quality has never been mustered in the old amusement chamber. But few places on the settees were vacant, and it is believed that these will be filled at the next concert.

The orchestral program was as follows:

Overture—Fantasy, "Romeo and Juliet,"
.....Tschaikowsky.
Andante non tanto quassi moderato (F-sharp minor).
Allegro guisto (B minor).
Moderato assai (B major).
"Queen Mab," scherzo, from the symphony "Romeo and Juliet."
Symphony in D minor, No. 4.....Schumann.
I. Rather slow (D minor).
Lively (D minor).
II. Rather slow (D minor, Hypodorion mode).
III. Scherzo: Lively (D minor).
Trio: The same tempo (B flat major).
IV. Slow (D minor).
Lively (D major).

Conductor Nikisch could hardly have offered a group of selections more happily suited for the delectation of a gathering of the intellectual characteristics of this one. Which work was productive of the greatest enjoyment, it would tax the analytical skill of a connoisseur to say, and then his opinion might be at variance with that of the multitude. In the scherzo, by Berlioz, the music was bewitchingly filmy and delicate, and almost fragile in its daintiness and easiness. The composer sought to delineate, so far as notes will permit, the passage of Mab in her wee chariot, drawn by infinitesimal steeds, over such uneven routes as the human countenance, and it may be calculated how deftly he needed to shape his creation that it should aptly and truly suggest the curious theme he has chosen to enlarge upon. The style in which the whole piece was performed was beyond the widest expansion of the most critical flaw-picking. Nikisch seemed to have every instrument in the band at the end of his fingers, so instantly was the response to each succeeding gesture and so complete, concurrent and harmonious was the tone effect resulting. The violins did some deliciously fanciful dancing up and down the scales, and one of the trombones was made to emit a run of lively sounds which showed the player on that horn to be a remarkable artist.

The "Romeo-Juliet" overture was given magnificently and all of its changing measures exhibited in their bright and original beauty. Shumann's symphony, with its many soul touching minor melodies and its exhilarating close, gave rich pleasure to the assemblage.

Emma Juch, as the evening's soloist, sang the aria, "Ocean! Thou Mighty Monster," from the opera, "Oberon," by Weber, and imparted to her interpretation a color and sentiment none but so trained a songstress could have done. At the conclusion of her second solo, "Lovely," by Liszt, she was encored, the audience almost raising blisters on its hands in the effort to give its exuberance expression. In response the always sweet and taking violet song was rendered, Mr. Nikisch acting as accompanist for the two selections.

The second concert will take place Wednesday night, Nov. 16.

THURSDAY, OCTOBER 27, 1892.

SYMPHONY CONCERT.

Opening of the Season by the Famous Boston Orchestra with Miss Emma Juch as Soloist.

The series of concerts given in this city every winter by the Boston Symphony Orchestra fill the same prominent place in our musical season which they have long occupied at home. This is conclusively shown by the marked increase in the attendance during the past two or three years, which has now reached a point that is at once creditable to the musical intelligence of the city and remunerative to the superb organization to which we are indebted for so many interesting and educational programmes. If, as many claim, the highest development of music comes through its instrumental forms, their adequate presentation by a thoroughly equipped orchestra is essential to an intelligent understanding of the meaning of the message the world's great tone-masters have striven to convey. It goes without saying that nothing more perfect of the kind could be asked for than is to be found in the magnificent playing of the Boston Symphony, and it is equally certain that the world to-day possesses few conductors who equal Mr. Nikisch in the sure and easy control of his forces and the unerring insight and refined taste of his readings.

The programme given last night was one of more than ordinary interest. It began with Tschaikowsky's overture-fantasy "Romeo and Juliet," a work which, while not falling strictly within the lines of what is known as "programme music," is dominated in its progression and treatment by the varying sentiment of the tragedy. In works of this class much must necessarily be left to the imagination. To one who had never read Shakspeare's play, the music would carry nothing of suggestion save that of its own intrinsic musical beauty. But, possessing the key, it is easy to follow the varying emotions aroused by the progress of the story, and certain well-known musical devices serve to sufficiently indicate the character who for the moment "holds the stage." Tschaikowsky is one of the most brilliant of the Slavic school of composers. His originality is no less marked than his power of contrast and fertility of resource in orchestral writing. Like Rubinstein and Grieg, he occasionally betrays a fondness for wood-wind combinations of doubtful utility, and frequent use of the muted strings for purposes of accompaniment, but succeeds generally in avoiding the colorless heaviness of the one and the bizarre extravagance of the other. This "Romeo and Juliet" fantasy contains three effectively contrasted movements, in which are to be found a wealth of original melody, a skill in combination and "working out" and a power of climax which prove it at once the work of a master hand. It is hardly necessary to add that it received a thoroughly satisfactory interpretation.

The vocalist of the evening was Miss Emma Juch, who gave for her first selection the aria, "Ocean! Thou Mighty Monster," from Weber's "Oberon." Miss Juch brought to the performance of this dramatic and difficult scena the same vocal skill and thorough musical taste which she usually manifests, and scored another success, despite the fact that the music demands a voice of the largest calibre. Through some misunderstanding, the orchestral parts for her second song, Liszt's "Loreley," were not at hand, and she was compelled to sing it to accompaniment of piano. The audience did not seem to find anything lacking, and rewarded her most excellent singing with a triple recall, to which she replied with Mozart's charming song "The Violet." Mr. Nikisch played the accompaniments in the finished style for which he has become famous.

The orchestra's second number was the "Queen Mab" scherzo, from Berlioz's "Romeo and Juliet" symphony, a sort of thing which probably nobody but Berlioz could have written. It was aptly described in the annotated programme as "cobweb" music. Nothing could well be imagined more full of elfin witchery as suggested by cunningly devised orchestration. It is also of immense technical difficulty, a fact which probably escaped most of the listeners, as the ease and certainty with which it was played gave no outward indication that anything unusual was going on. The concert closed with Schumann's symphony, No. 4, in D-minor. Whatever differences of opinion may exist as to the relative value of Schumann's orchestral works, there can be no doubt that in this symphony he displays more clearly than in any of the others his peculiar and original genius. It is less formal, and contains more of the romantic flavor of his piano works and songs, notably in the trio of the third movement. The work as a whole is somewhat fragmentary for the true symphony form, but abounds in melody and skillful contrast of rhythm and color. The old but effective device of returning to the theme of the first movement for the finale is employed, with heightened effect by the change from minor to major. A strong and sympathetic rendering of the whole work was given, and so ended a concert thoroughly enjoyable from beginning to end. The orchestra's next appearance here will be on the evening of November 16.

THE PROVIDENCE [illegible]

THURSDAY, OCTOBER 27, 1892.

The Boston Symphony Concert.

For the third season Mr. Nikish made his bow to a PROVIDENCE audience at Infantry Hall last evening, and, certainly there can be no doubt as to the welcome and appreciation with which he and his orchestra were received. Unlike most conductors Mr. Nikish has the delightful faculty of keeping himself in the background while maintaining a subtle but firm hold over his players. Musical conductors, like poets, are born, not made. "Romance" was the prevailing "color scheme" of the program last evening, the first number being the harmoniously discordant Overture Fantasy, "Romeo and Juliet," by Tschaikowsky, while this composition is interesting from a professional standpoint, its lack of melody and peculiar phrasings must prove "caviare to the general." Tschaikowsky certainly shows perfect familiarity with the modern orchestral instruments as was markedly demonstrated by his handling of the wood-wind in the final movements.

How deliciously entrancing was Berlioz's "Queen Mab" scherzo from the "Romeo et Juliette" symphony, so weirdly elfish was it, one could fancy oneself witnessing a midnight revel of Titania and her elves. The tremendous technical difficulties of this work are such that it is rarely heard, few orchestras daring to attempt it, but under Mr. Nikish's skilful baton it was hard to realize that such difficulties existed. Mendelssohn in his incidental music for "Mid-Summer Night's Dream" uses this same text, and might it not be a pleasing experiment to hear them both in one program? Certainly nothing would better illustrate the enormous strides which have been made in the possibilities of the orchestra.

Schumann's Fourth Symphony in D minor, which was the final number on the program, was really his second, and opens with a somewhat melancholy theme for violas and 'cellos and after a brief development the allegro enters with a theme used with masterly effect, despite its unmelodious nature. There is a second theme, more pleasing in style, although the first dominates this movement. The second movement is treated in the style of a free fantasie, in which respect it is a wide departure from the established forms. The Romanza opens with a simple plaintive and exquisitely refined melody given out by the oboes and 'cellos with the strings *pizzicato* which was delightfully rendered, as was also the trio, in the Scherzo, which was soft and dreamy. In the final movement he shows one of his characteristic whimsicalities known as "Schumann's short measures." Mr. Nikish in his reading of the symphony took a slower tempo than is customary, and thereby greatly added to the effect of the different movements.

Miss Emma Juch was the soloist of the evening and probably no one could have been selected who is more of a favorite with PROVIDENCE audiences. Miss Juch was in fine form last night and sang the grand aria from Weber's "Oberon," "Ocean! Thou Mighty Monster," with a dramatic fire and abandon which was delightful. She seemed at times somewhat overweighted by the quantity of the full orchestral accompaniment.

By accident or design the "Loreley," Liszt, was sung without the orchestra, Mr. Nikish presiding at the piano. The audience was apparently unconscious of any shortcomings and in response to an enthusiastic encore, Miss Juch responded by singing "The Violet," by Mozart. One of Miss Juch's many charms is her distinct enunciation as was demonstrated by this and the preceding number. The next concert will be Nov. 16.

The Beacon.

BOSTON, SATURDAY, OCT. 29, 1892.

THE SYMPHONY CONCERTS.

The second Symphony concert was of agreeable brevity and considerable interest, offering, as it did, two compositions and one artist new to these series. There was something in each of the new works for criticism to pass upon, more particularly in regard to matters of form and taste, but the evening's provision was still enjoyable and wholesome. Reinecke's overture to his opera, "King Manfred," which was first played, belongs to a good standard class, and Mr. Apthorp's note really accords it real praise in saying that it has "made good its claim to a respectable place,"—for a deal of music which one has to hear nowadays is not entitled to respect, for all the amazement, excitement and perturbation which it causes and the ingenious elaboration of its demonstrations. There are two phases in it—a gloomy and dramatic introduction (which suggested to us rather the influence of Weber in the "Freischü z" than that of Schumann, which others seemed to feel) and a gay and brilliant subsequent theme, wrought out in customary fashion, but with no lack of spirit and suggesting a stirring and showy drama. The other novelty was Tchaikowsky's fifth symphony, in E-minor. That this man is bent upon being himself, thinking his own thoughts and enforcing them in his own way, is surely not so reprehensible as it seems to some of his critics, who censure him for his occasional carelessness, roughness, unconventionality and rudeness. Can we scratch even a musical Russian without touching upon some flowing vein of Tartar blood? And if we could extract those coarser and less tractable drops, might we not withdraw the very essence of strong and ardent individuality? In Tschaikowsky's music one feels by turns the influence of the wild wastes, the massive nature, the loneliness, the gloom and the brooding space or the wild, erratic determination of humanity to bear up and rebel against impassive constraint and to be reckless, defiant and even immensely jubilant in the face of them. His pages may tempt the pencil of the reviser and provoke the strictures of the critic of form and proportion—perhaps even merit the censure of the stickler for musical good manners; but they represent strong personality and purpose and they cannot be heard by unmoved listeners. The first movement of this symphony begins sombrely and distantly in the brooding wooden wind, and as it grows into form there enters its structure one of those dull, scarcely heard, beating rhythms which suggest the fatality that seems elemental in all vast solitary lands. There is some sweet singing by the 'cello and frequently the mysterious voice of the bassoon is heard in undercurrents. The *andante* is based upon two characteristic and appealing themes, which are expressly assigned to the most touching instruments; this movement, like the first, dies away gradually into silence. The third movement is of unusual character, for it is cast into the form of a waltz—a sufficiently strong and well-knit one to command attention, yet hardly consistent with the stability and dignity of the place it occupies. The finale, less solid and worthy of attention in its thematic material than the first and second movements, is full of *abandon*, fire and demonstrativeness, emphasizing its periods with great vehemence, and stirring the listener up almost to enthusiasm of response. Between these works was placed Saint-Saëns's fourth pianoforte concerto, the solo part of which was played with commendable fluency and correctness by Mr. Carl Stasny of the N. E. Conservatory of Music, but without brilliancy or earnestness of manner, and not always with sufficient solidity and strength of tone to fill the hall. Mr. Nikisch conducted carefully and with regard to the differing dramatic qualities of the overture and symphony, and the orchestra was in good trim.

Tonight's programme includes Gade's B-flat major symphony, a Dvoràk suite, and a symphonic poem, called "Frülergswogen," new to Boston, by Philipp Scharwenka. Miss Juch has been engaged as the soloist, and will sing (with orchestra) Liszt's "Loreley" and a scene from "Oberon."

Philadelphia Abend-Post.

Mittwoch, 26. Okt. 1892.

Academy of Music. Nikisch.

Boston Symphonie Orchester — 85 Instrumente.

Mr. Arthur Nikisch, Dirigent.

Fünf große Konzerte.

Am Mittwoch Abend, den 2. November, 7. Dezember, 11. Januar, 8. Februar und 15. März.

Miß Emma Juch und andere hervorragende Künstler werden als Solisten auftreten. Saison-Tickets einschließlich reservirten Sitzen für die Serie von fünf Konzerten für $3.50, $5 und $7, je nach der Lage.

Der Verkauf der Saison-Tickets beginnt in No. 1221 Chestnut Str., Montag Morgen, den 24. Okt.

217okt C. A. Ellis, Manager.

Das Boston Symphonie-Orchester. Diese berühmte Organisation unter Leitung des Herrn Arthur Nikisch wird in diesem Winter hier in der Academy of Music fünf große Konzerte veranstalten und zwar am 2. November, 5. Dezember, 11. Januar, 8. Februar und 15. März. Es ist nicht erst nöthig auf die Vorzüglichkeit der Leistungen des berühmten Orchesters einzugehen. Frl. Emma Juch und andere hervorragende Künstler werden während des Winters als Solisten in den Konzerten mitwirken. Am nächsten Montage beginnt der Verkauf der Tickets für die Saison von 5 Konzerten bei Fischer, No. 1221 Chestnut Straße. Näheres besagt die Anzeige.

The Hebrew Journal

124 EAST 14th STREET,

ORK, OCTOBER 28, 1892.

The Boston Symphony orchestra's first concert this season occurs at Chickering Hall next Thursday evening. The programme comprises Tschaikowsky's "Romeo and Juliet" overture-fantasy, the scherzo from Berlioz's "Romeo and Juliet" symphony and Schumann's D minor symphony. Miss Emma Juch will sing "Ocean, Thou Mighty Monster" and Liszt's "Loreley."

JACQUES MAYER.

Telegram, New York, N.Y.

10-25

Date.....

The Boston Symphony Orchestra, Arthur Nikisch, conductor, will [redacted] five public rehearsals on Friday afternoons, November 4, December 9, January 13, February 10 and March 17, and five concerts on Saturday evenings, November 5, December 10, January 14, February 11 and March 18 at the Academy of Music, Brooklyn. Miss Emma Juch, Xaver Scharwenka and other distinguished artists will appear as soloists.

The announcement of the annual series of concerts by the Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, will be read with interest by thousands of admirers of the organization in this city, where they have become an important and welcome feature of each musical season. Five concerts are to be given at Metzerott's Music Hall on Tuesday evenings, November 1, December 6, January 10, February 7, and March 14. The orchestra will number seventy-five performers at each concert. Its membership is practically the same as last year. Though it can be no longer necessary to speak of the quality of the orchestra and of the carefulness in every detail which characterizes all the work of preparation, it is well again to remind the town that the band stands on a plane where out few other orchestral bodies can be compared with it. In the individual excellence of its players and the completeness of its equipment the Boston Symphony Orchestra is superlatively fine. The programmes for the coming concerts will be chosen with great care. Mr. Nikisch has been fortunate in securing a great number of interesting novelties for performance at the forty-eight concerts which constitute the Boston season. It is his intention to include in the Washington programmes such of these as prove most worthy and attractive. The usual number of standard works, both of the old and of the modern school, will, of course, have a hearing. While the orchestra itself must always be the principal attraction of these concerts, the management has endeavored to secure the greatest solo artists available. Miss Emma Juch will be the singer on November 1. A very notable engagement for one of the later concerts is that of Mr. Paderewski, the great piano virtuoso, who will be heard for the only time in this city in these concerts. The sale of season tickets, covering reserved seats for the series of five concerts, will open at Metzerott's music store on Monday, October 24.

Mr. C. A. Ellis, manager of the Boston Symphony Orchestra, was in town on Friday arranging for the coming series of concerts by the orchestra. The seats for the home concerts were all sold on the first days of the sale, the first choice going by auction for $380, so that the seats bought by the successful bidder cost him $304 each, or over $16 a concert. The next choice went at $150. The high price paid for first choice was caused by the rivalry of two gentlemen, each determined to have certain choice seats. It must be remembered, also, that the price was not for concert tickets, but to be first in one of Boston's great social functions, the Friday afternoon symphonies. The personnel of the orchestra is nearly the same as last year. Mr. Novacek, the first viola, goes with Damrosch, and Mr. Svecenski, first violin, who has played at the second desk with Adamowski, but who has always played viola with the Kneisel Quartet, takes his place. The vacancy in the first violins is filled by Mr. Schultyler, formerly with Mr. Ryan in the Mendelssohn Quintet Club. The orchestra will give only one concert in Baltimore during the season, owing to the lack of a suitable place. They were fortunate enough to find one open date at Ford's. The new music hall is promised for the season of 1893-'94.

The Boston Symphony Orchestra.

The announcements made last week have awakened great interest in the concerts of the Boston Symphony Orchestra and there are many indications that the coming series will be more successful than any past series has been. The organization began its season in Boston a week ago under the most favorable auspices, the usual record of recent years, every seat sold for the entire season, having been made. All accounts agree that the orchestra was never in better condition. Five concerts will be given in this city at the Academy of Music on Wednesday evenings, November 2, December 7, January 11, February 8, and March 15. Miss Emma Juch will be the soloist at the first concert. The pregamme in full is as follows:—

OVERTURE, "Oberon".....Weber
ARIA, "Ocean, thou mighty monster," from "Oberon".....Weber
VORSPIEL und LIEBESTOD, from "Tristan und Isolde".....Wagner
SONG with ORCHESTRA, "Loreley".....Liszt
SYMPHONY in E minor, No. 5.....Tschaikowsky
(First time.)

The sale of season tickets with reserved seats for the series of five concerts opens to-morrow morning at 1221 Chestnut Street.

[26]

The Telegram.

THURSDAY, OCTOBER 27, 1892.

THE FIRST OF THE SERIES.

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Symphony in D minor, No. 4.....Schumann.
I. Rather slow (D minor).
Lively (D minor).
II. Rather slow (D minor, Hypodorion mode).
III. Scherzo: Lively (D minor).
Trio: The same tempo (B flat major).
IV. Slow (D minor).
Lively (D major).

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Philadelphia Abend-Post.

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PROVIDENCE JOURNAL.

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Opening of the Season by the Famous Boston Orchestra with Miss Emma Juch as Soloist.

The series of concerts given in this city every winter by the Boston Symphony Orchestra fill the same prominent place in our musical season which they have long occupied at home. This is conclusively shown by the marked increase in the attendance during the past two or three years, which has now reached a point that is at once creditable to the musical intelligence of the city and remunerative to the superb organization to which we are indebted for so many interesting and educational programmes. If, as many claim, the highest development of music comes through its instrumental forms, their adequate presentation by a thoroughly equipped orchestra is essential to an intelligent understanding of the meaning of the message the world's great tone-masters have striven to convey. It goes without saying that nothing more perfect of the kind could be asked for than is to be found in the magnificent playing of the Boston Symphony, and it is equally certain that the world to-day possesses few conductors who equal Mr. Nikisch in the sure and easy control of his forces and the unerring insight and refined taste of his readings.

The programme given last night was one of more than ordinary interest. It began with Tschaikowsky's overture-fantasy "Romeo and Juliet," a work which, while not falling strictly within the lines of what is known as "programme music," is dominated in its progression and treatment by the varying sentiment of the tragedy. In works of this class much must necessarily be left to the imagination. To one who had never read Shakspeare's play, the music would carry nothing of suggestion save that of its own intrinsic musical beauty. But, possessing the key, it is easy to follow the varying emotions aroused by the progress of the story, and certain well-known musical devices serve to sufficiently indicate the character who for the moment "holds the stage." Tschaikowsky is one of the most brilliant of the Slavic school of composers. His originality is no less marked than his power of contrast and fertility of resource in orchestral writing. Like Rubinstein and Grieg, he occasionally betrays a fondness for wood-wind combinations of doubtful utility, and frequent use of the muted strings for purposes of accompaniment, but succeeds generally in avoiding the colorless heaviness of the one and the bizarre extravagance of the other. This "Romeo and Juliet" fantasy contains three effectively contrasted movements, in which are to be found a wealth of original melody, a skill in combination and "working out" and a power of climax which prove it at once the work of a master hand. It is hardly necessary to add that it received a thoroughly satisfactory interpretation.

The vocalist of the evening was Miss Emma Juch, who gave for her first selection the aria, "Ocean! Thou Mighty Monster," from Weber's "Oberon." Miss Juch brought to the performance of this dramatic and difficult scena the same vocal skill and thorough musical taste which she usually manifests, and scored another success, despite the fact that the music demands a voice of the largest calibre. Through some misunderstanding, the orchestral parts for her second song, Liszt's "Loreley," were not at hand, and she was compelled to sing it to accompaniment of piano. The audience did not seem to find anything lacking, and rewarded her most excellent singing with a triple recall, to which she replied with Mozart's charming song "The Violet." Mr. Nikisch played the accompaniments in the finished style for which he has become famous.

The orchestra's second number was the "Queen Mab" scherzo, from Berlioz's "Romeo and Juliet" symphony, a sort of thing which probably nobody but Berlioz could have written. It was aptly described in the annotated programme as "cobweb" music. Nothing could well be imagined more full of elfin witchery as suggested by cunningly devised orchestration. It is also of immense technical difficulty, a fact which probably escaped most of the listeners, as the ease and certainty with which it was played gave no outward indication that anything unusual was going on. The concert closed with Schumann's symphony, No. 4, in D-minor. Whatever differences of opinion may exist as to the relative value of Schumann's orchestral works, there can be no doubt that in this symphony he displays more clearly than in any of the others his peculiar and original genius. It is less formal, and contains more of the romantic flavor of his piano works and songs, notably in the trio of the third movement. The work as a whole is somewhat fragmentary for the true symphony form, but abounds in melody and skillful contrast of rhythm and color. The old but effective device of returning to the theme of the first movement for the finale is employed, with heightened effect by the change from minor to major. A strong and sympathetic rendering of the whole work was given, and so ended a concert thoroughly enjoyable from beginning to end. The orchestra's next appearance here will be on the evening of November 16.

THE PROVIDENCE NEWS

THURSDAY, OCTOBER 27, 1892.

The Boston Symphony Concert.

For the third season Mr. Nikish made his bow to a PROVIDENCE audience at Infantry Hall last evening, and certainly there can be no doubt as to the welcome and appreciation with which he and his orchestra were received. Unlike most conductors Mr. Nikish has the delightful faculty of keeping himself in the background while maintaining a subtle but firm hold over his players. Musical conductors, like poets, are born, not made. "Romance" was the prevailing "color scheme" of the program last evening, the first number being the harmoniously discordant Overture Fantasy, "Romeo and Juliet," by Tschaikowsky, while this composition is interesting from a professional standpoint, its lack of melody and peculiar phrasings must prove "caviare to the general." Tschaikowsky certainly shows perfect familiarity with the modern orchestral instruments as was markedly demonstrated by his handling of the wood-wind in the final movements.

How deliciously entrancing was Berlioz's "Queen Mab" scherzo from the "Romeo et Juliette" symphony, so weirdly elfish was it, one could fancy oneself witnessing a midnight revel of Titania and her elves. The tremendous technical difficulties of this work are such that it is rarely heard, few orchestras daring to attempt it, but under Mr. Nikish's skillful baton it was hard to realize that such difficulties existed. Mendelssohn in his incidental music for "Mid-Summer Night's Dream" uses this same text, and might it not be a pleasing experiment to hear them both in one program? Certainly nothing would better illustrate the enormous strides which have been made in the possibilities of the orchestra.

Schumann's Fourth Symphony in D minor, which was the final number on the program, was really his second, and opens with a somewhat melancholy theme for violas and 'cellos and after a brief development the allegro enters with a theme used with masterly effect, despite its unmelodious nature. There is a second theme, more pleasing in style, although the first dominates this movement. The second movement is treated in the style of a free fantasie, in which respect it is a wide departure from the established forms. The Romanza opens with a simple plaintive and exquisitely refined melody given out by the oboes and 'cellos with the strings *pizzicato* which was delightfully rendered, as was also the trio, in the Scherzo, which was soft and dreamy. In the final movement he shows one of his characteristic whimsicalities known as "Schumann's short measures." Mr. Nikish in his reading of the symphony took a slower tempo than is customary, and thereby greatly added to the effect of the different movements.

Miss Emma Juch was the soloist of the evening and probably no one could have been selected who is more of a favorite with PROVIDENCE audiences. Miss Juch was in fine form last night and sang the grand aria from Weber's "Oberon," "Ocean! Thou Mighty Monster," with a dramatic fire and abandon which was delightful. She seemed at times somewhat overweighted by the quantity of the full orchestral accompaniment.

By accident or design the "Loreley," Liszt, was sung without the orchestra, Mr. Nikish presiding at the piano. The audience was apparently unconscious of any shortcomings and in response to an enthusiastic encore, Miss Juch responded by singing "The Violet," by Mozart. One of Miss Juch's many charms is her distinct enunciation as was demonstrated by this and the preceding number. The next concert will be Nov. 16.

The Hebrew Journal

124 EAST 14th STREET,

ORK, OCTOBER 28, 1892.

The Boston Symphony orchestra's first concert this season occurs at Chickering Hall next Thursday evening. The programme comprises Tschaikowsky's "Romeo and Juliet" overture-fantasy, the scherzo from Berlioz's "Romeo and Juliet" symphony and Schumann's D minor symphony. Miss Emma Juch will sing "Ocean, Thou Mighty Monster" and Liszt's "Loreley."

JACQUES MAYER.

The announcement of the annual series of concerts by the Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, will be read with interest by thousands of admirers of the organization in this city, where they have become an important and welcome feature of each musical season. Five concerts are to be given at Metzerott's Music Hall on Tuesday evenings, November 1, December 6, January 10, February 7, and March 14. The orchestra will number seventy-five performers at each concert. Its membership is practically the same as last year. Though it can be no longer necessary to speak of the quality of the orchestra and of the carefulness in every detail which characterizes all the work of preparation, it is well again to remind the town that the band stands on a plane where out few other orchestral bodies can be compared with it. In the individual excellence of its players and the completeness of its equipment the Boston Symphony Orchestra is superlatively fine. The programmes for the coming concerts will be chosen with great care. Mr. Nikisch has been fortunate in securing a great number of interesting novelties for performance at the forty-eight concerts which constitute the Boston season. It is his intention to include in the Washington programmes such of these as prove most worthy and attractive. The usual number of standard works, both of the old and of the modern school, will, of course, have a hearing. While the orchestra itself must always be the principal attraction of these concerts, the management has endeavored to secure the greatest solo artists available. Miss Emma Juch will be the singer on November 1. A very notable engagement for one of the later concerts is that of Mr. Paderewski, the great piano virtuoso, who will be heard for the only time in this city in these concerts. The sale of season tickets, covering reserved seats for the series of five concerts, will open at Metzerott's music store on Monday, October 31.

Herald New York, N.Y.
10-20
Date.....

The Boston Symphony Orchestra, Arthur Nikisch, conductor, will give a series of five public rehearsals on Friday afternoons, November 4, December 9, January 13, February 10 and March 17, and five concerts on Saturday evenings, November 5, December 10, January 14, February 11 and March 18 at the Academy of Music, Brooklyn. Miss Emma Juch, Xaver Scharwenka and other distinguished artists will appear as soloists.

[26]

The Beacon.

BOSTON, SATURDAY, OCT. 29, 1892.

THE SYMPHONY CONCERTS.

The second Symphony concert was of agreeable brevity and considerable interest, offering, as it did, two compositions and one artist new to these series. There was something in each of the new works for criticism to pass upon, more particularly in regard to matters of form and taste, but the evening's provision was still enjoyable and wholesome. Reinecke's overture to his opera, "King Manfred," which was first played, belongs to a good standard class, and Mr. Apthorp's note really accords it real praise in saying that it has "made good its claim to a respectable place,"—for a deal of music which one has to hear nowadays is not entitled to respect, for all the amazement, excitement and perturbation which it causes and the ingenious elaboration of its demonstrations. There are two phases in it—a gloomy and dramatic introduction (which suggested to us rather the influence of Weber in the "Freischü z" than that of Schumann, which others seemed to feel) and a gay and brilliant subsequent theme, wrought out in customary fashion, but with no lack of spirit and suggesting a stirring and showy drama. The other novelty was Tchaikowsky's fifth symphony, in E-minor. That this man is bent upon being himself, thinking his own thoughts and enforcing them in his own way, is surely not so reprehensible as it seems to some of his critics, who censure him for his occasional carelessness, roughness, unconventionality and rudeness. Can we scratch even a musical Russian without touching upon some flowing vein of Tartar blood? And if we could extract those coarser and less tractable drops, might we not withdraw the very essence of strong and ardent individuality? In Tschaikowsky's music one feels by turns the influence of the wild wastes, the massive nature, the loneliness, the gloom and the brooding space or the wild, erratic determination of humanity to bear up and rebel against impassive constraint and to be reckless, defiant and even immensely jubilant in the face of them. His pages may tempt the pencil of the reviser and provoke the strictures of the critic of form and proportion—perhaps even merit the censure of the stickler for musical good manners; but they represent strong personality and purpose and they cannot be heard by unmoved listeners. The first movement of this symphony begins sombrely and distantly in the brooding wooden wind, and as it grows into form there enters its structure one of those dull, scarcely heard, beating rhythms which suggest the fatality that seems elemental in all vast solitary lands. There is some sweet singing by the 'cello and frequently the mysterious voice of the bassoon is heard in undercurrents. The *andante* is based upon two characteristic and appealing themes, which are expressly assigned to the most touching instruments; this movement, like the first, dies away gradually into silence. The third movement is of unusual character, for it is cast into the form of a waltz—a sufficiently strong and well-knit one to command attention, yet hardly consistent with the stability and dignity of the place it occupies. The finale, less solid and worthy of attention in its thematic material than the first and second movements, is full of *abandon*, fire and demonstrativeness, emphasizing its periods with great vehemence, and stirring the listener up almost to enthusiasm of response. Between these works was placed Saint-Saëns's fourth pianoforte concerto, the solo part of which was played with commendable fluency and correctness by Mr. Carl Stasny of the N. E. Conservatory of Music, but without brilliancy or earnestness of manner, and not always with sufficient solidity and strength of tone to fill the hall. Mr. Nikisch conducted carefully and with regard to the differing dramatic qualities of the overture and symphony, and the orchestra was in good trim.

Tonight's programme includes Gade's B-flat major symphony, a Dvoràk suite, and a symphonic poem, called "Frü'ergswogen," new to Boston, by Philipp Scharwenka. Miss Juch has been engaged as the soloist, and will sing (with orchestra) Liszt's "Loreley" and a scene from "Oberon."

Mr. C. A. Ellis, manager of the Boston Symphony Orchestra, was in town on Friday arranging for the coming series of concerts by the orchestra. The seats for the home concerts were all sold on the first days of the sale, the first choice going by auction for $380, so that the seats bought by the successful bidder cost him $392 each, or over $16 a concert. The next choice went at $150. The high price paid for first choice was caused by the rivalry of two gentlemen, each determined to have certain choice seats. It must be remembered, also, that the price was not for concert tickets, but to be first in one of Boston's great social functions, the Friday afternoon symphonies. The personnel of the orchestra is nearly the same as last year. Mr. Novacek, the first viola, goes with Damrosch, and Mr Svecenski, first violin, who has played at the second desk with Adamowski, but who has always played viola with the Kneisel Quartet, takes his place. The vacancy in the first violins is filled by Mr. Schultyler, formerly with Mr. Ryan in the Mendelssohn Quintet Club. The orchestra will give only one concert in Baltimore during the season, owing to the lack of a suitable place. They were fortunate enough to find one open date at Ford's. The new music hall is promised for the season of 1893–'94.

The Boston Symphony Orchestra.

The announcements made last week have awakened great interest in the concerts of the Boston Symphony Orchestra and there are many indications that the coming series will be more successful than any past series has been. The organization began its season in Boston a week ago under the most favorable auspices, the usual record of recent years, every seat sold for the entire season, having been made. All accounts agree that the orchestra was never in better condition. Five concerts will be given in this city at the Academy of Music on Wednesday evenings, November 2, December 7, January 11, February 8, and March 15. Miss Emma Juch will be the soloist at the first concert. The progamme in full is as follows:—

OVERTURE, "Oberon".....Weber
ARIA, "Ocean, thou mighty monster," from "Oberon".....Weber
VORSPIEL und LIEBESTOD, from "Tristan und Isolde".....Wagner
SONG with ORCHESTRA, "Loreley".....Liszt
SYMPHONY in E minor, No. 5.....Tschaikowsky
(First time.)

The sale of season tickets with reserved seats for the series of five concerts opens to-morrow morning at 1221 Chestnut Street.

...vertising columns have already an... the coming of Nikisch and the Bos... Symphony Orchestra, who will give five ... rehearsals and five concerts, under the ...spices of the Brooklyn Philharmonic. ...d-minded musicians and music lovers ...ight in Arthur Nikisch. There is ...othing small, narrow-minded about ...his gifted Hungarian. As he said when in... terviewed last year, he believed all the civil... ized nations had produced some good music, ... and that he would not be restricted to the ... music of one or two countries, and he kept ... his word. At his first appearance in Brook... lyn last year, he at once captured the most ... thoughtful and cultivated in the musical quar... ters of this town. This season a series of ... five public rehearsals and five concerts will ... be given at the Academy of Music. The pub... lic rehearsals will take place on Friday after... noons, Nov. 4, Dec. 9, Jan. 13, Feb. 10 and ... March 17. The concerts will be held on ... Saturday evenings, Nov. 5, Dec. 10, Jan. 14, ... Feb. 11 and March 18. At the first public ... rehearsal and concert Miss Emma Juch and ... Xaver Scharwenka will be the soloists. Miss ... Emma Eames, it is expected, will sing at one ... of the concerts. Mr. Nikisch has secured a ... great number of interesting novelties for his ... performances, and the programmes, of course, ... will contain the usual number of sterling ... works, both of the old and of the modern ... school.

The analytical and descriptive notes on the works to be performed will be prepared by William F. Apthorp, of the Boston "Evening Transcript." These notes are of benefit to the educated musician, and a real blessing to the earnest seeker after higher and better musical culture. As was the custom last year, programme books, containing these notes will be mailed in advance of each concert to purchasers of season tickets. The sale of season tickets for the rehearsals and concerts will open at Chandler's, 300 Fulton street, Monday morning, Oct. 24, at 8 o'clock. The sale will be personally conducted by Oscar J. Murray. To insure a fair distribution of tickets, Mr. Murray will not sell more than ten tickets to one person. The sale of every seat in Boston Music Hall for the series of forty-eight performances in that city, and the very large sale for the New York series, indicate an extraordinary interest in the orchestra this coming season. The indications are that the demand for tickets in Brooklyn will be greater than it was last year. In connection right here with the concerts of the Choral Society, the Boston Symphony Orchestra and the concerts of the Euterpe Chorus and Orchestra, it may be well to repeat that the Academy of Music has a complete new set of scenery. "It never rains but it pours." We are not only to have more and better music than ever in Brooklyn this fall, winter and spring, but a renovated Academy of Music, a thing for which Brooklyn people have sighed lo these many years.

THE LEADER.

[ESTABLISHED, 1875.]

NOVEMBER, 1892.

Mr. Arthur Nikisch has been busy during his summer abroad, and announces some of the novelties, for Boston, to be given by the Boston Symphony Orchestra as follows:—Liszt, Faust symphony (with chorus); Eugene D'Albert, symphony (new); Tschaikowsky, symphony, E minor, No. 5; Saint Saëns, symphony, A minor, op. 55; Rudorff, symphony, G minor, No. 2; Dvořák, dramatic overture, "Hussitska;" Richard Strauss, symphonic poeme "Death and Apotheosis;" Tschaikowsky, symphonic poem, "Tempest;" Wagner, scene I. from "Das Rheingold" (Alberch and the Rhine Daughters); Thierot, symphonietta, opp. 55; Cæsar Culpetite suite, opp. 43 (in mode populara); Bazzini, overture, "King Lear;" Riemenschneider, symphonic poem, "Todtentanz;" Cherubini, overture, "Ali Baba;" Reinecke, overture, "King Manfred;" Raff, symphonietta for wind instruments; Charpentier; Impressions d'Italie; Philip Scharwenka, symphonic poem, "Fruhlingswagen." Heuberger, Nachtmusik for string orchestra; Brahms, rhapsodie for alto solo and male chorus; Liszt, vintage chorus from "Prometheus;" Brahms, schicksalslied for chorus and orchestra.

The Boston Symphony Orchestra's season will be distinguished by a chorus which according to official announcement will "add enormously to the attractiveness and popularity of the concerts." Of the soloists, an engagement has been closed with Paderewski and others to be expected are Joseffy, Mac Dowell, Stasny, Newell, Miss Emma Juch, Mrs. Amy Sherwin, probably Miss Emma Eames and the German tenor Raimond von Zur Muhlen. As will be seen the list is not startling either in novelty or attractiveness.

Col. Henry Higginson, the patron of the Boston Symphony Orchestra, is reported to have added a codicil to his will, that leaves an investment of ene million dollars, as an endowment fund, the interest of which is to be used for the permanent maintenance of the Symphony Orchestra.

It is faintly whispered that Mr. Arthur Nikisch, the conductor of the Boston Symphony Orchestra, will appear as a piano soloist during the coming season. Paderewski appears later.

Miss Emma Juch is engaged as soloist, at the Boston Symphony concerts, October 28 and 29.

The American Hebrew

Love ye the truth and the peace. והאמת והשלם אהבו

PHILIP COWEN, Publisher.

New York, Chesvan 7, 5653, October 28, 1892

As already announced the Boston Symphony Orchestra, Mr. Arthur Nikisch, Conductor, will give five concerts in Chickering Hall on Thursday evenings, Nov. 3, Dec. 8, Jan. 12, Feb. 9, and March 16. Miss Emma Juch will be the singer at the first concert. The programme in full will be as follows: Overture Fantasie "Romeo and Juliet," Tschaikowsky; Aria "Ocean, thou mighty monster," Weber; Queen Mab Scherzo; from the symphony "Romeo and Juliet," Berlioz; Song with Orchestra "Loreley," Liszt; Symphony in D minor No. 4, Schumann. Tickets and programmes at Schuberth's.

Under the auspices of the Brooklyn Philharmonic Society the Boston Symphony Orchestra will give five Public Rehearsals and five Concerts at the Academy of Music, Brooklyn, on Friday afternoons and Saturday evenings, Nov. 4 and 5, Dec. 9 and 10, Jan. 13 and 14, Feb. 10 and 11 and March 17 and 18. The programme for the first rehearsal and concert is as follows:

Overture "Sakuntata," Goldmark; Aria from "Oberon," Weber; Vorspiel und Liebestod, from Tristan und Isolde, Wagner; Song with Orchestra, "Loreley," Liszt; Symphony in E minor No. 5, Tschaikowsky; Miss Emma Juch will be the soloist. Tickets, etc., at Chandler's, 300 Fulton St.

The Independent

114 NASSAU STREET.

NEW YORK, OCTOBER 27th, 1892.

The Boston Symphony Orchestra (its twelfth season in its own city has just reached its third week with the usual success) will give its series of Thursday evening concerts in this city on the dates November 3d, December 8th, January 12th, February 9th and March 16th; and in Brooklyn, under the Brooklyn Philharmonic Society's auspices, its rehearsal and concert dates will be the Friday afternoons and Saturday nights, November 4th-5th, December 9th-10th, January 13th-14th, February 10th-11th, March 17th-18th. Mr. Nikisch's first New York program will be Tschaikowsky's Overture-Fantasia, "Romeo and Juliet"; Weber's "Oberon" aria "Ocean, thou monster"; Berlioz's "Queen Mab" Scherzo; Liszt's "Lorelei" song and, Schumann's Fourth Symphony. Brooklyn's opening program will include Goldmark's "Sakuntala" Overture and Tschaikowsky's Fifth Symphony, in E minor, two "Tristan" excerpts for orchestra, and the same vocal numbers. Miss Emma Juch will be the soloist here and in Brooklyn. By the by, this orchestra has accepted the invitation of the World's Fair, and will give several Chicago concerts during it.

[27]

Boston Symphony Orchestra.

November Itinerary--1892.

Leave Boston Sunday, October 30, at 7 P.M. New York and New England Depot.

Breakfast at Philadelphia Monday, October 31, at 7, A.M. Broad St. Station Penn. R. R. Twenty minutes for breakfast.

Arrive Baltimore 9.37 A. M.

—CARROLLTON HOTEL.—

Concert at Ford's Opera House, 8 P.M.

Rehearsal at Ford's Opera House, 11.30 A.M. Tuesday, November 1.

Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.

Arrive Washington 7.05 P.M.

Concert at Metzerott's Music Hall, 1110 F Street, at 8 P. M.

Leave Washington at 10.45 P.M.

Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.

Leave Baltimore, Camden Street Station, B. & O. R. R. 8.50 A.M. Wednesday, Nov. 2.

Arrive Philadelphia, 11.10 A.M.

—CONTINENTAL HOTEL.—

Concert at Academy of Music, 8 P.M.

Leave Philadelphia, Ninth and Green Streets, Thursday, Nov. 3, 9.30 A.M.

Arrive New York, 11.55 A.M.

—PARK AVENUE HOTEL.—

Rehearsal at Chickering Hall, 1 P.M.

Concert at Chickering Hall, 8 P.M.

Public Rehearsal at Academy of Music, Brooklyn, Friday, November 4, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday, November 5, at 8.15 P.M.

Leave New York Saturday, November 5, midnight. Grand Central Depot.

Arrive Boston, Sunday, November 6, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, October 29, 1892.

Boston Symphony Orchestra.

TWELFTH SEASON, 1892-93.

HOTEL LIST.

A. Nikisch.	E. Loeffler.	D. Hannemann. F. Muller.
F. R. Comee. C. M. Loeffler.	J. Edw. Eichler. W. Krafft.	H. Heindl. W. Rietzel.
Fr. Kneisel.	E. N. Lafricain. W. A. Field.	E. M. Heindl. Jul. E. Eichler.
T. Adamowski. J. Adamowski.	M. Tischer-Zeitz. E. Golde.	C. Schumann.
A. Schroeder.	H. Schuecker. J. Hoffman.	G. Bareither. L. Jennewein.
C. Mole.	I. Schnitzler. M. Kaestl.	G. Gerhardt. H. Hoyer.
L. Svecenski. M. Zach.	F. Mahn. H. Berger.	L. Demuth. C. Reibl.
O. Roth.	G. Strube. F. E. Hahn.	Paul Fox. C. Dietsch.
W.W. Swornsbourne. F. E. Schuchmann.	G. Goldschmidt. A. Gutter.	Th. Gordon. O. Taubert.
D. Kuntz. H. Eichheim.	J. Knecht. E. Rose.	H. J. Butler. R. Kurth.
J. Akeroyd. H. A. Greene.	A. Goldstein. S. Goldstein.	Fr. Hein. H. Lorbeer.
G. Campanari. P. Fiumara.	P. Metzger. A. Hackebarth	A. Rigg. Jos. Mann.
H. D. Simpson. E. B. Marble.	A. Kolster. L. Post.	A. Heindl.
E. Fiedler. A. Moldauer.	M. Kluge. J. Michael.	T. B. Senia.

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Mr. Arthur Nikisch has been busy during his summer abroad, and announces some of the novelties, for Boston, to be given by the Boston Symphony Orchestra as follows:—Liszt, Faust symphony (with chorus); Eugene D'Albert, symphony (new); Tschaikowsky, symphony, E minor, No. 5; Saint Saëns, symphony, A minor, op. 55; Rudorff, symphony, G minor, No. 2; Dvořák, dramatic overture, "Hussitska;" Richard Strauss, symphonic poem, "Death and Apotheosis;" Tschaikowsky, symphonic poem, "Tempest;" Wagner, scene I. from "Das Rheingold" (Alberch and the Rhine Daughters); Thierot, symphonietta, opp. 55; Cæsar Culpetite suite, opp. 43 (in mode populara); Bazzini, overture, "King Lear;" Riemenschneider, symphonic poem, "Todtentanz;" Cherubini, overture, "Ali Baba;" Reinecke, overture, "King Manfred;" Raff, symphonietta for wind instruments; Charpentier; Impressions d'Italie; Philip Scharwenka, symphonic poem, "Fruhlingswagen." Heuberger, Nachtmusik for string orchestra; Brahms, rhapsodie for alto solo and male chorus; Liszt, vintage chorus from "Prometheus;" Brahms, schickalslied for chorus and orchestra.

The Boston Symphony Orchestra's season will be distinguished by a chorus which according to official announcement will "add enormously to the attractiveness and popularity of the concerts." Of the soloists, an engagement has been closed with Paderewski and others to be expected are Joseffy, Mac Dowell, Stasny, Newell, Miss Emma Juch, Mrs. Amy Sherwin, probably Miss Emma Eames and the German tenor Raimond von Zur Muhlen. As will be seen the list is not startling either in novelty or attractiveness.

Col. Henry Higginson, the patron of the Boston Symphony Orchestra, is reported to have added a codicil to his will, that leaves an investment of ene million dollars, as an endowment fund, the interest of which is to be used for the permanent maintenance of the Symphony Orchestra.

It is faintly whispered that Mr. Arthur Nikisch, the conductor of the Boston Symphony Orchestra, will appear as a piano soloist during the coming season. Paderewski appears later.

Miss Emma Juch is engaged as soloist, at the Boston Symphony concerts, October 28 and 29.

The American Hebrew

Love ye the truth and the peace. והאמת והשלם אהבו

PHILIP COWEN, Publisher.

New York, Chesvan 7, 5653, October 28, 1892

As already announced the Boston Symphony Orchestra, Mr. Arthur Nikisch, Conductor, will give five concerts in Chickering Hall on Thursday evenings, Nov. 3, Dec. 8, Jan. 12, Feb. 9, and March 16. Miss Emma Juch will be the singer at the first concert. The programme in full will be as follows: Overture Fantasie "Romeo and Juliet," Tschaikowsky: Aria "Ocean, thou mighty monster," Weber; Queen Mab Scherzo; from the symphony "Romeo and Juliet," Berlioz; Song with Orchestra "Loreley," Liszt; Symphony in D minor No. 4, Schumann. Tickets and programmes at Schuberth's.

Under the auspices of the Brooklyn Philharmonic Society the Boston Symphony Orchestra will give five Public Rehearsals and five Concerts at the Academy of Music, Brooklyn, on Friday afternoons and Saturday evenings, Nov. 4 and 5, Dec. 9 and 10, Jan. 13 and 14, Feb. 10 and 11 and March 17 and 18. The programme for the first rehearsal and concert is as follows:

Overture "Sakuntata," Goldmark: Aria from "Oberon," Weber; Vorspiel und Liebestod, from Tristan und Isolde, Wagner: Song with Orchestra, "Loreley," Liszt: Symphony in E minor No. 5, Tschaikowsky; Miss Emma Juch will be the soloist. Tickets, etc., at Chandler's, 300 Fulton St.

The Independent

114 NASSAU STREET.

NEW YORK, OCTOBER 27th, 1892.

The Boston Symphony Orchestra (its twelfth season in its own city has just reached its third week with the usual success) will give its series of Thursday evening concerts in this city on the dates November 3d, December 8th, January 12th, February 9th and March 16th; and in Brooklyn, under the Brooklyn Philharmonic Society's auspices, its rehearsal and concert dates will be the Friday afternoons and Saturday nights, November 4th-5th, December 9th-10th, January 13th-14th, February 10th-11th, March 17th-18th. Mr. Nikisch's first New York program will be Tschaikowsky's Overture-Fantasia, "Romeo and Juliet"; Weber's "Oberon" aria "Ocean, thou monster"; Berlioz's "Queen Mab" Scherzo; Liszt's "Lorelei" song and, Schumann's Fourth Symphony. Brooklyn's opening program will include Goldmark's "Sakuntalà" Overture and Tschaikowsky's Fifth Symphony, in E minor, two "Tristan" excerpts for orchestra, and the same vocal numbers. Miss Emma Juch will be the soloist here and in Brooklyn. By the by, this orchestra has accepted the invitation of the World's Fair, and will give several Chicago concerts during it.

Boston Symphony Orchestra.

November Itinerary--1892.

Leave Boston Sunday, October 30, at 7 P.M. New York and New England Depot.

Breakfast at Philadelphia Monday, October 31, at 7, A.M. Broad St. Station Penn. R. R. Twenty minutes for breakfast.

Arrive Baltimore 9.37 A. M.

—CARROLLTON HOTEL.—

Concert at Ford's Opera House, 8 P.M.

Rehearsal at Ford's Opera House, 11.30 A.M. Tuesday, November 1.

Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.

Arrive Washington 7.05 P.M.

Concert at Metzerott's Music Hall, 1110 F Street, at 8 P. M.

Leave Washington at 10.45 P.M.

Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.

Leave Baltimore, Camden Street Station, B. & O. R. R. 8.50 A.M. Wednesday, Nov. 2.

Arrive Philadelphia, 11.10 A.M.

—CONTINENTAL HOTEL.—

Concert at Academy of Music. 8 P.M.

Leave Philadelphia, Ninth and Green Streets, Thursday, Nov. 3, 9.30 A.M.

Arrive New York, 11.55 A.M.

—PARK AVENUE HOTEL.—

Rehearsal at Chickering Hall, 1 P.M.

Concert at Chickering Hall, 8 P.M.

Public Rehearsal at Academy of Music, Brooklyn, Friday, November 4, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday, November 5, at 8.15 P.M

Leave New York Saturday, November 5, midnight. Grand Central Depot.

Arrive Boston, Sunday, November 6, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, October 29, 1892.

Boston Symphony Orchestra.

TWELFTH SEASON, 1892-93.

HOTEL LIST.

A. Nikisch.	E. Loeffler.	D. Hannemann. F. Muller.
F. R. Comee. C. M. Loeffler.	J. Edw. Eichler. W. Krafft.	H. Heindl. W. Rietzel.
Fr. Kneisel.	E. N. Lafricain. W. A. Field.	E. M. Heindl. Jul. E. Eichler.
T. Adamowski. J. Adamowski.	M. Tischer-Zeitz. E. Golde.	C. Schumann.
A. Schroeder.	H. Schuecker. J. Hoffman.	G. Bareither. L. Jennewein.
C. Mole.	I. Schnitzler. M. Kaestl.	G. Gerhardt. H. Hoyer.
L. Svecenski. M. Zach.	F. Mahn. H. Berger.	L. Demuth. C. Reibl.
O. Roth.	G. Strube. F. E. Hahn.	Paul Fox. C. Dietsch.
W. W. Swornsbourne. F. E. Schuchmann.	G. Goldschmidt. A. Gutter.	Th. Gordon. O. Taubert.
D. Kuntz. H. Eichheim.	J. Knecht. E. Rose.	H. J. Butler. R. Kurth.
J. Akeroyd. H. A. Greene.	A. Goldstein. S. Goldstein.	Fr. Hein. H. Lorbeer.
G. Campanari. P. Fiumara.	P. Metzger. A. Hackebarth	A. Rigg. Jos. Mann.
H. D. Simpson. E. B. Marble.	A. Kolster. L. Post.	A. Heindl.
E. Fiedler. A. Moldauer.	M. Kluge. J. Michael.	T. B. Senia.

[27]

Boston Courier.

SUNDAY MORNING, OCTOBER 30, 1892.

THE SYMPHONY.

Mr. Nikisch is progressive. For example the erratic and disloyal spirit that so desecrated the performance of the C minor symphony of Beethoven three years ago could not be discovered in the well nigh orthodox interpretation of the great work this season and although further tests of Mr. Nikisch's loyalty in interpreting the older classics have not thus far been offered, yet it is largely to his credit that the orchestral playing is decidedly superior to that of last year. The fortissimi are healthier and the wood-wind and brass departments of the orchestra bear a more artistic ratio than formerly to the violins, celli, etc., As regards programmes, it is to be regretted that Mr. Nikisch with his increased facilities does not do more to foster music by American composers in a department in which native creations are not only worthy of dignified consideration but actually challenge it. Who indeed is Philip Scharwenka, whose stupid symphonic poem was performed last evening, that his music should be admitted to the symphony concerts when there are scores of composers like Paine, Chadwick, McDowell, Buck, Whiting and others whom Mr. Nikisch so persistently ignores? Recall, too, that mediocre overture by schoolmaster Reinecke, that the orchestra played last week, and tell us, if possible, the artistic why and wherefore that has any bearing upon Mr. Nikisch's taste in the make-up of his programmes? It is high time that the conductor of the symphony orchestra should appreciate the fact that a foreign label is not necessarily a proof of excellence or a native label of inferiority, and that native composers in the field of music should receive from him, who awoke first in this country to find himself famous, the same respect and attention that contemporaneous composers in the field of literature do. The Dvorak suite, with which the concert began last evening, while perhaps not representing the composer at his worthiest, is a thoroughly individual piece of music, mostly scored for string band, with charming oboe effects in the opening pastorale, the full orchestra only being employed in the last movement. The composer having an intuitive predilection for musical piquancy lets it run riot throughout the suite which in the Finale furiant is wondrously vivid and fascinating. Against a large portion of the music it might be urged with some force that it is somewhat too Slavonic in thought, but considerable of it, notably the Minnett and Romanze is nevertheless very beautiful and very impressive. It especially reflects credit upon the composor's command of the technics of composition and instrumentation. The soloist for the concert was Miss Emma Juch, who was heard in the recitative and aria "Ocean! Thou Mighty Monster," from "Oberon," Act II, No. 13, and in the song with orchestra, "Die Lorely," by Franz Liszt.

That Miss Juch was quite unequal to the eloquent demands of the Weber aria seemed a foregone conclusion. There was no disappointment. Miss Juch is conspicuously a lyric soprano and wholly irregardless of her vocal limitations she attempted to interpret a scene which only a Titjens or a Neilson could hope to present with adequate success. The tones of her voice which cover a wide range, are inherently pure and pregnant with charm, were often strained beyond their normal timbre, and with the logical result of a pantomimic kind of vocalism that seemed to divert the attention of of all present from the aria itself to the always fascinating personality of the gifted Miss Juch. With the song by Liszt "The Loseley" the artiste was more successful, and sang with no inconsiderable formancy and depth of expression yet as in the Weber aria with an uncertain intonation that was neither offensively false nor exactly true, but that nevertheless deviated beyond cavil from the correct pitch. Miss Juch was loudly applauded and many times recalled. The concert ended with Gade's charming symphony in B-flat. Of recent years, notably since the time when the Harvard Musical Association gave their Symphony Concerts, the music of Neils Gades has been repeatedly neglected here, yet it was a musician of no less rank than Mendlesohn who once referred to Gade as "the only thoroughly original apparition in the musical life of the day." The Composer's Symphony in b flat major is an uncommonly well-written, scholarly and effective work, concice in statement, pure in style, and full of melody. The orchestral performance of it was all that one would wish, the reading of the work being no less unimpeachable than was the invariably prompt unanimous and sympathetic response to the interpreter's baton. At the next concert Saturday evening, Nov. 12, the soloists will be Mr. T. Adamwoski; two symphonies will be performed, one by Saint Saeus in a minor, and Beethoven's second symphony; the violin concerto in F sharp minor by Ernst, and a Humoresque (new) for orchestra by E. Humferdink.

C. L. C.

THE BOSTON TIMES

BOSTON, SUNDAY, OCT. 30, 1892.

THE SYMPHONY CONCERTS.

At the second Symphony concert of the present season, in Music hall, the programme was:

Reinecke: Overture to "King Manfred."
Saint-Saëns: Concerto for pianoforte, No. 4, in C minor.
Tschaikowsky: Symphony No. 5, in E minor.
Mr. Carl Stasny was the pianist.

The Reinecke Overture is a musicianly composition, and was well received. It was its first production here, and the orchestra did excellent work.

Mr. Carl Stasny played with painstaking care Saint-Saëns's Concerto in C minor, and was heartily recalled.

The Tschaikowsky Symphony, given for the first time in Boston, is an elaborate work and a fine example of symphonic writing. It shows its slavic origin most markedly, and is an interesting composition. It was in striking contrast to the Reinecke Overture.

The programme last evening was:

Dvorak, suite for orchestra; Weber, aria from "Oberon"; Philipp Scharwenka, symphonic poem, "Frühlingswogen"; Liszt, song, with orchestra, "Die Loreley"; Gade, symphony in B-flat major. Miss Emma Juch was the singer

Gazette

BOSTON, SUNDAY MORNING, OCT. 30.

The Symphony Concert.

The third concert of the Boston Symphony Orchestra in Music Hall, last evening, was listened to by a very large audience. The programme was: Suite, by Dvorak; Aria from "Oberon," Weber; Symphonic Poem, "Fruehlingswogen," P. Scharwenka (first time here); Song, "Loreley," Liszt; and Symphony, B-flat, Gade. The soloist was Miss Emma Juch. The Dvorak suite was originally brought out here by Mr. Gericke. It is a piquant work, original, brilliant and interesting, and improves on acquaintance. By the way, the programme was very edifying in its notice of Dvorak, especially in connection with the pronunciation of his name, which, we learn, might be phonetically spelled in English, "Dvwhor-zhack," the r being silent. To achieve the phonetic English for Dvw will make exceedingly entertaining practice for those who are at a loss for some amusement to wile away an idle hour. We learn, also, that it is divided: Dvo-rak. This is important, because there would naturally be a tendency to divide them: Dv-ora-k. The suite was exceedingly well played. The Scharwenka Symphonic poem is an industrious if not wholly lucid bit of trifling about nothing in particular. It is not quite clear what it is all about, and there is over much groping after cheap thematic development. It is long, but all that it says could have been said in half the space of time without making it any more interesting. There is throughout, a strong suggestion of parlor pianoforte pieces of the "By the Sea," "On the Lake," "Fluttering Leaves" and "Summer Breezes" order. Now and then there is an ambitious outburst of deeper sentiment, but it destroys the general balance. When a thing is essentially and consistently inane, it is scarcely judicious to disturb it by brief, incongruous flights in the direction of comparative sense. As a painful aberration, the music is not without a certain melancholy interest; but as a mixture it becomes unsatisfactory from any point of view. There were some pleasing moments in it, devoted to welcome reminiscences of Wagner, Schumann, Raff, Gounod and Ambroise Thomas. The depressing feature of the work was the apparent unwillingness of the composer to bring it to an end. The elegant, polished and always delightful Gade symphony was heard again with genuine delight. Here the composer knew when he had said all that it was necessary to say, and, artist-like, ended when he had said it. The work of the orchestra was the best of the season thus far. The selection from "Oberon" was the noble scena, "Ocean, thou mighty monster." Miss Juch sang it with a full appreciation of its broad dramatic character. The artist's voice sounded worn, and was hardly of the large quality suited to the demands of the work, but the interpretation was wholly intelligent. Curiously enough Miss Juch sang it in German. As it was written to English words and was originally sung in English, it is not easy to understand why it should have been given in any other tongue, especially as the singer is perfectly at home in our language. She was three times recalled at the close of the aria. In "The Loreley" song, she was not as successful as she was in the other. Here, oddly enough, again, she sang in English, when the original is in German. As the translation is miserably bad, there was a good excuse for abandoning it in favor of Heine's own words. The ways of prima donnas, however, are inscrutable. Miss Juch was twice recalled for this song. The programme for the next concert is: Symphony in A minor, op. 55, Saint-Saëns (first time); Concerto for violin, Ernst; Humoresque, E. Humperdink, and Symphony No. 2, Beethoven. The soloist is Mr. T. Adamowski.

The first in the series of three concerts by the Adamowski Quartet, will take place in Chickering Hall, on Tuesday afternoon, Nov. 15, Miss Marguerite Hall assisting. The programme is: Quartet, G-major, Mozart; Songs; and Quartet D-major, op. 63, Gade. Tickets for the season and for single concerts may now be had at Music Hall.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

MONDAY MORNING, OCT. 31, 1892.

The programme of the Symphony concert on Saturday evening comprised Dvorak's suite for orchestra in D major; recitative and aria from "Oberon"; Scharwenka's symphonic poem, "Fruehlingswogen"; Liszt's "Die Loreley," and Gade's symphony in B flat major.

The musical public was first introduced to Dvorak's suite by Mr. Gericke, and the favorable impression created at the first hearing was only increased under Mr. Nikisch's skilful baton. It is a thoroughly interesting as well as enjoyable work, full of quaint movements and brilliant ideas, and was rendered with excellent taste.

Scharwenka's symphonic poem was interesting from its oddity. In was in many ways unlike this singular composer's other works, and while pleasing in fragments, left rather an unsatisfactory effect as a whole.

Gade's symphony is familiar to the patrons of these concerts, and is always acceptable, especially when so admirably rendered, not only as far as the orchestra is concerned, but by the judicious taste of the conductor.

Miss Emma Juch was the soloist. She gave the aria from "Oberon" with fine effect, although at times the orchestral accompaniment was too powerful and overpowered the efforts of the singer. "Die Loreley" was also well given, the fault on the part of the orchestra being less noticeable. The programme for the next concert on Saturday evening, Nov. 12, will be: Saint-Saëns, symphony in A minor, op. 55; E. W. Ernst, concerto for violin in F sharp minor; E. Humperdink, humoresque for orchestra; Beethoven, symphony No. 2; soloist, T. Adamowski.

PUBLIC LEDGER, Philadelphia, Penn.

ate 10/24

The symphony to be played by the Boston Symphony Orchestra at its concert in the Academy of Music, next Wednesday evening, is that by Tschaikowsky, No. 5, in E minor, which has not yet been heard in Philadelphia. It is in four movements, allegro, andante cantabile, valse (allegro moderato) and finale (andante maestoro), and is said to be an interesting and characteristic work. One will here notice the substitution of a valse movement for the usual scherzo. Other orchestral numbers at the concert will be the "Oberon" overture and "Parsifal" vorspeil. Miss Emma Juch will be the soloist, her selections being Weber's aria, "Ocean, thou mighty monster," and Liszt's "Loreley."

TEN PAGES.

MONDAY, OCTOBER 31, 1892.

ABOUT MUSIC.

The Third Concert of the Symphony Orchestra.

A Singular Preference Shown by Miss Emma Juch.

The Secret Choice of Charles Baudelaire, Wagnerite.

The programme of the third symphony concert was as follows:

Suite for orchestra, op. 39.....Dvorak
"Ocean! thou mighty monster".....Weber
Symphonic Poem, "Fruehlingswogen"....P. Scharwenka
"Die Loreley".....Liszt
Symphony No. 4, B flat.....Gade

Miss Emma Juch was the singer.

There is a spontaneity in the suite by Dvorak that is thoroughly delightful; that is sought for in vain in later and more ambitious works by him. There is here no groping after an effect, no vague oracular shriek from a Bohemian tripod. The different numbers are not unlike cabinet pictures of folk life. The people are presented frankly in their simplicity and jollity. Such fresh and melodious music is welcome in the close air of Music Hall. The Dvorak polka makes more for musical righteousness than symphonic-poems "in eight mystic devices and three paraphrases" or symphonies that are said to represent the struggle of Man with the Infinite. Nor is the furiant, known of old as the furie, to be despised. Perhaps in time we may become acquainted with the chodovska, the husitska, the Umriec, the skakava, the strasak, and the baborak; for the Bohemians are a people of many steps, and Afred Waldan, in his "Bohemian National Dances," writes of 136 distinct varieties in the manner of stamping, gliding and leaping into the air.

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It was a pleasure to hear again the severe and beautiful symphony of Gade. To be sure it is not great music in the modern sense of the term. Gade is here simply a maker of music; he is not a "tone poet," nor a "seer," nor a "revolutionary." He is a man of musical temperament, who learned the art of expressing himself clearly and often with grace. He has no startling story to shock or confound the hearer; he is agreeable, sympathetic, at times eloquent in speech. In his eloquence he rarely raises his voice, and he never screams. He does not linger, hat in hand, with idle repetitions. His leave taking is neither abrupt, nor is it like unto that peculiar parting of two women busied in a social function, the parting that assumes the importance of the death-bed, although it is only for a day. And in this symphony Gade is not so cruelly choked by Mendelssohn as in certain of his other works.

***

Ten years ago Mr. Philipp Scharwenka was a good-natured man who lived in Berlin, where he relished a jest and was persuaded occasionally by an impatient pupil to give him a lesson in composition. His laziness was then as traditional as his good nature. He still lives in Berlin. That he is still lazy and fond of jesting is revealed by his symphonic poem, "Fruehlingswogen," for he shuns the labor of original thinking and plays a musical joke on the hearer. We are informed that the composer has taken "a single, simple idea, the general upheaving or 'allowing' of animate nature at the arrival of spring," but to illustrate this idea he has taken many ideas from predecessors and contemporaries. Nor is he fastidious in his choice—Richard Wagner and Albert Jungmann are held by him in equal esteem. "Siegfried" yeast excites the musical fermentation of Scharwenka; and when he feels himself possessed and gives vent to his own exuberance he sings a saccharine melody that might have been written by Oesten or Chas. Morley. Then he is so garrulous after he has inserted firmly a finger in the button hole! It is possible, after all, that Scharwenka was serious in his intent and felt a personal interest in his interminable platitudes and incongruous quotations, "just as a drunkard who cannot articulate supposes himself oracular."

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This symphonic poem was played last week for the first time in Boston. New York listened to it in December, 1891. Chicago wondered at it in the January of this year.

***

Miss Emma Juch sang the celebrated scene and air of Rezia from "Oberon" in German. Now Weber wrote the music to an English text for an English singer and an English audience. The German translation by Th. Hell was not made until the composer had finished the opera with sole view to the musical illustration of the lines of Planche. Mary Anne Paton was the name of the singer who created the part at the Covent Garden Theatre—the beautiful Miss Paton, who was happier afterward as Mrs. Joseph Wood (under which name she was known to Bostonians of a former generation) than when she enjoyed the doubtful honor of a Scotch marriage with Lord William Pitt Lennox. Nor did Weber complain of her nationality, nor did he sigh for the sound of the German guttural. On the contrary, he wrote his wife that Miss Paton "sang divinely." There was not a German in the cast that memorable night of the 12th of April, 1826. (Not until late in December of that year was the opera sung in German, and then at Leipzig.) Furthermore, the patriotic Weber, who worked so earnestly for German art, was loud in his praises of the English singers. And why? Because "they were masters of the Italian school." But this was long before the opinion prevailed that the art of song was merely an affair of the intellect, only to be fully understood by German men and women.

***

Miss Juch cannot plead in excuse a lack of familiarity with our language. She sings it with rare beauty of enunciation and pronunciation. She has been identified prominently with English opera. She sang last Saturday evening "Die Loreley" in English. The superb opening of the great scene with the setting of the words "Ocean, thou mighty monster," is known to all. Are the following words to be preferred for power of expression or charm of euphony: "Ocean, Du Ungeheuer! Schlangen gleich naeltst du umschlungen rund die ga..ze Welt!" Miss Juch perhaps found a meaning in them that appealed to her, some meaning mystic, wonderful, for she chose them although she sang before an English-speaking audience.

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She sang the scene and air with vocal skill and dramatic intelligence, so that she was applauded deservedly and twice recalled. In Liszt's elaborate setting of Heine's verses she was less successful. It is true that at times during the evening her voice showed the wear and tear that follow, unfortunately, faithful and long-continued work. But in these days when half-taught or ignorant declaimers disdain the

The performance of the orchestral members was worthy of undiluted praise. In solo work and in ensemble it was fully up to the old and the established reputation of the organization.

***

Attention is called frequently by the more inflamed disciples of Richard Wagner to the case of Charles Baudelaire, the poet of "Fleurs du Mal." It is true that in 1861 the "sleepless heart and sombre soul" of Mr. Baudelaire were moved mightily by the theories and the music of Wagner, and he achieved a pamphlet, entitled "Richard Wagner et Tannhauser à Paris," which is now quoted in second-hand book catalogues at seven or eight francs. The world, however, was ignorant of any other views of Mr. Baudelaire concerning music, which, by the way, he treated only from the standpoint of the layman, until Mr. Jules Claretie lately revealed the inner soul of the poet-critic. This revelation deserves a separate paragraph.

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"I hear him still telling us, with a grimace not to be forgotten: 'I adore Wagner. But the music I prefer is that of a cat hung up by his tail outside of a window and trying to stick to the panes of glass with its claws. There is an odd grating on the glass which I find at the same time strange, irritating and singularly harmonious.'"

PHILIP HALE.

The first in the series of three concerts by the Adamowski Quartette will take place in Chickering Hall, Tuesday afternoon, November 15. The programme will include Quartette, G major, Mozart, and Quartette, D major, op. 63, Gade. Miss Marguerite Hall will sing a group of songs. Tickets for the season and for single concerts may now be had at Music Hall.

The second concert of the Knepel Quartette will be given in Chickering Hall Monday evening, Nov. 7. The programme will be as follows: Quartette, E flat Lalo (first time); Schuman's Sonata, for pianoforte and violin, A minor; Quartette, D minor, Schubert. Mr. Clayton Johns will be the pianist.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCII., NO. 122.

SUNDAY, OCTOBER 30, 1892.

Miss Emma Juch, Soloist at the Symphony Concert—Cyril Tyler's Farewell Tonight—Rice's Popular at the Park This Evening—Other Attractions, News Notes and Gossip.

An admirably varied programme was performed at the concert of the Boston Symphony orchestra in Music Hall last evening under the direction of Conductor Arthur Nikisch, the soloist being Miss Emma Juch, soprano.

The selections of the evening included Dvorak's suite for orchestra; Weber's aria, "Ocean, Thou Mighty Monster," from "Oberon"; Philipp Scharwenka's symphonic poem, "Fruehlingswogen"; Liszt's song (with orchestra), "Loreley," and Gade's symphony in B flat major.

The appearance of Miss Juch gave her many admirers in this city a welcome pleasure, and she has seldom made a more emphatic success than on this occasion. The great dramatic aria from "Oberon," which so severely tests the abilities of the best equipped soprano, was given with splendid breadth and artistic finish, its contrasting movements displaying the admirable vocal gifts of the artist to the best advantage. Miss Juch's delivery of the number was well calculated to call out the commendation of the most critical, and a well merited ovation rewarded the singer as she concluded the selection. Liszt's beautiful "Loreley" is a composition which is seldom heard with full satisfaction, as the demands it makes upon the musical intelligence of the singer are rarely met. Miss Juch is singularly gifted in the intellectual attainments demanded in the proper interpretation of this song, and last evening she fairly disarmed criticism by the admirable fashion in which she realized all its beauties. The sentiment, feeling and intelligence shown in the delivery of the number, the artistic grace which characterized its phrasing, and the purity and correctness of the tones of the singer, combine to make the song a source of keen enjoyment, and to win for the singer another grand demonstration.

The novelty of the evening consisted of the spring poem by Philipp Scharwenka, which was given its first hearing here on this occasion. The composition appeals with rare success to the poetic and sentimental characteristics of the music loving public, the fanciful idea of depicting in true colors the opening of spring being carried out with artistic grace and singularly pleasing realism. The principal theme is elaborated with admirable skill, and the instrumental combination, as well as the working out, gives evidence of the master's hand. Mr. Nikisch brought all his great talents for the successful interpretation of this class of writings to the reading of this true poem, and his performance of the composition gave entire satisfaction.

The sharp contrasting movements of the Dvorak suite were given a delightful interpretation and Mr. Nikisch was also particularly happy in his reading of the Gade symphony, which has never had a more pleasing production than on this occasion.

The orchestra makes its first occasional tour during the coming week and resumes its home concerts on the 11th of November, when Mr. Adamowski will be the soloist.

How it would have delighted the heart of any true Bostonian to have been present at the welcome extended Mr. Nikisch and the Boston Symphony orchestra at the brilliant opening of the Providence season. The sale, to begin with, was a floral one, and the genial Mr. Comee, who manages the Providence series, disbursed the tickets amid a beautiful chrysanthemum display. The floral idea was next tendered to Mr. Nikisch, as, upon entering Infantry Hall, he found his stand converted into a support for smilax and roses. The applause which greeted his entrance came from an audience which included the wealth and musical culture of Providence, and was in size the largest that has ever greeted the Symphony, the sale even for the opening concert exceeding by $1000 any sale of previous seasons. This appreciation of an orchestra of which Boston is so justly proud has extended to Washington, where the opening sale of seats was a test for the ingenuity and urbanity of Mr. Comee to satisfy everybody's demand for the best seats obtainable.

[28]

Boston Courier.

SUNDAY MORNING, OCTOBER 30, 1892.

THE SYMPHONY.

Mr. Nikisch is progressive. For example the erratic and disloyal spirit that so desecrated the performance of the C minor symphony of Beethoven three years ago could not be discovered in the well nigh orthodox interpretation of the great work this season and although further tests of Mr. Nikisch's loyalty in interpreting the older classics have not thus far been offered, yet it is largely to his credit that the orchestral playing is decidedly superior to that of last year. The fortissimi are healthier and the wood-wind and brass departments of the orchestra bear a more artistic ratio than formerly to the violins, celli, etc., As regards programmes, it is to be regretted that Mr. Nikisch with his increased facilities does not do more to foster music by American composers in a department in which native creations are not only worthy of dignified consideration but actually challenge it. Who indeed is Philip Scharwenka, whose stupid symphonic poem was performed last evening, that his music should be admitted to the symphony concerts when there are scores of composers like Paine, Chadwick, McDowell, Buck, Whiting and others whom Mr. Nikisch so persistently ignores? Recall, too, that mediocre overture by schoolmaster Reinecke, that the orchestra played last week, and tell us, if possible, the artistic why and wherefore that has any bearing upon Mr. Nikisch's taste in the make-up of his programmes? It is high time that the conductor of the symphony orchestra should appreciate the fact that a foreign label is not necessarily a proof of excellence or a native label of inferiority, and that native composers in the field of music should receive from him, who awoke first in this country to find himself famous, the same respect and attention that contemporaneous composers in the field of literature do. The Dvorak suite, with which the concert began last evening, while perhaps not representing the composer at his worthiest, is a thoroughly individual piece of music, mostly scored for string band, with charming oboe effects in the opening pastorale, the full orchestra only being employed in the last movement. The composer having an intuitive predilection for musical piquancy lets it run riot throughout the suite which in the Finale furiant is wondrously vivid and fascinating. Against a large portion of the music it might be urged with some force that it is somewhat too Slavonic in thought, but considerable of it, notably the Minnett and Romanze is nevertheless very beautiful and very impressive. It especially reflects credit upon the composor's command of the technics of composition and instrumentation. The soloist for the concert was Miss Emma Juch, who was heard in the recitative and aria "Ocean! Thou Mighty Monster," from "Oberon," Act II, No. 13, and in the song with orchestra, "Die Lorely," by Franz Liszt.

That Miss Juch was quite unequal to the eloquent demands of the Weber aria seemed a foregone conclusion. There was no disappointment. Miss Juch is conspicuously a lyric soprano and wholly irregardless of her vocal limitations she attempted to interpret a scene which only a Titjens or a Neilson could hope to present with adequate success. The tones of her voice which cover a wide range, are inherently pure and pregnant with charm, were often strained beyond their normal timbre, and with the logical result of a pantomimic kind of vocalism that seemed to divert the attention of of all present from the aria itself to the always fascinating personality of the gifted Miss Juch. With the song by Liszt "The Loseley" the artiste was more successful, and sang with no inconsiderable formancy and depth of expression yet as in the Weber aria with an uncertain intonation that was neither offensively false nor exactly true, but that nevertheless deviated beyond cavil from the correct pitch. Miss Juch was loudly applauded and many times recalled. The concert ended with Gade's charming symphony in B-flat. Of recent years, notably since the time when the Harvard Musical Association gave their Symphony Concerts, the music of Neils Gades has been repeatedly neglected here, yet it was a musician of no less rank than Mendlesohn who once referred to Gade as "the only thoroughly original apparition in the musical life of the day." The Composer's Symphony in b flat major is an uncommonly well-written, scholarly and effective work, concice in statement, pure in style, and full of melody. The orchestral performance of it was all that one would wish, the reading of the work being no less unimpeachable than was the invariably prompt unanimous and sympathetic response to the interpreter's baton. At the next concert Saturday evening, Nov. 12, the soloists will be Mr. T. Adamwoski; two symphonies will be performed, one by Saint Saeus in a minor, and Beethoven's second symphony; the violin concerto in F sharp minor by Ernst, and a Humoresque (new) for orchestra by E. Humferdink.

C. L. C.

THE BOSTON TIMES

BOSTON, SUNDAY, OCT. 30, 1892.

THE SYMPHONY CONCERTS.

At the second Symphony concert of the present season, in Music hall, the programme was:

Reinecke: Overture to "King Manfred."
Saint-Saëns: Concerto for pianoforte, No. 4, in C minor.
Tschaikowsky: Symphony No. 5, in E minor.
Mr. Carl Stasny was the pianist.

The Reinecke Overture is a musicianly composition, and was well received. It was its first production here, and the orchestra did excellent work.

Mr. Carl Stasny played with painstaking care Saint-Saëns's Concerto in C minor, and was heartily recalled.

The Tschaikowsky Symphony, given for the first time in Boston, is an elaborate work and a fine example of symphonic writing. It shows its slavic origin most markedly, and is an interesting composition. It was in striking contrast to the Reinecke Overture.

The programme last evening was:

Dvorak, suite for orchestra; Weber, aria from "Oberon"; Philipp Scharwenka, symphonic poem, "Frühlingswogen"; Liszt, song, with orchestra, "Die Loreley"; Gade, symphony in B-flat major. Miss Emma Juch was the singer.

Gazette

BOSTON, SUNDAY MORNING, OCT. 30.

The Symphony Concert.

The third concert of the Boston Symphony Orchestra in Music Hall, last evening, was listened to by a very large audience. The programme was: Suite, by Dvorak; Aria from "Oberon," Weber; Symphonic Poem, "Fruehlingswogen," P. Scharwenka (first time here); Song, "Loreley," Liszt; and Symphony, B-flat, Gade. The soloist was Miss Emma Juch. The Dvorak suite was originally brought out here by Mr. Gericke. It is a piquant work, original, brilliant and interesting, and improves on acquaintance. By the way, the programme was very edifying in its notice of Dvorak, especially in connection with the pronunciation of his name, which, we learn, might be phonetically spelled in English, "Dvwhor-zhack," the r being silent. To achieve the phonetic English for Dvw will make exceedingly entertaining practice for those who are at a loss for some amusement to wile away an idle hour. We learn, also, that it is divided: Dvo-rak. This is important, because there would naturally be a tendency to divide them: Dv-ora-k. The suite was exceedingly well played. The Scharwenka Symphonic poem is an industrious if not wholly lucid bit of trifling about nothing in particular. It is not quite clear what it is all about, and there is over much groping after cheap thematic development. It is long, but all that it says could have been said in half the space of time without making it any more interesting. There is throughout, a strong suggestion of parlor pianoforte pieces of the "By the Sea," "On the Lake," "Fluttering Leaves" and "Summer Breezes" order. Now and then there is an ambitious outburst of deeper sentiment, but it destroys the general balance. When a thing is essentially and consistently inane, it is scarcely judicious to disturb it by brief, incongruous flights in the direction of comparative sense. As a painful aberration, the music is not without a certain melancholy interest; but as a mixture it becomes unsatisfactory from any point of view. There were some pleasing moments in it, devoted to welcome reminiscences of Wagner, Schumann, Raff, Gounod and Ambroise Thomas. The depressing feature of the work was the apparent unwillingness of the composer to bring it to an end. The elegant, polished and always delightful Gade symphony was heard again with genuine delight. Here the composer knew when he had said all that it was necessary to say, and, artist-like, ended when he had said it. The work of the orchestra was the best of the season thus far. The selection from "Oberon" was the noble scena, "Ocean, thou mighty monster." Miss Juch sang it with a full appreciation of its broad dramatic character. The artist's voice sounded worn, and was hardly of the large quality suited to the demands of the work, but the interpretation was wholly intelligent. Curiously enough Miss Juch sang it in German. As it was written to English words and was originally sung in English, it is not easy to understand why it should have been given in any other tongue, especially as the singer is perfectly at home in our language. She was three times recalled at the close of the aria. In "The Loreley" song, she was not as successful as she was in the other. Here, oddly enough, again, she sang in English, when the original is in German. As the translation is miserably bad, there was a good excuse for abandoning it in favor of Heine's own words. The ways of prima donnas, however, are inscrutable. Miss Juch was twice recalled for this song. The programme for the next concert is: Symphony in A minor, op. 55, Saint-Saëns (first time); Concerto for violin, Ernst; Humoresque, E. Humperdink, and Symphony No. 2, Beethoven. The soloist is Mr. T. Adamowski.

The first in the series of three concerts by the Adamowski Quartet, will take place in Chickering Hall, on Tuesday afternoon, Nov. 15, Miss Marguerite Hall, assisting. The programme is: Quartet, G-major, Mozart; Songs; and Quartet D-major, op. 63, Gade. Tickets for the season and for single concerts may now be had at Music Hall.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

MONDAY MORNING, OCT. 31, 1892.

The programme of the Symphony concert on Saturday evening comprised Dvorak's suite for orchestra in D major; recitative and aria from "Oberon"; Scharwenka's symphonic poem, "Fruehlingswogen"; Liszt's "Die Loreley," and Gade's symphony in B flat major.

The musical public was first introduced to Dvorak's suite by Mr. Gericke, and the favorable impression created at the first hearing was only increased under Mr. Nikisch's skilful baton. It is a thoroughly interesting as well as enjoyable work, full of quaint movements and brilliant ideas, and was rendered with excellent taste.

Scharwenka's symphonic poem was interesting from its oddity. In was in many ways unlike this singular composer's other works, and while pleasing in fragments, left rather an unsatisfactory effect as a whole.

Gade's symphony is familiar to the patrons of these concerts, and is always acceptable, especially when so admirably rendered, not only as far as the orchestra is concerned, but by the judicious taste of the conductor.

Miss Emma Juch was the soloist. She gave the aria from "Oberon" with fine effect, although at times the orchestral accompaniment was too powerful and overpowered the efforts of the singer. "Die Loreley" was also well given, the fault on the part of the orchestra being less noticeable. The programme for the next concert on Saturday evening, Nov. 12, will be: Saint-Saens, symphony in A minor, op. 55; E. W. Ernst, concerto for violin in F sharp minor; E. Humperdink, humoresque for orchestra; Beethoven, symphony No. 2; soloist, T. Adamowski.

PUBLIC LEDGER, Philadelphia, Penn.

ate 10/31/92

The symphony to be played by the Boston Symphony Orchestra at its concert in the Academy of Music, next Wednesday evening, is that by Tschaikowsky, No. 5, in E minor, which has not yet been heard in Philadelphia. It is in four movements, allegro, andante cantabile, valse (allegro moderato) and finale (andante maestoro), and is said to be an interesting and characteristic work. One will here notice the substitution of a valse movement for the usual scherzo. Other orchestral numbers at the concert will be the "Oberon" overture and "Parsifal" vorspeil. Miss Emma Juch will be the soloist, her selections being Weber's aria, "Ocean, thou mighty monster," and Liszt's "Loreley."

Boston Journal.

TEN PAGES.

MONDAY, OCTOBER 31, 1892.

ABOUT MUSIC.

The Third Concert of the Symphony Orchestra.

A Singular Preference Shown by Miss Emma Juch.

The Secret Choice of Charles Baudelaire, Wagnerite.

The programme of the third symphony concert was as follows:

Suite for orchestra, op. 39.....Dvorak
"Ocean! thou mighty monster".....Weber
Symphonic Poem, "Fruehlingswogen".....P. Scharwenka
"Die Loreley".....Liszt
Symphony No. 4, B flat.....Gade

Miss Emma Juch was the singer.

There is a spontaneity in the suite by Dvorak that is thoroughly delightful; that is sought for in vain in later and more ambitious works by him. There is here no groping after an effect, no vague oracular shriek from a Bohemian tripod. The different numbers are not unlike cabinet pictures of folk life. The people are presented frankly in their simplicity and jollity. Such fresh and melodious music is welcome in the close air of Music Hall. The Dvorak polka makes more for musical righteousness than symphonic-poems "in eight mystic devices and three paraphrases" or symphonies that are said to represent the struggle of Man with the Infinite. Nor is the furiant, known of old as the furie, to be despised. Perhaps in time we may become acquainted with the chodovska, the husitska, the Umriec, the skakava, the strasak, and the baborak; for the Bohemians are a people of many steps, and Afred Waldan, in his "Bohemian National Dances," writes of 136 distinct varieties in the manner of stamping, gliding and leaping into the air.

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It was a pleasure to hear again the severe and beautiful symphony of Gade. To be sure it is not great music in the modern sense of the term. Gade is here simply a maker of music; he is not a "tone poet," nor a "seer," nor a "revolutionary." He is a man of musical temperament, who learned the art of expressing himself clearly and often with grace. He has no startling story to shock or confound the hearer; he is agreeable, sympathetic, at times eloquent in speech. In his eloquence he rarely raises his voice, and he never screams. He does not linger, hat in hand, with idle repetitions. His leave taking is neither abrupt, nor is it like unto that peculiar parting of two women busied in a social function, the parting that assumes the importance of the death-bed, although it is only for a day. And in this symphony Gade is not so cruelly choked by Mendelssohn as in certain of his other works.

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Ten years ago Mr. Philipp Scharwenka was a good-natured man who lived in Berlin, where he relished a jest and was persuaded occasionally by an impatient pupil to give him a lesson in composition. His laziness was then as traditional as his good nature. He still lives in Berlin. That he is still lazy and fond of jesting is revealed by his symphonic poem, "Fruehlingswogen," for he shuns the labor of original thinking and plays a musical joke on the hearer. We are informed that the composer has taken "a single, simple idea, the general upheaving or 'billowing' of animate nature at the arrival of spring," but to illustrate this idea he has taken many ideas from predecessors and contemporaries. Nor is he fastidious in his choice—Richard Wagner and Albert Jungmann are held by him in equal esteem. "Siegfried" yeast excites the musical fermentation of Scharwenka; and when he feels himself possessed and gives vent to his own exuberance he sings a saccharine melody that might have been written by Oesten or Chas. Morley. Then he is so garrulous after he has inserted firmly a finger in the button hole! It is possible, after all, that Scharwenka was serious in his intent and felt a personal interest in his interminable platitudes and incongruous quotations, "just as a drunkard who cannot articulate supposes himself oracular."

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This symphonic poem was played last week for the first time in Boston. New York listened to it in December, 1891. Chicago wondered at it in the January of this year.

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Miss Emma Juch sang the celebrated scene and air of Rezia from "Oberon" in German. Now Weber wrote the music to an English text for an English singer and an English audience. The German translation by Th. Hell was not made until the composer had finished the opera with sole view to the musical illustration of the lines of Planche. Mary Anne Paton was the name of the singer who created the part at the Covent Garden Theatre—the beautiful Miss Paton, who was happier afterward as Mrs. Joseph Wood (under which name she was known to Bostonians of a former generation) than when she enjoyed the doubtful honor of a Scotch marriage with Lord William Pitt Lennox. Nor did Weber complain of her nationality, nor did he sigh for the sound of the German guttural. On the contrary, he wrote his wife that Miss Paton "sang divinely." There was not a German in the cast that memorable night of the 12th of April, 1826. (Not until late in December of that year was the opera sung in German, and then at Leipzig.) Furthermore, the patriotic Weber, who worked so earnestly for German art, was loud in his praises of the English singers. And why? Because "they were masters of the Italian school." But this was long before the opinion prevailed that the art of song was merely an affair of the intellect, only to be fully understood by German men and women.

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Miss Juch cannot plead in excuse a lack of familiarity with our language. She sings it with rare beauty of enunciation and pronunciation. She has been identified prominently with English opera. She sang last Saturday evening "Die Loreley" in English. The superb opening of the great scene with the setting of the words "Ocean, thou mighty monster," is known to all. Are the following words to be preferred for power of expression or charm of euphony: "Ocean, Du Ungeheuer! Schlangen gleich naelst du umschlungen rund die ganze Welt!" Has Juch perhaps found a meaning in them that appealed to her, some meaning mystic, wonderful, for she chose them although she sang before an English-speaking audience.

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She sang the scene and air with vocal skill and dramatic intelligence, so that she was applauded deservedly and thrice recalled. In Liszt's elaborate setting of Heine's verses she was less successful. It is true that at times during the evening her voice showed the wear and tear that follow, unfortunately, faithful and long-continued work. But in these days when half-taught or ignorant declaimers disdain the the true notes, short of [illegible]

word, making reputations in monstrous fashion; in these days when such declaimers are encouraged until they wax bold and lain would shove true singers from the stage, it is a valued pleasure to hold in grateful remembrance the concert career of Emma Juch.

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The performance of the orchestral numbers was worthy of undiluted praise. In solo work and in ensemble it was fully up to the old and the established reputation of the organization.

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Attention is called frequently by the more inflamed disciples of Richard Wagner to the case of Charles Baudelaire, the poet of "Fleurs du Mal.' It is true that in 1861 the "sleepless heart and sombre soul" of Mr. Baudelaire were moved mightily by the theories and the music of Wagner, and he achieved a pamphlet, entitled "Richard Wagner et Tannhauser à Paris," which is now quoted in second-hand book catalogues at seven or eight francs. The world, however, was ignorant of any other views of Mr. Baudelaire concerning music, which, by the way, he treated only from the standpoint of the layman, until Mr. Jules Claretie lately revealed the inner soul of the poet-critic. This revelation deserves a separate paragraph.

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"I hear him still telling us, with a grimace not to be forgotten: 'I adore Wagner. But the music I prefer is that of a cat hung up by his tail outside of a window and trying to stick to the panes of glass with its claws. There is an odd grating on the glass which I find at the same time strange, irritating and singularly harmonious.'"

PHILIP HALE.

The first in the series of three concerts by the Adamowski Quartette will take place in Chickering Hall, Tuesday afternoon, November 15. The programme will include Quartette, G major, Mozart, and Quartette, D major, op. 63, Gade. Miss Marguerite Hall will sing a group of songs. Tickets for the season and for single concerts may now be had at Music Hall.

The second concert of the Knepsel Quartette will be given in Chickering Hall Monday evening, Nov. 7. The programme will be as follows: Quartette, E flat Lalo (first time); Schuman's Sonata, for pianoforte and violin, A minor; Quartette, D minor, Schubert. Mr. Clayton Johns will be the pianist.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCII., NO. 122.

SUNDAY, OCTOBER 30, 1892.

Miss Emma Juch, Soloist at the Symphony Concert—Cyril Tyler's Farewell Tonight—Rice's Popular at the Park This Evening—Other Attractions, News Notes and Gossip.

An admirably varied programme was performed at the concert of the Boston Symphony orchestra in Music Hall last evening under the direction of Conductor Arthur Nikisch, the soloist being Miss Emma Juch, soprano.

The selections of the evening included Dvorak's suite for orchestra; Weber's aria, "Ocean, Thou Mighty Monster," from "Oberon"; Philipp Scharwenka's symphonic poem, "Fruehlingswogen"; Liszt's song (with orchestra), "Loreley," and Gade's symphony in B flat major.

The appearance of Miss Juch gave her many admirers in this city a welcome pleasure, and she has seldom made a more emphatic success than on this occasion. The great dramatic aria from "Oberon," which so severely tests the abilities of the best equipped soprano, was given with splendid breadth and artistic finish, its contrasting movements displaying the admirable vocal gifts of the artist to the best advantage. Miss Juch's delivery of the number was well calculated to call out the commendation of the most critical, and a well merited ovation rewarded the singer as she concluded the selection. Liszt's beautiful "Loreley" is a composition which is seldom heard with full satisfaction, as the demands it makes upon the musical intelligence of the singer are rarely met. Miss Juch is singularly gifted in the intellectual attainments demanded in the proper interpretation of this song, and last evening she fairly disarmed criticism by the admirable fashion in which she realized all its beauties. The sentiment, feeling and intelligence shown in the delivery of the number, the artistic grace which characterized its phrasing, and the purity and correctness of the tones of the singer, combine to make the song a source of keen enjoyment, and to win for the singer another grand demonstration.

The novelty of the evening consisted of the spring poem by Philipp Scharwenka, which was given its first hearing here on this occasion. The composition appeals with rare success to the poetic and sentimental characteristics of the music loving public, the fanciful idea of depicting in true colors the opening of spring being carried out with artist cleverness and singularly pleasing realism. The principal theme is elaborated with admirable skill, and the instrumental combination, as well as the working out, gives evidence of the master's hand. Mr. Nikisch brought all his great talents for the successful interpretation of this class of writings to the reading of this true poem, and his performance of the composition gave entire satisfaction.

The sharp contrasting movements of the Dvorak suite were given a delightful interpretation and Mr. Nikisch was also particularly happy in his reading of the Gade symphony, which has never had a more pleasing production than on this occasion.

The orchestra makes its first occasional tour during the coming week and resumes its home concerts on the 11th of November, when Mr. Adamowski will be the soloist.

How it would have delighted the heart of any true Bostonian to have been present at the welcome extended Mr. Nikisch and the Boston Symphony orchestra at the brilliant opening of the Providence season. The sale, to begin with, was a floral one, and the genial Mr. Comee, who manages the Providence series, disbursed the tickets amid a beautiful chrysanthemum display. The floral idea was next tendered to Mr. Nikisch, as, upon entering Infantry Hall, he found his stand converted into a support for smilax and roses. The applause which greeted his entrance came from an audience which included the wealth and musical culture of Providence, and was in size the largest that has ever greeted the Symphony, the sale even for the opening concert exceeding by $1000 any sale of previous seasons. This appreciation of an orchestra of which Boston is so justly proud has extended to Washington, where the opening sale of seats was a test for the ingenuity and urbanity of Mr. Comee to satisfy everybody's demand for the best seats obtainable.

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BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, OCT. 31, 1892.

AT THE SYMPHONY.

A PLEASANT MINGLING OF OLD AND NEW.

The Dvorak Work a Sort of Apotheosis of National Dance Music, Well Rendered—Miss Juch Welcomed Back—Liszt in Vocal English Not a Success—Gade's Symphony.

Again a programme of new instrumental numbers, or of numbers so old that they became practically new, and it was a line of modern work which exhibited our conductor at his best. The Dvorak work, which began the concert, falsified the Shakesperian line,

I am never merry when I hear Suite music.

for this Suite swept the gamut of merriment from placid gaiety to hilarious frenzy. It is a sort of apotheosis of national dance-music, and it gives rather an overdose of Terpsichore. The pastoral introduction is its best number, for here there is a degree of development and figure treatment which is interesting. There is an intentional monotony of bass (a sort of "ground-bass"), that is attractive. The movement was well played and the oboe work, of which there was an abundance, was commendable. Mr. Sautet not only blows the thin and tender tone of the French school (which is peculiarly appropriate in these rustic effects), but at times gives the broad, full tone which one hears from the German players, and which approaches the quality of the English horn.

Now followed a polka movement. As the "Puika" is a national dance of Bohemia it was natural to expect it in a Bohemian suite, but, after all, its rhythm is the least adapted to interesting treatment, and while the polonaise, the mazurka, the minuet, the gavotte and the waltz all have points that can be developed to some purpose in orchestral music of the better sort, the polka remains barren even when treated by the masters, and Raff and Rubinstein, as well as Dvorak, have become prosy or conventional when dealing with its 2-4 measures.

The minuet which came next was dainty in the extreme, and had a pretty little skip in its chief figure which was charming. It reminded one of the elfin Minuet which Berlioz introduced in the "Damnation of Faust."

The Romanza gives plenty of musical sugar, and a conversation between the flute and the English horn might be a dialogue of a youth and maiden. The flute *obbligato* work was finely given, and the rest of the woodwind also deserves praise.

But now came more dancing in the shape of a "Furiante" (again a folkdance of Bohemia) and more of spiced *bizarrerie*. Goulasch may be good food, but one can tire even of ever-recurring Goulasch, and the very caprice displayed began to have a suspicion of sameness. Brilliant tone coloring is certainly present in the movement, but the effect produced on the writer was as if he had been at an art exhibition where the painter used only scarlet, pea green, sky blue and bright yellow.

Now came Miss Emma Juch and received a welcome that must have assured her that the Boston public remembers her former artistic triumphs. She sang "Ocean, thou mighty monster!" from Weber's "Oberon," with fine musical intelligence, and her climaxes both in high and low register were well worked up; but the voice was not altogether broad enough for the ambitious number, and more han once seemed forced. Beside a Materna or a Lehmann rendering of this dramatic scene the performance would have shown decided shortcomings. The public, however, appreciated the artistic efforts of the singer and gave the heartiest applause. It was a mistake to give Liszt's "Loreley" in English, or, in fact, to give it at all. Liszt is a decidedly unvocal writer, and the spasmodic gasps, and shrieks, and moanings, and groanings of the vocal part, not to speak of the wild modulations of the orchestra, make the tender folksong so grandiloquent that one longs even for the simplicity of Silcher's setting as a relief. Yet there is one beautiful theme in the work which gives a picture of tranquillity and sadness, and in this Miss Juch's voice was most effective and tender, because unforced.

Philipp Scharwenka's symphonic poem "Fruehlingswogen" was rather too ecstatic and long-drawn out. Such an amount of surging and tempestuous trouble is not generally associated with spring, and there were fierce dissonances that could only picture a New England spring in its early and catarrh-breeding stages. But judged apart from any definite picture, the work showed a deft hand in using orchestral color and a passion for thematic development that was interesting even though it sometimes led to unclearness. The horn calls (played a trifle flat) reminded one of the manner in which Schumann awakened the spring in his B flat symphony. The harp had prominent work to do and Mr. Schuecker played his part clearly and most artistically. I suspect that there is more in the work than appears at a first hearing, and can only say that the primary impression was of vague beauty, excessive length, bold modulation, and modern ecstacy. It formed an excellent foil to Gade's B-flat symphony, and also served to remind one that Gade's singing of spring (he has written two short but glorious cantatas on the topic) was more easily comprehended.

Gade's symphony closed the concert. It may be true that Gade, in his symphonic writing especially, played moon to Mendelssohn's sun, but his treatment is none the less symmetrical and worthy, and he is as concise as heart could wish. Charming it was, after all the excitement of ultra-modern musical spasms and agonies, to hear a logical work with clear relationship of themes and intelligible development. And the violins played the chief theme as they loved it, while the cellos and horns did the same for the second. The pleasant treatment of the two-noted figure ("Mrs. Mendelssohn," cried the German critics,) was well brought out. The whole work received a good reading, save that the finale was made a little too fiery. At times, too, the middle voices which also have independent thoughts to present occasionally, were not heard because of the impetuosity of the violins.

LOUIS C. ELSON.

Boston Transcript
MONDAY, OCTOBER 31, 1892.

Music Hall: Boston Symphony Orchestra.

The third symphony concert, given last Saturday evening in the Music Hall, brought the following programme with it:

Dvorak: Suite for orchestra, in D major, Opus 39.
Weber: Recitative and Aria, "Ocean! thou mighty monster," from "Oberon."
Philipp Scharwenka: Symphonic Poem, "Frühlingswogen," in A-flat major, Opus 87.
Liszt: Song with orchestra, "Die Loreley."
Gade: Symphony No. 4, in B-flat major, Opus 20.
Miss Emma Juch was the singer.

The Dvorak suite has been heard here before: it is one of the Bohemian composer's most genial works—bright, sunny, and, except in a few ill-sounding places, musical in spirit and form. Where the music borders dangerously upon the flimsy and the trivial, as it does at times, Dvorak has known how to save it by a certain native charm that is very winning. The closing *Furiant* is one of the most spirited things of his in this vein that we know of; it carried off the honors of the suite with the audience. The whole suite was admirably played, and the effect it produced left little or nothing to be desired.

Philipp Scharwenka's "Frühlingswogen" was given (with some considerable, but very welcome, cuts) for the first time here. The composer calls it a symphonic poem, but it has less definiteness of poetic, or picturesque, purpose than most of the compositions we have hitherto known by that name. It is pleasant-sounding, rather unpretentious music, agreeably scored for full modern orchestra, but totally lacking in genius or distinction of any sort. It might have been written by Fritz Spindler, had that "pianoforte-pupil's best friend" been in the habit of writing for orchestra. There is little to criticise in it, save that it does not in the least fill the requirements of a composition for a serious symphony concert. When one listens to music at such a solemnity, one likes at least to feel one's self in communion with a mind of some distinction, with one that has something to say. Scharwenka shows here that he has exceedingly little to say and that only of the most commonplace sort. It was capitally played.

Gade's ever beautiful and lovely B-flat symphony came like a refreshing shower in the desert. One hears so little by him nowadays, and so much by men who fly with a more heroic, or at least with a more strenuous, wing, that one looks forward to hearing a work of his once more with something of distrust, with a little fear that his whilom charm and fascination may seem a trifle aged and withered; but no, when he is at his best, as he is in this symphony, he is found to be still the same bright, poetic, fascinating Gade, to have lost none of his native charm. Apart from the intrinsic beauty of this symphony, one finds something peculiarly winning in the orchestration; take, for instance, those *cantilena* passages in the slow movement, where the first violins soar high up above all the other strings in a rare atmosphere of their own, the distance between them and the accompaniment being as it were made less sensible by the melody being doubled by two flutes in octaves; how light, buoyant and sunny this sounds in comparison with the stress of octaves and double octaves between first and second violins and 'celli that more modern composers (especially the French and Russians) employ *ad nauseam!* What richness, warmth and variety of color Gade obtains, without any overloading or loss of clearness! And, when he does use the more voluptuous lower tones that are now so popular—as in the wonderful conclusion-theme, for horn and 'celli, in the first movement—what absolutely entrancing effects he produces!

The scherzo (the gem of the symphony) was taken a little faster by Mr. Nikisch than we have been accustomed to hear it here. As far as the indications in the score go, there is no objection to be made to this; for, although the movement is marked *Allegro, ma non troppo e tranquillamente*, it is still marked *Allegro*, and not *Allegretto*. We believe this is the first time we have ever complained of Mr. Nikisch for not giving in to the now prevailing fashion of "slow *Allegros*." Still, in this case, it does seem to us that the peculiarly sly humor of the theme in G minor could be given more point and made more caustic by a slightly more deliberate *tempo*. This theme always seems to say, as some pretty girl might to a pair of lovers: "Ah! you two trios; you may play the guitar and sing love-songs under my window as much as you please: but if you think to catch me in that way—pooh!" You can actually see it wink and laugh in its sleeve. The performance, with the exception of this one flaw (which is, after all, but a matter of opinion), was admirable in the extreme; it showed the full beauty and grace of the delightful work. It was a rare treat to hear it; and now, if Mr. Nikisch would only give us the E major symphony too (the one with the march-like finale), we should have nothing more to ask on Gade's score.

Miss Juch sang the great "*Ozean! du Ungeheuer*"—albeit the *scena* is a trifle large for her in admirable style. Her voice not being of the very largest calibre, such as Weber had in his mind when writing the scene, forces her to give a rather weak, sentimental tinge to one or two of the more tremendous passages ("*Ein Schreck bist du*" for instance): but her singing was almost throughout forcible, artistic, and in a finely broad and grand style; in the finale ("*Mein Hüon! mein Gatte! etc.*" she carried everything before her.

Liszt's "Loreley" seems, strange to say, to gain nothing in force or color by its orchestral dress: the original accompaniment is essentially pianoforte writing, and loses more than it gains by being scored for orchestra. Still, in a hall like the Music Hall, the orchestral version is to be preferred for obvious reasons. Miss Juch sang it very beautifully indeed; perhaps one could have wished for a thought more of voluptuous languor in that siren-like melody to the words "*Die Luft ist Kühl und es dunkelt*, etc." One also missed the ring of the pianoforte pedal here; the phrases of the accompaniment sounded too detatched. But it was an exceedingly beautiful performance nevertheless. Miss Juch was rapturously applauded and repeatedly recalled after both songs.

The next programme (for Saturday after next, Nov. 12) is: Saint-Saëns, symphony in A minor, opus 55; Ernst, violin concerto in one movement, in F sharp minor; Humperdink, humoresque for orchestra; Beethoven, symphony No. 2, in D major. Mr. Timothée Adamowski will be the violinist.

Boston Sunday Globe.
SUNDAY, OCT. 30, 1892.

THIRD SYMPHONY CONCERT.

Emma Juch the Soloist and the Programme One of Great Variety.

It was a programme of unusual variety which Conductor Nikisch presented at the third of this season's symphony concerts. There were a suite for orchestra, a symphonic poem, a symphony, and two songs for soprano.

The attendance was of the usual size, a size which severely taxes the capacity of Music Hall. There was also the customary measure of carefully considered applause for the conductor, the orchestra and the soloist.

Miss Emma Juch was the soloist, and her appearance was most welcome. She has long been a favorite here, and deservingly so. There are few American prima donnas —Miss Juch, although of foreign birth, may very properly be considered an American—who are better equipped with voice, presence and dramatic talent for concert or operatic work, and there are still fewer who are more conscientious and ambitious in their efforts to adhere to the higher class of music, regardless of the financial sacrifices which may in consequence be necessitated.

She sang two numbers last evening, the recitative and aria, "Ocean! Thou Mighty Monster," from Weber's "Oberon," and Liszt's "Die Loreley," with orchestral accompaniment. The recitative was sung with an effect of simple sincerity and artistic expression, and exactness and purity of tone which have so often been commended in Miss Juch's singing of oratorical music, and which has won for her in that class of music a position of unquestioned prominence.

The aria was sung delightfully, the higher notes were deliciously clear, the lower tones charmingly rich and full, and the difficult staccato passages were executed with ease and artistic finish.

Rare expression and sympathetic interpretation marked her singing of the beautiful "Die Loreley" melody, and the enthusiastic plaudits which three times recalled Miss Juch were thoroughly deserved.

The orchestral accompaniment was praiseworthy in the main, but gentler treatment of certain passages of "Die Loreley" would have been welcome.

The one novelty on the evening's programme was Philipp Scharwenka's "Fruchlingswogen," a "symphon c poem" in A-flat major. It is an interesting work, full of bright, if not particularly original ideas, breezy and animated from beginning to end, plentiful in melody and rich in elaborate and graceful scoring.

It has been described as a "spring poem in tones." It certainly is suggestive of the new life and gayety of springtime, and in its variety of tonal effects it is fanciful and picturesque to a high degree. Short and dainty solos are given nearly all the wind instruments, and these were splendidly played by the members of Director Nikisch's band.

The five movements of Antoin Dvorak's suite for orchestra, in D major, were admirably played. This suite is a work that is particularly characteristic of its composer's original, brilliant and forceful style. There are those who still refuse to accept Dvorak's music with any degree of enthusiasm, but the oftener one hears his writings the more one becomes impressed with the great power, originality and depth of musical feeling that he possesses.

Gade's symphony No. 4, in B-flat major, concluded the concert, and was interpreted in a manner that was evidently thoroughly satisfactory to the audience.

The symphony orchestra will be absent from Boston this week. On Nov. 11 and 12 the programme will be as follows:

Symphony in A minor, op. 55.....Saint-Saens
Concerto for violin in F sharp minor..H. W. Ernst
Humoresque for orchestra.....E. Humperdink
Symphony No. 2.....Beethoven
The soloist will be Mr. T. Adamowski.

——Mme. Nordica is expected to come over from London early in November to visit her sisters, Mrs. W. F. Baldwin and Mrs. George A. Walker, in Dorchester, for two months or more.

——The largest audience of the season assembled for the Symphony rehearsal Friday afternoon, the appearance of Mme. Juch as soloist being somewhat responsible for the crowd. She looked extremely well in black india silk with a groundwork of pink roses. The bodice was of black lace with narrow gold bands of embroidery over a low cut black corsage. Her profusion of blonde hair was simply arranged on her finely shaped head. She sang beautifully and was greeted with unusual applause for a matinee.

Brooklyn Daily Eagle
SUNDAY MORNING, OCTOBER 30, 1892.

PHILHARMONIC.

It has been a custom for many years not to regard the local musical season as fairly opened until the Brooklyn Philharmonic society has taken the field. This formal initial event will occur this week. The series of performances will begin with the public rehearsal of next Friday afternoon, November 4. Mr. Nikisch will be commander in chief for the second year and his forces will comprise ninety first class instrumentalists. While the name of rehearsal is preserved, it is well known that it is such but nominally. This permanent orchestra is so thoroughly trained and is so subject to the discipline of constant playing together, with no disturbing practice under differing direction, that the best production may be looked for at a so called rehearsal no less than at a concert. The same programme will be heard on Saturday night, November 5. It is as follows:

Overture—"Sakuntala.....Goldmark
Aria—"Ocean, Thou Mighty Monster".....Weber
Miss Juch.
Vorspiel and Liebestod from "Tristan and Isolde"
Wagner
Song, with orchestra—"Loreley.....Liszt
Miss Juch.
Symphony in E minor, No. 5.....Tschaikowsky

THE STANDARD UNION.
MONDAY EVENING, OCTOBER 31, 1892.
SIX PAGES.

PHILHARMONIC CONCERTS.

The arrangements by which the concerts of the Philharmonic Society are to be given again by the Boston Symphony Orchestra gives great satisfaction in musical circles, and there are many indications that the coming season will be one of unusual brilliancy. Mr. Nikisch and his men have won a high place in the esteem of concert patrons in this city by their splendid performances, and it is gratifying to note the increased interest in these concerts which is shown by the great demand for season tickets. The sale until now is nearly double that of last year. The first public rehearsal and concert will be given at the Academy of Music on Friday afternoon and Saturday evening next. Miss Emma Juch will be the soloist. The following is the programme:

Overture, "Sakuntala".....Goldmark
Aria from "Oberon".....Weber
Varspiel and Liebestod, from "Tristan and Isolde".....Wagner
Song, with orchestra, "Loreley".....Liszt
Symphony in E. Minor, No. 5..Tschaikowsky

The sale of season tickets is now progressing at Chandler's, 300 Fulton street.

The sale of single tickets for the first concert opens next Wednesday.

Clipping from Gazette
Date 10-29

SYMPHONY CONCERTS.

Nordica and Other Eminent Artists Will Appear Here.

The management announces that the soloists, excepting one, have been engaged for the coming season's course of Boston Symphony concerts. First and foremost is Mme. Nordica, who so greatly pleased Worcester audiences in the Festival of 1891. Not only did she create a furor here but in Boston, New York, Philadelphia, Washington and Chicago. Worcester is to be congratulated on this exceptional opportunity to hear this great artist with such a perfected organization as the Boston Symphony Orchestra. It is quite likely she will make her first public appearance in this country for the coming season at this concert.

The pianist to appear in the course is Mrs. Fannie Bloomfield-Zeisler, one of the greatest women pianists living. She has been heard in this city but once, and on that occasion was vociferously re-called five times. Huneker in the Musical Courier says: "She is a bundle of nerves, a great temperament, as our Gallic neighbor across the sea would say. Her magnetism, her unconquerable audacity of execution, the sustained dash and fire, all under the control of a musical imagination as rare as it is bold, all contribute to make the name of Fannie Bloomfield a lodestone for all lovers of artistic pianism."

Mrs. Arthur Nikisch will sing in one of the concerts as solist and in the same concert will be heard Herr Alwin Schroeder the famous 'cellist. Mrs. Nikisch is more than a noted man's wife, she is an artist herself. She was musically educated at the Cologne Conservatory and upon completing her studies appeared in Opera in such famous musical centres as Berlin, Leipsic and Cassel, in 1888. Mr. Nikisch met her while abroad and she returned with him as his wife. Alwin Schroeder is first 'cellist of the Symphony Orchestra and unsurpassed as a soloist on his chosen instrument. For 11 years he played first 'cello in the famous Gervaudhaus Orchestra, which shows him to be on a par with the greatest 'cellists of the world. Success everywhere attended him in Europe and has followed him to this country. It is with pride the Boston Symphony numbers him among its numbers.

The management has yet to engage one other artist, and is at present negotiating with, and hopes to secure one who in New York and Boston during the past season outshone Patti.

The management wish it understood that while no pains or money will be spared in securing eminent soloists, that the orchestra itself is the main feature of these concerts, and on its excellence they base the claim for public patronage. The first concert will be held Tuesday, Nov. 22, and the sale opens for subscribers Nov. 10 at C. L. Gorham & Co.'s. The sale will be open to the public on Nov. 12.

NORTH AMERICAN, Philadelphia, Penn.
Date 10-28

The Boston Symphony Orchestra will give its first concert for the season at the Academy of Music on Wednesday evening next, when the programme will be as follows:

Overture, "Oberon".....Weber
Aria, "Ocean, Thou Mighty Monster," from "Oberon".....Weber
Vorspiel und Liebstod. From "Tristan and Isolde".....Wagner
Song with Orchestra. "Loreley".....Liszt
Symphony in E minor, No. 5.....Tschaikowsky

Miss Emma Juch will be the soloist. Four more concerts will follow on Wednesday evenings—December 7, January 11, February 8 and March 15. The ticket office is at 1221 Chestnut.

Mr. Adamowski, [illegible] the Boston Symphony Orchestra, will give his fourth series of chamber concerts in Philadelphia during the coming season at the new Century Drawing Room, Twelfth street below Sansom, on Thursdays, November 3 and December 8, 1892, Wednesday, January 11, 1893, and Thursdays, February 9 and March 16, at 2.15 P. M., precisely. The programme will consist of quartets and trios, chosen from the works of Haydn, Mozart, Beethoven, Schubert, etc., as well as the modern composers. That for next Thursday is as follows: Quartet, G major, No. 14, Mozart; Nouvelette for violin and piano, T. Adamowski, and Quartet in D major, Op. 63, Gade.

[29]

FADED TEXT

TIMES, New York, N. Y.
Date 10-30

The first concert of the Boston Symphony Orchestra will be given at Chickering Hall on Tuesday evening. The orchestra will play Tschaikowsky's "Romeo and Juliet" overture fantasy, the scherzo from Berlioz's "Romeo and Juliet" symphony, and Schumann's D minor symphony. Emma Juch will sing two numbers.

PRESS, Philadelphia, Penn.
Date 10-30

The Boston Symphony Orchestra.

No one interested in music need be apprised of the importance of next Wednesday evening's event at the Academy of Music—the first of this season's five concerts in this city by the Boston Symphony Orchestra, conducted by Arthur Nikisch. The programme will be as follows:—

Overture, "Oberon".....Weber
Aria, "Ocean, Thou Mighty Monster," from 'Oberon,'.....Weber
Vorspiel and Liebestod, from "Tristan und Isoide".....Wagner
Song with orchestra, "Loreley".....Liszt
Symphony in E minor, No. 5.....Tschaikowsky

The Tschaikowsky symphony has never been given in Philadelphia. The soloist of the concert will be Emma Juch, the popular soprano. The orchestra is said to be this season in better form than ever before, to say which, is to utter the highest laudation.

The Adamowski Chamber Concert.

Mr. Adamowski, of the Boston Symphony Orchestra, will inaugurate his fourth series of chamber concerts in this city (of which five will be given in all) next Thursday at 2.15 P. M. in the New Century Drawing Room, with the following programme:—

Quartette, G Major, No. 12.....Mozart
Nouvelette for violin and piano....T. Adamowski
Quartette, D major, Op. 63.....Gade

SUN, New York, N. Y.
Date 10-30

No better orchestral music is now heard in New York city than that produced by the Boston Symphony Orchestra under the leadership of Mr. Arthur Nikisch. The first of this season's performances is to be given on Thursday evening next in Chickering Hall. Miss Emma Juch is to be the soloist, and the programme embraces: Overture Fantasie, "Romeo and Juliet".Tschaikowsky
Aria from "Oberon".....Weber
Queen Mab Scherzo from the Symphony "Romeo and Juliet".....Berlioz
Song, with orchestra, "Loreley".....Liszt
Symphony in D minor, No. 4.....Schumann

The Boston Orchestra may also be heard in Brooklyn under the auspices of the Philharmonic Society of that city, on Friday afternoon and Saturday evening of this week, in the Academy of Music. The programme, which is the same on both occasions, consists of overture "Sakuntala," Goldmark; Varspiel and Liebestod from "Tristan and Isolde," Wagner; Symphony in E minor, No. 5, Tschaikowsky and solo numbers by Miss Emma Juch.

Clipping from Record Philadelphia
Date 10

The Boston Symphony Orchestra will give its opening concert for the season at the Academy of Music on Wednesday evening next, when the programme will comprise Weber's "Oberon" overture, the prelude and finale to Wagner's opera of "Tristan and Isolde," and a symphony by Tschaikowsky in E minor, which has not yet been played in Philadelphia. Miss Emma Juch will be the soloist. Her selections are Weber's aria "Ocean, Thou Mighty Monster," and Liszt's setting, with orchestral accompaniment of the "Loreley" legend.

Clipping from Times Philadelphia
Date 10-31

Boston Symphony Orchestra.

The Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, accompanied by Miss Emma Juch as soloist, will give the first concert of its series at the Academy of Music next Wednesday evening. The programme is as follows: Overture, "Oberon," Weber; aria, "Ocean, Thou Mighty Monster," Weber; Vorspiel and Liebestod from "Tristan and Isolde," Wagner; song, with orchestra, "Loreley," Liszt; Symphony in E Minor, No. 5, Tschaikowsky.

INQUIRER, Philadelphia, Penn.
Date 10/30

The Boston Symphony Concert.

The Boston Symphony Orchestra will give its opening concert for the season at the Academy of Music on Wednesday evening next, November 2, when the program will comprise Weber's beautiful "Oberon" overture, the prelude and finale to Wagner's opera of "Tristan and Isolde," and a symphony by Tschaikowsky in E minor, which has not yet been played in Philadelphia, and is said to be an extremely vigorous and interesting work. Miss Emma Juch will be the soloist. Her selections are Weber's aria "Ocean, Thou Mighty Monster," and Liszt's setting, with orchestral accompaniment, of the "Lorley" legend.

The Adamowski Concerts.

Mr. Adamowski, of the Boston Symphony Orchestra, will give his fourth series of chamber concerts in Philadelphia, during the coming season, at the New Century Drawing Room, Twelfth street below Sansom, on Thursdays, November 3, and December 8, 1892, Wednesday, January 11, 1893, and Thursdays, February 9 and March 16, at 2.15 P. M., precisely. The program for the first concert is as follows: Quartet, G major, No. 12, Mozart; Nouvelette for violin and piano, T. Adamowski; Quartet, D major, op. 63, Gade.

Clipping from Times Philadelphia
Date 10/31

The programme for the Boston Symphony Orchestra's first concert, at Chickering Hall, on Thursday evening, includes Tschaikowsky's "Romeo and Juliet" overture fantaisie, the scherzo from Berlioz's "Romeo and Juliet" symphony, and Schumann's Symphony in D minor. Miss Emma Juch will sing Weber's "Ocean, Thou Mighty Monster!" and Liszt's "Loreley," with orchestral accompaniment.

BULLETIN, Philadelphia, Pa.
Date 10-29

The Boston Symphony Orchestra will give its opening concert for the season at the Academy of Music on Wednesday evening next, November 2, when the programme will comprise Weber's beautiful "Oberon" overture, the prelude and finale to Wagner's opera of *Tristan and Isolde* and a symphony by Tschaikowsky in E minor, which has not yet been played in Philadelphia, and is said to be an extremely vigorous and interesting work. Miss Emma Juch will be the soloist. Her selections are Weber's aria, "Ocean, Thou Mighty Monster," and Liszt's setting, with orchestral accompaniment, of the "Lorelei" legend.

BALTIMORE AMERICAN—
NOVEMBER 1, 1892.

BOSTON SYMPHONY ORCHESTRA

Nikisch Was at His Best—The Concert a Great Success.

Ford's Opera House was filled to overflowing yesterday evening by a cultivated and musical audience to hear the only concert of the season by the Boston Symphony Orchestra, which was conducted by Mr. Arthur Nikisch.

The whole performance was highly satisfactory, and caused still greater praise to be given to this already famous organization. Miss Emma Juch was the soloist of the evening. She only sang twice, notwithstanding the tremendous applause which greeted her after each selection, and the fact that she received a large bunch of flowers, which was considered rather ungracious by some. In both instances she was accompanied by the orchestra.

Her voice shows remarkable cultivation and strength.

In the aria from "Oberon," "Ocean, Thou Mighty Monster," she at times almost filled the theater with her voice, rising above the sounds of the instruments, and at the end bursting forth in a grand climax. Her second song, "Loreley," was of an entirely different kind, and was rendered with a great deal of feeling and expression. Every one seemed to want to hear again this charming melody of Liszt.

Only one of Wagner's compositions was given by the orchestra, "Prelude" and "Love-Death" from "Tristan Und Isolde," which was written at the time of his greatest power, and is now regarded as the most perfect of all the composer's tragic creations. It was played with great perfection, the exquisite harmony causing delight. At times one could scarcely believe that more than one powerful instrument was in use, so perfect was the rhythm.

The last part of the program was devoted to the C minor symphony of Ludwig von Beethoven, and was the most pleasing of all. It is said that Beethoven got much of his inspiration for his magnificent compositions during long walks through the country, which can readily be imagined after listening to this waltz, which is the most famous of them all.

The pathetic sadness, the outbursts of enthusiasm, the visions of happiness which come to an artistic soul when alone with nature are all shown, and were all expressed by the skilful manipulation of the instruments yesterday evening. Mr. Nikisch is a wonderful conductor. Every look and gesture was seen by every man, and the whole performance was as smooth and harmonious as the compositions.

In the audience were noticed a great number of socially prominent persons, amongst them Mr. and Mrs. Jesse Tyson, Mrs. Dr. Reuling, Miss Reuling, Mrs. James A. Gary, the Misses Gary, Miss Maud Price, Mr. George Oslack Stone, Mrs. Alexander Brown, Mr. and Mrs. George A. Von Lingen, Dr. Thomas Shearer, Miss Shearer, Miss Mollie George, Miss Gaither, Miss Nannie Barker, Mr. Edward Shoemaker, Miss Sarah Poor, Major Richard Poor, Lieut. Noble, U. S. A.; Mrs. Gordon, Mr. Lawrason Riggs, Dr. Eugene Van Ness, Mr. Percy McLaren.

NORTH AMERICAN, Philadelphia, Penn.
Date 11/1

The Boston Symphony Orchestra's Concert on Wednesday Evening.

The Boston Symphony Orchestra will give its opening concert for the season at the Academy of Music on Wednesday evening next, November 2, when the programme will comprise Weber's beautiful "Oberon" overture, the prelude and finale to Wagner's opera of "Tristan and Isolde," and a symphony by Tschaikowsky in E minor, which has not yet been played in Philadelphia, and is said to be an extremely vigorous and interesting work. Miss Emma Juch will be the soloist. Her selections are Weber's aria "Ocean, Thou Mighty Monster," and Liszt's setting with orchestral accompaniment, of the "Loreley" legend. The ticket office is at 1221 Chestnut street.

The Adamowski Quartet will give the first in the series of five chamber concerts at the New Century Drawing Room on Twelfth street, below Sansom, on Thursday afternoon next, at 2.15. The programme consists of quartets by Mozart and Gale, and of a duet for violin and piano by T. Adamowski.

THE SUN.
BALTIMORE.
NOVEMBER 1, 1892.

Boston Symphony Orchestra.

There was but one thing that marred the pleasure of the audience in the concert of the Boston Symphony Orchestra last night at Ford's Opera House, and that was the thought that it was probably the only performance of this splendid body of musicians in Baltimore this season. Heretofore the city has been favored with a series of concerts extending at intervals throughout the winter, but the need of a suitable hall handicapped the orchestra to such a degree that it was decided to give but the one when Ford's Opera House was obtainable. The theatre was crowded, and the conductor, Arthur Nikisch, was given a hearty greeting.

The programme was a rather curious combination of works, not altogether artistically arranged, and presenting but one composition that has not been heard time and again in Baltimore. Fortunately these old friends were worthy of a renewal of acquaintance, and were received with appreciation of their beauty and merit. The one comparatively new work was Goldmark's overture, "Sakuntala," a rich and original fantasia, a musical interpretation of an old Sanskrit love poem. The well-known numbers were Beethoven's C minor symphony, Wagner's prelude and "Liebestod" from "Tristan und Isolde," and two vocal numbers—the aria from Weber's "Oberon," "Ocean, Thou Mighty Monster," and Liszt's "Lorelei."

The vocalis was Miss Emma Juch, whose pure, true voice and exquisite style were worthy of Liszt's beautiful lyric, and compensated in a great measure for the need of a heavier voice felt in the dramatic "Oberon" aria. Miss Juch is a great favorite in Baltimore, and her hearers naturally grew enthusiastic over her admirable performance, calling her again and again to the stage at the close of her solos.

As to the instrumental numbers, what more potent words could be used than the mere mention of two such works as the scene from "Tristan" and the C minor symphony, these two colossal conceptions that contain some of the most sublime effects in tonal creation, both so far apart in tone and treatment and in the ages in which they were wrought, yet standing side by side in grandeur of though and expression. It was the memories of these two mighty creations that the hearers carried away with them above all the intervening numbers.

The scene from "Tristan" contains one of the grandest climaxes in music, a climax that is reached so gradually, yet so significantly, that its central, all-sufficient burst of harmony seems to contain in its majestic sweep all of the beauty and poetry and spirituality that are opened to the mind and heart in the course of the wonderful tone-poem. After that one absorbing moment the listener feels as if the height had been reached and that every nerve is strained to its utmost. And here with what unerring instinct of genius does the composer gradually and gently soothe the over-wrought emotions, not attempting to sustain an effect that was at once complete and satisfying in itself, nor weakening it by piling climax upon climax.

The programme, being arranged without reference to the time and style of the composers, presented the Beethoven symphony as the closing number. There are few works of other old masters that could have sustained interest after the effect of the Wagner number, but the C minor symphony could and did. Its stateliness and noble breadth were well brought out by the orchestra, though there were occasional Nikischisms that made the interpretation at times different from the usual performance. Notwithstanding the remarkable hieroglyphics the conductor traces in the air with his baton and a slight yielding to the temptation to "pose," Nikisch has his orchestra splendidly under control, and always presents an interesting interpretation.

HERALD, Baltimore, Md.
Date 11/1

NIKISCH AND MISS JUCH.

The Concert by the Boston Symphony Orchestra at Ford's.

For the first time in several years did the Baltimore music-lovers have an opportunity last night of hearing the Boston Symphony Orchestra to advantage at the concert given in Ford's Opera House. At a number of previous concerts this excellent organization was compelled to squeeze upon a stage hardly large enough for an orchestra half its size and to struggle with poor acoustics. But last night, in a house of ample spaciousness, before a large and critical audience, it was in a position to demonstrate what good music is.

The programme embraced much of what has been heard here before, but seldom has it been given in such an artistic manner, and was, therefore, none the less enjoyable. Miss Emma Juch was the soloist, and showed that she is a vocalist of rare powers. She sang the recitation and aria, "Ocean! Thou Mighty Monster," from Weber's "Oberon," and Liszt's "Loreley." As usual she showed her dramatic training, and her singing was very effective.

The first orchestral number was Goldmark's Oriental overture "Sakuntala." This work if rendered by any other than a proficient orchestra has a superficial ring. The working out of the themes is given to the celli, violin, harp, and reed, with an occasional scattering of brass.

The second number was the "Prelude" and "Love Death," from Wagner's "Tristan and Isolde." Its departure from the Wagnerian characteristic has made this selection famous. There is a noticeable absence of brass.

The concluding number, Beethoven's symphony in C Minor No. 5, was the orchestral feature. It has been heard here before, but only such an aggregation as the Boston Orchestra can bring out its beauties. It is a work which embodies a wonderful disparity of ideas.

The first movement, "allegro con brio," suggestive of dejection, is left to the strings, and it is only such bass work like that of last night which can give to it the proper effect. The "andante con moti," often commonly termed adagio, which the second movement leads up to, is a peculiar mixture of gravity and despair. The theme, first announced by the 'cello and viola, is re-concurrent. The scherzo and two concluding movements bear out the theme first introduced.

It is to be regretted that owing to the lack of a hall last night was the only concert to be given here this season by Mr. Nikisch's musicians.

ALONG THE WATER.

TRIBUNE, New York, N. Y.
Date 10-31

BROOKLYN PHILHARMONIC SOCIETY.

The first public rehearsal and concert of the Philharmonic Society of Brooklyn will be given by the Boston Symphony Orchestra at the Academy of Music next Friday afternoon and Saturday evening. The programme includes the overture "Sukuntala," by Goldmark; Vorspiel and Liebestod from "Tristan and Isolde," Wagner; symphony in E minor, No. 5, Tschaikowsky, and vocal numbers sung by Miss Emma Juch.

Clipping from Hatchet D C
Date 11/3/92

BOSTON SYMPHONY ORCHESTRA.

This organization began its season in Boston two weeks ago and will give five concerts at Metzerott Music Hall in this city on Tuesday evenings, the first Nov. 1, next Dec. 6, Jan. 10, Feb. 7 and March 14. Among the soloists already engaged are Emma Juch, Franz Kneisel and Paderewski the renowned pianist.

THE WASHINGTON POST,
NOVEMBER 2, 1892.

BOSTON SYMPHONY ORCHESTRA.

Its Work Approved by a Fine Washington Audience at Metzerott Hall.

Conductor Nikisch and his band received a right royal reception at Metzerott Music Hall last evening on the occasion of the opening concert of the Boston Symphony Orchestra series. The new hall had its capacity tested for the first time, only a few seats in the front rows remaining vacant. The draperies about the boxes were in place and gave a refreshing bit of color with the prevailing white and buff. The orchestra comfortably filled the stage and presented the same faces now familiar to many of the audience. Kneisel, Loeffler, Adamowski, Roth, and Kuntz were picked out and mentally greeted as old friends. At the desk with Adamowski was the new violinist, Schnitzler. Svecenksi appeared for the first time at the head of the violas.

When Mr. Nikisch appeared there was a burst of applause that should entitle his Washington audience to a warm place in the affections of the popular conductor. The audience was slow in coming in, and it was fully twenty minutes after the hour when Mr. Nickish rapped impatiently on his stand, intimating that he would like to begin the programme. The hint was taken, and the inspiring strains of the pilgrims' chorus from "Tannhaeuser" opened the concert.

Aside from this number, the selections were new to Washington as far as this band is concerned. The "Tannhaeuser" overture had not been heard for three years in its original form, though the Paris version, ending with the bacchanalian, has been played since. It is a composition that is always welcome, and the bold measures of the well-known chorus thrill the audience and proclaim the triumph of the good in music as well as morals. The "Queen Mab" scherzo is the third movement of Berlioz's "Romeo and Juliet" symphony, which, like the ninth of Beethoven, is written for voices as well as orchestra.

Three of the movements were played by Mr. Damrosch at Albaugh's last. The symphony was inspired by Berlioz's passion for Miss Smithson, the Irish actress, whom he afterward married, whose favorite part was that of *Juliet*. The scherzo is unique in its daintiness and odd effects, and has been happily termed "A Musical Spider's Web." The Schumann symphony in D minor, No. 4, is more frequently played than any other works of that composer. It was written in 1841, soon after the composer's marriage, and was first produced at Leipsic, but did not meet with the approval of the critics, and was rewritten in the form used to-day. The original version was unearthed a year or two ago and given by the New York Philharmonic Orchestra for the first time in this country. Among the peculiarities of the original was a part for a guitar introduced in the romanza.

The symphony is also peculiar in that, by the composer's direction, it is played "in one piece." This innovation was introduced by Mendelssohn in his symphony beginning the "Hymn of Praise," and Schumann, in his paper commenting on the change, declared it of questionable benefit, yet within a year or two he makes use of the change himself.

The work of the orchestra was flawless, and fully up to the standard of previous years.

The soloists were Miss Emma Juch and Mr. Franz Kneisel. Miss Juch, charming in a dress of white crepe, with bead fringe ornaments, sang "Ocean, Thou Mighty Monster," from Weber's "Oberon," and Liszt's "Loreley." Her voice at times gives evidence of the wear and tear incident to her operatic work, but there is the same purity of tone and sincerity of purpose. The Weber aria, though written for a London audience, the opera receiving its first production in that city, was for some reason sung by Miss Juch in German, and much of the beauty of the composition is lost to the majority of the audience. "Die Loreley" was sung with artistic intelligence and true interpretation. After both numbers Miss Juch was several times recalled, but Mr. Nikisch's rule permits no encores.

Mr. Kneisel, the leader of the orchestra, played a "Romance," by Svendsen, and "Farfallen," by Laurel, with the purity of tone and breadth of style that characterize all his efforts. The new hall came in for its share of praise, and it was pronounced acoustically perfect. Miss Juch and Mr. Nikisch both gave their testimony to this effect. The audience contained many well-known people, and, as usual, the balcony was crowded with the musical enthusiasts. A party of fifty young ladies from Mount Vernon Seminary had seats together on the floor, and attracted general attention on their entrance. The next concert will be given on Tuesday evening, December 6.

[30]

Clipping No.

Clipping from

Washington D.C.

Date 11-30

BOSTON SYMPHONY ORCHESRA.

Its First Concert This Season Will Be Next Tuesday Evening.

Mr. Arthur Nikisch, conductor, will renew his acquaintance with the musical public of this city at Metzerott Music Hall next Tuesday evening when the first of its series of five concerts will be given. In the new Music Hall the orchestra will be heard to greater advantage than heretofore and its concerts promise to be more brilliant and attractive than ever.

The sale of seats has been very large and assures a splendid audience for Tuesday's concert. Miss Emma Juch and Mr. Franz Kneisel will appear as the soloists. The programme is as follows:

Overture, "Tanahaeuser".....Wagner.
Aria from "Oberon".....Weber.
Queen Mab Scherzo from the Symphony, "Romeo and Juliet".....Berlioz.
Song with orchestra, "Loreley".....Liszt.
Soli for violin—
a. Romance.....Svendsen.
b. Farfalla.....Emile Sauret.
Symphony in D minor, No. 4.....Schumann.

Season tickets for the series and single tickets, or the first concert are now on sale at Metzerott's music store.

WORLD, New York, N. Y.

Date 11-2

THE DEAN MUSICAL PREFACE.

Given in Explanation of the Boston Symphony Orchestra.

The explanatory lecture on the first of the Boston Symphony Orchestra concerts, to take place on Thursday evening, was given yesterday morning at Chickering Hall by Mr. Frederic Dean. The lecture was amply and excellently illustrated by Miss Kathryn Hilke, soprano; Mr. William C. Carl, organist, and Messrs. Victor Harris and Emil Levy, pianists.

The purpose of these lectures cannot be too highly commended, as affording to the ordinary amateur music-lover and concert-goer a means whereby to better comprehend and appreciate the spirit and design of master works, whose beauties might otherwise remain to them but partially disclosed.

Mr. Dean fulfilled his purpose with cleverness and interest, and it is to be hoped that a just appreciation will encourage his plan.

The entire programme of the forthcoming concert was gone over, a special point being made in the reproduction, closely as possible, by organ and piano, of the orchestral effects.

Miss Kathryn Hilke in Weber's aria, "Ocean, Thou Mighty Monster," scored a marked success, rising as she did with perfect satisfaction to the dramatic power and vocal breadth which this difficult aria demands.

Mr. Carl handled the organ in his usual manner, which is a thoroughly musicianly one, and was especially good in conception and execution in Tschaikowsky's "Romeo and Juliet" overture fantaisie.

The "Queen Mab" scherzo from the "Romeo and Juliet" symphony of Berlioz was played at a four-hand piano arrangement daintily and characteristically by Messrs. Victor Harris and Emil Levy, while other numbers of the programme received equally good treatment.

The next lecture, preface the [illegible] symphony concert, will be given by Mr. Dean, on Tuesday morning, Dec. 6, at Chickering [illegible]

NEW YORK HERALD

NEW YORK, FRIDAY, NOVEMBER 4, 1892.

BOSTON'S ADMIRABLE ORCHESTRA.

First Concert of the Sixth New York Season Given in Chickering Hall.

The Boston Orchestra, under Mr. Nikisch's direction, gave its first concert of this winter's series in Chickering Hall last night. The hall was packed with a representative audience, and this fact, together with the genuine enthusiasm with which the most important of the evening's pieces were received, clearly showed there is still room here for orchestral performances of the very highest order.

In this city as well as in Boston all the seats for the whole series of concerts by this organization have already been taken. This is a tribute to the worth of this superb organization creditable alike to the Boston Orchestra and to the taste of our music lovers.

As I have had occasion to say many times in former years, the Boston Orchestra surpasses any body of players we have in the beauty of tone of the strings and in the precision and delicacy with which they play. Nothing more lovely and perfect than the orchestra's performance of Schumann's D minor symphony last night can be wished for or even imagined.

The Tschaikowsky "Romeo and Juliet" overture and the "Queen Mab" scherzo from Berlioz's "Romeo and Juliet" offer to the orchestra extraordinary difficulties, but these are just what such a body of virtuosi delight in, and in the Tschaikowsky overture especially the results were superb. Mr. Nikisch was recalled again and again.

The choice of the soloist was not exactly a happy one. Weber's dramatic air from "Oberon," "Ocean! Thou Mighty Monster" calls for a broader manner than Miss Juch possesses, while Liszt's fine setting of Heine's "Die Loreley" sadly lacked in color of voice and distinction of style. The personal popularity of the singer seems, however, to be very marked and she was loudly applauded and brought back many times to bow her thanks.

[31]

Boston Journal.

TEN PAGES.

FRIDAY, NOVEMBER 4, 1892.

SWEET SOUNDS FROM BOSTON.

Boston Symphony Orchestra Plays Before New York's Culture and Scores a Triumph.

Special Dispatch to The Boston Journal.

NEW YORK, Nov. 3. A large and cultured audience witnessed the triumphant opening of the Boston Symphony Orchestra's New York season in Chickering Hall tonight. Mr. Nikisch, in arranging his programme, made no effort to excite interest through novelty. Save the opening number, Tschaikowsky's overture fantasie, "Romeo and Juliet," the music was extremely familiar, and this number had been heard here before. The performance of it was thrilling in the intensity of its feeling, the warmth of its tonal color and the energy and precision with which its throbbing rhythms were proclaimed.

In the scherzo from Berlioz's "Romeo and Juliet" symphony the skill of the Boston players was put to a severer test. The other orchestral number was Schumann's Symphony in D minor, which was finely played. The solo performances were Weber's air, "Ocean, Thou Mighty Monstre," and Liszt's "Lorely," sung by Miss Emma Juch.

The New-York Times.

TEN PAGES.

NEW-YORK, FRIDAY, NOV. 4, 1892.

THE BOSTON ORCHESTRA.

As a romanticist Arthur Nikisch, the conductor of the Boston Symphony Orchestra, is at his best. It was, therefore, wise for him to make his first programme this season one of romantic music. For Summer vacations will have their effect, even upon artists of great skill, and there were some evidences in Chickering Hall last evening that the splendid orchestra from the centre of the universe had not yet been tuned quite up to concert pitch. But if the tuba player fell from grace, and persistently remained fallen through several measures, and if the horns in the scherzo of the Berlioz symphony seemed to be playing behind a cloud for a few moments, it is easy enough to forgive these lapses because of the general virility of the evening's work. Though Homer sometimes nods, he is still Homer.

The programme last night consisted of Tschaikowsky's overture-fantasia to "Romeo and Juliet," the aria, "Ocean, Thou Mighty Monster," from Weber's "Oberon"; the "Queen Mab" scherzo from Berlioz's "Romeo and Juliet" symphony; Liszt's song, "The Loreley," and Schumann's D minor symphony. It was an excellently made programme, for who could have followed Tschaikowsky in his supreme power better than Weber in his? The Berlioz scherzo afforded charming relief with its dainty orchestral surprises and airy atmosphere, and the simple melody and sentiment of the Liszt song made an easy transition from this to the joyous vigor of the Schumann work.

The Tschaikowsky overture, which might better be called simply a prelude, (if that word did not have a special meaning given by Bach's usage,) is a work which grows on the hearer. It has always had a high place in the esteem of the followers of modern music, and the belief that it is destined to live is deepening. Surely it is brimming over with melodic eloquence, and not only in matter, but also in form and treatment, it stands as a conspicuous example of the perfect suitability of music to the broad expression of the fundamental emotions. We might not, if the title were absent, discern in it a special indication of Shakespeare's love-tragedy, but we should certainly not fail to perceive that it indicated a tremendous struggle in which a great, yearning passion was one of the potent forces, and of which a tragedy was the final issue. To have achieved this much and to have voiced the emotions in such beautiful instrumental language is to have done the work of a great composer.

The performance of the work under Mr. Nikisch's inspiring direction, was instinct with vigor, and it was generally clean and dramatic in phrasing. The glorious strings of the orchestra did their work with their usual finish, and the ensemble was notable, as usual, for its precision. One could have wished for a little more refinement of tone in the wind; but, as we have noted, the season is yet young, and the Summer is demoralizing. Barring the deficiencies already mentioned, the playing of the Berlioz music was altogether delightful. As for the performance of the Schumann symphony, that hardly needs comment. The work is one of the strongest in the repertory of the orchestra under the present conductor—a Schumannite in whom there is no guile. The symphony, to be brief, was superbly played from beginning to end, the highest point of excellence being reached in the marvelously beautiful trio of the scherzo.

The solo singer was Miss Emma Juch. It must be admitted that ocean was a little too mighty a monster for the vocalist, whose best efforts are not in the direction of such exacting dramatic measures. In the Liszt song Miss Juch acquitted herself with greater credit. This afternoon the Boston Symphony Orchestra will be heard at the Brooklyn Academy of Music in the first public rehearsal of the Brooklyn Philharmonic Society. The principal number on the programme is Tschaikowsky's fifth symphony.

The Beacon.

BOSTON, SATURDAY, NOV. 5, 1892.

THE SYMPHONY CONCERTS.

There was one novelty on the programme of the third Symphony concert—the "Spring Waves," which its author, Philipp Scharwenka, calls a symphonic poem, after the fashion of the time, although there is no symphony and not a great deal of poetry about it. It is a pleasant, rambling composition, with some pretty airs, some nice undulating rhythms and figures and much even, polished and musicianly writing all through its instrumentation. But it is not inspired or eloquent, and lacking such qualities, it is too long and becomes insipid from the repetition of the same flavors, especially as these are seldom original. It has the conventional pastoral coloring in the use of the wooden wind and horns, and there are some agreeable although mild contrasts and changes of mood. Were there half as much of it it would be better, and one cannot help thinking that the composer would be more at home in wandering in the woodlands than in pursuing aquatics, in spite of the placid fluctuations and soft swellings which he has depicted in this score. The playing was very good, although that fierce kettle-drummer translated some sudden notes which may have been meant to signify the bursting of seed capsules into what might well have been accepted in a Urania spectacle for the explosion of sub-aqueous volcanoes. The first place on the programme was assigned to Dvorák's orchestral *suite* in D-major, *opus* 39. This is a composition rich in melody, diversified in spirit, in form and in coloring, and quite delightful also by reason of the clever characterization of its parts—a broad prelude; a light, bright polka; a sturdy minuet, with some quaint bassoon ramblings; a sweet and ingenious romance, and a bold, ardent *furiant* for the finale. The symphony was Gade, in B-flat major (his fourth), short, clean-cut, melodious and strong in harmony and variety of scoring. This—like the *suite*—had an able reading, but the *scherzo* was not so brilliantly or captivatingly played as to make many people think that they should like to ask for it that encore which Mr. Apthorp's note said it always used to get in Leipsig. Miss Juch was the soloist and her choice fell upon two large vocal works—the great "Ocean" *scena* from Weber's "Oberon" and Liszt's song, "The Loreley," which latter has not the spontaneity to entrance, nor the elegance and brilliancy to command, the admiration of a great audience, however effective it may be at short range, as one may say. Miss Juch sang artistically and with the earnestness which has come into her voice and manner since varied dramatic work has qualified the girlish freshness of the one and coolness of the other. Her phrasing was large, her intonation pure, her purpose correct and her disposition faithful; but it is not in her possibilities to give that almost stupendous scene its proper character and effect in such a room as Music Hall—only a Clara Novello, a Titiens, a Parepa or a Lehmann can do that. Why she sang an English air in German and a German song in English wants explanation.

There will be no concert tonight, the orchestra being away during the week in other cities, but on next Saturday this programme will be played: Saint-Saëns' symphony in A-minor, Ernst's violin concerto in G-sharp minor and E. Humperdink's "Humoresque" for orchestra—the first and third new to Boston—and Beethoven's second symphony. Mr. Adamowski will be the soloist.

PHILADELPHIA PRESS

NOVEMBER 3, 1892.

A Superb Concert by the Boston Symphony Orchestra.

The first concert of the season by the Boston Symphony Orchestra drew an immense audience at the Academy of Music last evening, comprising many of the devotees of music of a high order, of Philadelphia and neighboring towns. The appearance of Mr. Nikisch was greeted with hearty applause, demonstrating the great esteem in which he is held by this public. The concert began with Weber's "Oberon" overture given very effectively and with beautiful shadings, which brought out the superior quality of the string instruments.

Miss Emma Juch sang the aria from "Oberon,"—"Ocean Thou Mighty Monster!"—in artistic style and with her usual good method of vocalization. Her voice is as charming as ever. Her second selection, Liszt's "Loreley" she sang with such tenderness and expressiveness as to affect her hearers deeply.

In the "Vorspiel" and "Liebestod," from Wagner's "Tristan und Isolde," the beautiful blending of the brass with the strings was striking; and, but for an occasional faulty attack of the brass, the rendering might have favorably compared with Dr. Hans Richter's masterly rendering of this famous number.

The piece de resistance was Tschaikowsky's Symphony No. 5, in E minor, which was heard last evening for the first time in Philadelphia. It is thoroughly original, and in the composer's most witching style. The accomplished Russian stands preeminently in the front rank of living symphony writers, and in the work given last evening, he has placed more than the usual quota of interesting musical novelties which are so promiscuously scattered throughout, that the auditor is fascinated by their rapid succession. The composer, whether such was strictly his intention or not—for every symphony may be diversely interpreted—has portrayed the story of a pair of Cossack lovers evidently more refined than their rustic surroundings. The relatives of the maid call their neighbors to a consultation, and upon the green fields the youth's merits or demerits are discussed. Occasionally the bellowings of the farm animals are heard, and then the passing of a storm cloud interrupts, but only momentarily. The third movement is a waltz, in which all participate and the judges are inclined favorably toward the suitor. The finale—according to this perception—ends with a triumphant outburst of the victorious youth and an exclamation upon the part of the assembly that there has been much ado about nothing.

LEDGER AND TRANSCRIPT

Philadelphia, Thursday, Nov. 3, 1892.

ENTERTAINMENTS.

Academy of Music—Concert by the Boston Symphony Orchestra.

An audience that exceeded the seating accommodations of the Academy of Music, and which was notably fashionable, greeted last night the return of the Boston Symphony Orchestra. The concert comprised but five numbers, of which two were vocal, but of such important instrumentation as to rank them as orchestral numbers. The opening was the "Oberon" overture. This at once made apparent the fact that the old beauty, fullness and balance of tone of the Orchestra is still preserved and in some respects enhanced. The overture was correctly and charmingly played, Mr. Nikisch conducting without notes (he seldom referred to a score during the evening, indeed), and the band played with a spontaneity that suggested that the performers, too, knew the music "by heart."

The overture was followed by "Ocean, Thou Mighty Monster," from the same opera, and for once Weber's great aria had both the singers and orchestra to do it full justice, Miss Juch being the soloist. She sang with something less than her former power in some notes and was less at her ease in the very highest of them, but these were minor defects that only the most critical would pause over. She was extended the most cordial applause and several recalls, a pleasant experience she repeated after singing Liszt's "Die Loreley." The last few recalls took on the appearance of a desire on the part of a goodly number of the audience to have a portion at least of Liszt's aria repeated, but Miss Juch didn't appear inclined to construe the compliment in that way.

The concert closed with a performance (the first here) of Tschaikowsky's Fifth (E minor) Symphony. It required but little musical penetration to observe that the composer aimed at a "programme" symphony, and it is to be regretted that the excellent annotated programme did not give the listener an intimation of the subjects handled. It proved to be a work of which it is exceptionally difficult to speak on a first hearing, for, while it is in the symphonic form, the author has wrought as if he had other objects in view than the production of a symphony. The first movement (which, by the way, has a coda of which the theme is almost literally that of the famous "Three Blind Mice") has the freshest and most original music and is the most elegant in workmanship. The second, melodious enough, is prosaic and over-elaborate; the third, in which he substitutes a set of variations on a waltz theme for the usual scherzo, is conspicuously without humor or fancy, and the fourth, in which what little of a Slavic flavor there is occurs, is more remarkable for technical features and for tumultuous passages for the brasses than for its invention.

Judging by the manifestations—or, more strictly speaking, by the absence of them—on the part of the audience, Tschaikowsky's latest symphony did not produce a profoundly satisfactory impression. To be a little plain, the audience was a little bored, and even the almost meaningless fanfaronade that broke out in the last movement seemed a relief from the tedium of many a bar that went before. Perhaps if the symphony had been given at the opening, instead of at the close of the concert, the fresh and unsated listeners, from their greater acuteness, might have found more in it to admire; but, after all, the placing of the symphony, whether at top or bottom of the list, is a matter of judgment. Philadelphia audiences have been used to getting it at the beginning of a concert; Mr. Nikisch evidently believes in putting it at the end. There is a great deal to be said in favor of the former way; the fact that Mr. Nikisch chooses the other says much for it. One thing there can be common agreement about is that, in either, he is sure to display his own virtues as a conductor and the splendid accomplishments of his superb orchestra.

TIMES—PHILADELPHIA

NOVEMBER 3, 1892.

THE FIRST SYMPHONY CONCERT.

The Boston Orchestra Opens the Season at the Academy Brilliantly.

The Boston Symphony Orchestra gave the first concert of the season at the Academy of Music last evening to a crowded house. The superb organization which Mr. Nikisch commands has never appeared in better form. Its tone was rich and smooth and its execution exact and clean, and the important feature of the programme, Tschaikowsky's symphony in E minor, was played in a way that left nothing to be sought.

This is the most modern of the Russian composer's works, quite characteristic in a certain half-barbaric force and fervor, but eminently cosmopolitan in its melodic grace, suggesting sometimes the French and sometimes the most recent Italian music, and, but for an occasional bizarre effect, keeping within the lines of symmetry and beauty. The "Oberon" overture, which opened the concert, was a little disappointing in its lack of brilliancy, remembering how beautifully Mr. Nikisch has usually played Von Weber. The prelude and finale from "Tristan and Isolde" displayed the rich tone of the orchestra and the exquisite suavity of its playing.

The demonstrative part of the audience seemed more interested in Emma Juch than in the orchestra, though the popular singer was not in her best voice and the great scene from "Oberon" is not quite in her line. Liszt's "Lorely" suits her voice and lyric method better, and she sang this beautifully, with good sentiment and musical expression.

Clipping No.

Clipping from Herald Washington D.C.

Date 1130

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The sale of seats has been very large and ensures a splendid audience for Tuesday's concert. Miss Emma Juch and Mr. Franz Kueisel will appear as the soloists. The programme is as follows:

Overture, "Tanahaeuser".....Wagner.
Aria from "Oberon".....Weber.
Queen Mab Scherzo from the Symphony, "Romeo and Juliet".....Berloiz.
Song with orchestra, "Loreley".....Liszt.
Soli for violin—
a. Romance.....Svendsen.
b. Farfalla.....Emile Sauret.
Symphony in D minor, No. 4.....Schumann.

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WORLD, New York, N. Y.

Date 11-2

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Mr. Carl handled the organ in his usual manner, which is a thoroughly musicianly one, and was especially good in conception and execution in Tschaikowsky's "Romeo and Juliet" overture fantaisie.

The "Queen Mab" scherzo from the "Romeo and Juliet" symphony of Berlioz was played at a four-hand piano arrangement daintily and characteristically by Messrs. Victor Harris and Emil Levy, while other numbers of the programme received equally good treatment.

The next lecture, to preface the Second Symphony concert, will be given by Mr. Dean, on Tuesday morning, Dec. 6, at Chickering Hall.

NEW YORK HERALD

NEW YORK, FRIDAY, NOVEMBER 4, 1892.

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The Tschaikowsky "Romeo and Juliet" overture and the "Queen Mab" scherzo from Berlioz's "Romeo and Juliet" offer to the orchestra extraordinary difficulties, but these are just what such a body of virtuosi delight in, and in the Tschaikowsky overture especially the results were superb. Mr. Nikisch was recalled again and again.

The choice of the solist was not exactly a happy one. Weber's dramatic air from "Oberon," "Ocean! Thou Mighty Monster" calls for a broader manner than Miss Juch possesses, while Liszt's fine setting of Heine's "Die Loreley" sadly lacked in color of voice and distinction of style. The personal popularity of the singer seems, however, to be very marked and she was loudly applauded and brought back many times to bow her thanks.

[31]

Boston Journal.

TEN PAGES.

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In the scherzo from Berlioz's "Romeo and Juliet" symphony the skill of the Boston players was put to a severer test. The other orchestral number was Schumann's Symphony in D minor, which was finely played. The solo performances were Weber's air, "Ocean, Thou Mighty Monstre," and Liszt's "Lorely," sung by Miss Emma Juch.

The New-York Times.

TEN PAGES.

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THE BOSTON ORCHESTRA.

As a romanticist Arthur Nikisch, the conductor of the Boston Symphony Orchestra, is at his best. It was, therefore, wise for him to make his first programme this season one of romantic music. For Summer vacations will have their effect, even upon artists of great skill, and there were some evidences in Chickering Hall last evening that the splendid orchestra from the centre of the universe had not yet been tuned quite up to concert pitch. But if the tuba player fell from grace, and persistently remained fallen through several measures, and if the horns in the scherzo of the Berlioz symphony seemed to be playing behind a cloud for a few moments, it is easy enough to forgive these lapses because of the general virility of the evening's work. Though Homer sometimes nods, he is still Homer.

The programme last night consisted of Tschaikowsky's overture-fantasia to "Romeo and Juliet," the aria, "Ocean, Thou Mighty Monster," from Weber's "Oberon"; the "Queen Mab" scherzo from Berlioz's "Romeo and Juliet" symphony; Liszt's song, "The Loreley," and Schumann's D minor symphony. It was an excellently made programme, for who could have followed Tschaikowsky in his supreme power better than Weber in his? The Berlioz scherzo afforded charming relief with its dainty orchestral surprises and airy atmosphere, and the simple melody and sentiment of the Liszt song made an easy transition from this to the joyous vigor of the Schumann work.

The Tschaikowsky overture, which might better be called simply a prelude, (if that word did not have a special meaning given by Bach's usage.) is a work which grows on the hearer. It has always had a high place in the esteem of the followers of modern music, and the belief that it is destined to live is deepening. Surely it is brimming over with melodic eloquence, and not only in matter, but also in form and treatment, it stands as a conspicuous example of the perfect suitability of music to the broad expression of the fundamental emotions. We might not, if the title were absent, discern in it a special indication of Shakespeare's love-tragedy, but we should certainly not fail to perceive that it indicated a tremendous struggle in which a great, yearning passion was one of the potent forces, and of which a tragedy was the final issue. To have achieved this much and to have voiced the emotions in such beautiful instrumental language is to have done the work of a great composer.

The performance of the work under Mr. Nikisch's inspiring direction, was instinct with vigor, and it was generally clean and dramatic in phrasing. The glorious strings of the orchestra did their work with their usual finish, and the ensemble was notable, as usual, for its precision. One could have wished for a little more refinement of tone in the wind; but, as we have noted, the season is yet young, and the Summer is demoralizing. Barring the deficiencies already mentioned, the playing of the Berlioz music was altogether delightful. As for the performance of the Schumann symphony, that hardly needs comment. The work is one of the strongest in the repertory of the orchestra under the present conductor—a Schumannite in whom there is no guile. The symphony, to be brief, was superbly played from beginning to end, the highest point of excellence being reached in the marvelously beautiful trio of the scherzo.

The solo singer was Miss Emma Juch. It must be admitted that ocean was a little too mighty a monster for the vocalist, whose best efforts are not in the direction of such exacting dramatic measures. In the Liszt song Miss Juch acquitted herself with greater credit. This afternoon the Boston Symphony Orchestra will be heard at the Brooklyn Academy of Music in the first public rehearsal of the Brooklyn Philharmonic Society. The principal number on the programme is Tschaikowsky's fifth symphony.

The Beacon.

BOSTON, SATURDAY, NOV. 5, 1892.

THE SYMPHONY CONCERTS.

There was one novelty on the programme of the third Symphony concert—the "Spring Waves," which its author, Philipp Scharwenka, calls a symphonic poem, after the fashion of the time, although there is no symphony and not a great deal of poetry about it. It is a pleasant, rambling composition, with some pretty airs, some nice undulating rhythms and figures and much even, polished and musicianly writing all through its instrumentation. But it is not inspired or eloquent, and lacking such qualities, it is too long and becomes insipid from the repetition of the same flavors, especially as these are seldom original. It has the conventional pastoral coloring in the use of the wooden wind and horns, and there are some agreeable although mild contrasts and changes of mood. Were there half as much of it it would be better, and one cannot help thinking that the composer would be more at home in wandering in the woodlands than in pursuing aquatics, in spite of the placid fluctuations and soft swellings which he has depicted in this score. The playing was very good, although that fierce kettle-drummer translated some sudden notes which may have been meant to signify the bursting of seed capsules into what might well have been accepted in a Urania spectacle for the explosion of sub-aqueous volcanoes. The first place on the programme was assigned to Dvorák's orchestral *suite* in D-major, *opus* 39. This is a composition rich in melody, diversified in spirit, in form and in coloring, and quite delightful also by reason of the clever characterization of its parts—a broad prelude; a light, bright polka; a sturdy minuet, with some quaint bassoon ramblings; a sweet and ingenious romance, and a bold, ardent *furiant* for the finale. The symphony was Gade, in B-flat major (his fourth), short, clean-cut, melodious and strong in harmony and variety of scoring. This—like the *suite*—had an able reading, but the *scherzo* was not so brilliantly or captivatingly played as to make many people think that they should like to ask for it that encore which Mr. Apthorp's note said it always used to get in Leipsig. Miss Juch was the soloist and her choice tell upon two large vocal works—the great "Ocean" *scena* from Weber's "Oberon" and Liszt's song, "The Loreley," which latter has not the spontaneity to entrance, nor the elegance and brilliancy to command, the admiration of a great audience, however effective it may be at short range, as one may say. Miss Juch sang artistically and with the earnestness which has come into her voice and manner since varied dramatic work has qualified the girlish freshness of the one and coolness of the other. Her phrasing was large, her intonation pure, her purpose correct and her disposition faithful; but it is not in her possibilities to give that almost stupendous scene its proper character and effect in such a room as Music Hall—only a Clara Novello, a Titiens, a Parepa or a Lehmann can do that. Why she sang an English air in German and a German song in English wants explanation.

There will be no concert tonight, the orchestra being away during the week in other cities, but on next Saturday this programme will be played: Saint-Saëns' symphony in A-minor, Ernst's violin concerto in G-sharp minor and E. Humperdink's "Humoresque" for orchestra—the first and third new to Boston—and Beethoven's second symphony. Mr. Adamowski will be the soloist.

PHILADELPHIA PRESS
NOVEMBER 3, 1892.

A Superb Concert by the Boston Symphony Orchestra.

The first concert of the season by the Boston Symphony Orchestra drew an immense audience at the Academy of Music last evening, comprising many of the devotees of music of a high order, of Philadelphia and neighboring towns. The appearance of Mr. Nikisch was greeted with hearty applause, demonstrating the great esteem in which he is held by this public. The concert began with Weber's "Oberon" overture given very effectively and with beautiful shadings, which brought out the superior quality of the string instruments.

Miss Emma Juch sang the aria from "Oberon,"—"Ocean Thou Mighty Monster!"—in artistic style and with her usual good method of vocalization. Her voice is as charming as ever. Her second selection, Liszt's "Loreley" she sang with such tenderness and expressiveness as to affect her hearers deeply.

In the "Vorspiel" and "Liebestod," from Wagner's "Tristan und Isolde," the beautiful blending of the brass with the strings was striking; and, but for an occasional faulty attack of the brass, the rendering might have favorably compared with Dr. Hans Richter's masterly rendering of this famous number.

The piece de resistance was Tschaikowsky's Symphony No. 5, in E minor, which was heard last evening for the first time in Philadelphia. It is thoroughly original, and in the composer's most witching style. The accomplished Russian stands preeminently in the front rank of living symphony writers, and in the work given last evening, he has placed more than the usual quota of interesting musical novelties which are so promiscuously scattered throughout, that the auditor is fascinated by their rapid succession. The composer, whether such was strictly his intention or not—for every symphony may be diversely interpreted—has portrayed the story of a pair of Cossack lovers evidently more refined than their rustic surroundings. The relatives of the maid call their neighbors to a consultation, and upon the green fields the youth's merits or demerits are discussed. Occasionally the bellowings of the farm animals are heard, and then the passing of a storm cloud interrupts, but only momentarily. The third movement is a waltz, in which all participate and the judges are inclined favorably toward the suitor. The finale—according to this perception—ends with a triumphant outburst of the victorious youth and an exclamation upon the part of the assembly that there has been much ado about nothing.

LEDGER AND TRANSCRIPT.

Philadelphia, Thursday, Nov. 3, 1892.

ENTERTAINMENTS.

Academy of Music—Concert by the Boston Symphony Orchestra.

An audience that exceeded the seating accommodations of the Academy of Music, and which was notably fashionable, greeted last night the return of the Boston Symphony Orchestra. The concert comprised but five numbers, of which two were vocal, but of such important instrumentation as to rank them as orchestral numbers. The opening was the "Oberon" overture. This at once made apparent the fact that the old beauty, fullness and balance of tone of the Orchestra is still preserved and in some respects enhanced. The overture was correctly and charmingly played, Mr. Nikisch conducting without notes (he seldom referred to a score during the evening, indeed), and the band played with a spontaneity that suggested that the performers, too, knew the music "by heart."

The overture was followed by "Ocean, Thou Mighty Monster," from the same opera, and for once Weber's great aria had both the singers and orchestra to do it full justice, Miss Juch being the soloist. She sang with something less than her former power in some notes and was less at her ease in the very highest of them, but these were minor defects that only the most critical would pause over. She was extended the most cordial applause and several recalls, a pleasant experience she repeated after singing Liszt's "Die Loreley." The last few recalls took on the appearance of a desire on the part of a goodly number of the audience to have a portion at least of Liszt's aria repeated, but Miss Juch didn't appear inclined to construe the compliment in that way.

The concert closed with a performance (the first here) of Tschaikowsky's Fifth (E minor) Symphony. It required but little musical penetration to observe that the composer aimed at a "programme" symphony, and it is to be regretted that the excellent annotated programme did not give the listener an intimation of the subjects handled. It proved to be a work of which it is exceptionally difficult to speak on a first hearing, for, while it is in the symphonic form, the author has wrought as if he had other objects in view than the production of a symphony. The first movement (which, by the way, has a coda of which the theme is almost literally that of the famous "Three Blind Mice") has the freshest and most original music and is the most elegant in workmanship. The second, melodious enough, is prosaic and over-elaborate; the third, in which he substitutes a set of variations on a waltz theme for the usual scherzo, is conspicuously without humor or fancy, and the fourth, in which what little of a Slavic flavor there is occurs, is more remarkable for technical features and for tumultuous passages for the brasses than for its invention.

Judging by the manifestations—or, more strictly speaking, by the absence of them—on the part of the audience, Tschaikowsky's latest symphony did not produce a profoundly satisfactory impression. To be a little plain, the audience was a little bored, and even the almost meaningless fanfaronade that broke out in the last movement seemed a relief from the tedium of many a bar that went before. Perhaps if the symphony had been given at the opening, instead of at the close of the concert, the fresh and unsated listeners, from their greater acuteness, might have found more in it to admire; but, after all, the placing of the symphony, whether at top or bottom of the list, is a matter of judgment. Philadelphia audiences have been used to getting it at the beginning of a concert; Mr. Nikisch evidently believes in putting it at the end. There is a great deal to be said in favor of the former way; the fact that Mr. Nikisch chooses the other says much for it. One thing there can be common agreement about is that, in either, he is sure to display his own virtues as a conductor and the splendid accomplishments of his superb orchestra.

TIMES—PHILADELPHIA
NOVEMBER 3, 1892.

THE FIRST SYMPHONY CONCERT.

The Boston Orchestra Opens the Season at the Academy Brilliantly.

The Boston Symphony Orchestra gave the first concert of the season at the Academy of Music last evening to a crowded house. The superb organization which Mr. Nikisch commands has never appeared in better form. Its tone was rich and smooth and its execution exact and clean, and the important feature of the programme, Tschaikowsky's symphony in E minor, was played in a way that left nothing to be sought.

This is the most modern of the Russian composer's works, quite characteristic in a certain half-barbaric force and fervor, but eminently cosmopolitan in its melodic grace, suggesting sometimes the French and sometimes the most recent Italian music, and, but for an occasional bizarre effect, keeping within the lines of symmetry and beauty. The "Oberon" overture, which opened the concert, was a little disappointing in its lack of brilliancy, remembering how beautifully Mr. Nikisch has usually played Von Weber. The prelude and finale from "Tristan and Isolde" displayed the rich tone of the orchestra and the exquisite suavity of its playing.

The demonstrative part of the audience seemed more interested in Emma Juch than in the orchestra, though the popular singer was not in her best voice and the great scene from "Oberon" is not quite in her line. Liszt's "Lorely" suits her voice and lyric method better, and she sang this beautifully, with good sentiment and musical expression.

The North American

PHILADELPHIA, PA.

THURSDAY, NOVEMBER 3, 1892.

BOSTON SYMPHONY ORCHESTRA.

Its Concert at the Academy of Music Last Night a Great Success.

The Boston Symphony Orchestra gave its first concert for the season at the Academy of Music last night in the presence of an audience which completely filled the auditorium, and which was made up of what are conventionally known as "the best people" in Philadelphia. Society, with a discrimination which it does not always exercise, has taken the Boston Orchestra up, and has so strongly reinforced the regular army of music-lovers that for each of the five concerts which it was arranged that Mr. Nikisch should give the house had some days ago been sold out. Under these circumstances it may be hoped that the management will find a way to arrange for a supplementary concert or two, or at least an extra matinee. The orchestra has never given a matinee in Philadelphia, and there is no doubt that a large section of the public would be glad to have it do so.

The feature of last night's programme, whose five numbers consisted exclusively of romantic music, was a new symphony in E minor, No. 5, by the Russian composer Ilyitch Tschaikowsky. It is not, of course, possible to write with assurance or adequacy of a composition of this magnitude and importance after a single hearing. All that can be done is to record a general impression. This new symphony in E minor, like the other works of its composer, shows decided originality of invention, a fine capacity for emotional utterance and an easy command of all the resources of a modern orchestra. Like them, also, it betrays a constant tendency to force the note and exaggerate the emphasis, and a persistent striving after extraordinary effects, which, sometimes successful, as often fails. There is a kind of barbaric strength about the symphony suggestive of a passion untutored and uncontrolled, and parts of it are extremely interesting and impressive, but much of the material is elaborated to a degree which is a tax upon the listener's patience, and altogether Tschaikowsky lays it on rather too thick. The sentiment of the symphony is naturally Slavonic in its melancholy, and in a kind of hopelessness which sometimes rages with the fury of a frenzied despair and sometimes sinks to the subdued wistfulness of an enforced resignation. Whether pure music such as Mozart and Beethoven gave us should be thus distinguishable is a question.

The other orchestral numbers were the "Oberon" overture and an arrangement from "Tristan and Isolde," both of which, as was the symphony, were superbly played. In the overture the lovely, poetic, fairy-like delicacy of the adagio was not more notable than the verve and brilliancy of the succeeding allegro, and both in the symphony and in the "Tristan" music the orchestra, stimulated by Mr. Nikisch, played with a breadth and power and resounding sonority which in previous seasons have sometimes been missed. Miss Emma Juch was the soloist. As a lyric singer, a dramatic area such as "Ocean, thou mighty monster" is scarcely in her genre, but she sang it with much intelligence and surprising breadth, and was even more successful in her artistic delivery of Liszt's familiar setting of the "Loreley" legend. She was much and deservedly applauded.

FRIDAY, NOVEMBER 4,
NEW YORK HERALD.

BOSTON'S ADMIRABLE ORCHESTRA.

First Concert of the Sixth New York Season Given in Chickering Hall.

The Boston Orchestra, under Mr. Nikisch's direction, gave its first concert of this winter's series in Chickering Hall last night. The hall was packed with a representative audience, and this fact, together with the genuine enthusiasm with which the most important of the evening's pieces were received, clearly showed there is still room here for orchestral performances of the very highest order.

In this city as well as in Boston all the seats for the whole series of concerts by this organization have already been taken. This is a tribute to the worth of this superb organization creditable alike to the Boston Orchestra and to the taste of our music lovers.

As I have had occasion to say many times in former years, the Boston Orchestra surpasses any body of players we have in the beauty of tone of the strings and in the precision and delicacy with which they play. Nothing more lovely and perfect than the orchestra's performance of Schumann's D minor symphony last night can be wished for or even imagined.

The Tschaikowsky "Romeo and Juliet" overture and the "Queen Mab" scherzo from Berlioz's "Romeo and Juliet" offer to the orchestra extraordinary difficulties, but these are just what such a body of virtuosi delight in, and in the Tschaikowsky overture especially the results were superb. Mr. Nikisch was recalled again and again.

The choice of the solist was not exactly a happy one. Weber's dramatic air from "Oberon," "Ocean! Thou Mighty Monster" calls for a broader manner than Miss Juch possesses, while Liszt's fine setting of Heine's "Die Loreley" sadly lacked in color of voice and distinction of style. The personal popularity of the singer seems, however, to be very marked and she was loudly applauded and brought back many times to bow her thanks.

Philadelphia Inquirer

THURSDAY, NOVEMBER 3, 1892.

BOSTON SYMPHONY ORCHESTRA.

A Brilliant Audience Listens to a Program That Lacked a Symphony.

The Academy of Music has seldom contained a more representative musical audience than was gathered last night at the opening of the Boston Symphony Orchestra season. The house was crowded in every part, and hundreds sought tickets in vain. So far as the audience was concerned, it was a success; in respect of the orchestra, it was at its best, but as concerns the program, it was disappointing. Here it is:

Weber..... Overture, "Oberon."
Weber..Aria from "Oberon," "Ocean! Thou Mighty Monster," Miss Juch.
Wagner..Vorspiel and "Liebestod," from "Tristan und Isolde."
Liszt..Song with Orchestra, "Loreley," Miss Juch.
Tschaikowsky, Symphony No.5, in E minor.

We pointed out last year that Mr. Nikisch made a great mistake in opening his season with a Tschaikowsky symphony. Tschaikowsky has an enviable reputation as a composer and is the leader of the Slav school. Two years ago he carried Paris by storm and there was an immediate rush by all orchestras to play his works, which are invariably interesting and many of them important. But he is not a symphony composer. It requires a great stretching of terms to designate any of his so-called works by this dignified term which has received its true definition from the immortal works of the greatest composers. They are more properly suites and as such are entitled to consideration, but we think it was rather stretching things for Mr. Nikisch for the second time to open his season with one of his works for *the piece de resistance*. We think the interest in this composer reached its height last year when Tschaikowsky himself conducted the orchestra when it played one of his works. Since then it has steadily declined and the audience last night would have infinitely preferred one of the older masterpieces that the orchestra plays so well.

The symphony last night lacked coherence, and in the first movement the theme is decidedly overwrought—a third of it might well be omitted. The entire work is pronouncedly Slav, but the interest grows with each movement. It has been played here before with a somewhat different interpretation of some passages. Next time we hope to have a symphony that will send us all home full of inspiration. We have had enough of musical fads.

No singer is more warmly welcomed here than Miss Juch, and no singer is more delightful in her methods. It is long since she has been heard here in concert, and she was welcomed right royally. The aria was sung with power, but more pleasing was the "Loreley," which she sang exquisitely.

The Oberon Overture is exceedingly familiar but always delightful, and is the class of work in which Mr. Nikisch excels. The Wagner number is one of the composer's most powerful scenes, that loses much from being given in concert. To those who are familiar with the work there is little lost, but to those who are not Wagnerian in their tastes the production of a noble work of this kind leaves something lacking. It is like a fragment from one of the tragedies of Æschylus to those who have never read one of his works. This most touching of all Wagner's scenes was played with great delicacy and true dramatic appreciation. Could the program have concluded with a Beethoven symphony there would have been little left to be desired.

The World

JOSEPH PULITZER.

PUBLISHED EVERY DAY IN THE YEAR AT NOS. 53-63 PARK ROW.

FRIDAY, NOVEMBER 4, 1892.

THE SYMPHONY CONCERT.

Mr. Nikisch and His Orchestra Win Applause at Chickering Hall.

The first concert of the Boston Symphony Orchestra took place last evening at Chickering Hall. The following was the programme:

Overture, Fantasy, "Romeo and Juliet," Tschaikowsky
Aria, "Ocean, Thou Mighty Monster,"..... Weber
Miss Emma Juch.
"Queen Mab," Scherzo, from the Symphony "Romeo and Juliet,".....Berlioz
Song with orchestra, "Loreley".....Liszt
Miss Emma Juch.
Symphony in D minor No. 4.....Schumann

When Mr. Nikisch fixes his men with that steady glance before stepping up to his stand it seems a challenge that every player shall be upon his mettle. That every man did his best last evening was soon shown. The Boston Symphony has never been heard to better advantage, nor have its brilliant effects, so much enhanced by the recently augmented forces, ever shone out in nobler contrast to the fine and delicate shading of which these strings are especially capable.

The opening hymnal strains of the Tschaikowsky overture, which is indeed the most veritable of fantasies, lead into the "allegro" so vividly descriptive of the feuds between Montague and Capulet. The most exquisite of love themes follows—music which is fraught with so much that is mystic and sorrowful as well as beautiful. In conception and treatment there was little room left in the overture for improvement.

The Queen Mab Scherzo, rather erratic and formless as a composition, but abounding in dainty instrumental effects, called forth some excellent work in pianissimo from the strings. The ever welcome D minor symphony was received with the usual favor. Some alterations in tempo were made by Mr. Nikisch with varied effect. It seems rather an improvement to take the first movement slower than it is usually heard, but in the "Scherzo" the "slackening" of time made things somewhat leaden-footed.

In the solo "Ocean, Thou Mighty Monster," Mlle. Juch, while dramatic and intelligent in purpose, lacked the power and volume which this difficult aria demands. Her pure and vibrant tones rose clearly enough above the orchestra, but were too light in quality for the massive scope of the stupendous aria. The "Loreley" of Liszt with all its grace and plaintiveness fitted more truly Mlle. Juch's powers and was given with perfection of phrasing and vocal charm. Altogether the initial concert of the Boston Symphony was a decided success.

The New-York Times.

TEN PAGES.

NEW-YORK, FRIDAY, NOV. 4, 1892.

THE BOSTON ORCHESTRA.

As a romanticist Arthur Nikisch, the conductor of the Boston Symphony Orchestra, is at his best. It was, therefore, wise for him to make his first programme this season one of romantic music. For Summer vacations will have their effect, even upon artists of great skill, and there were some evidences in Chickering Hall last evening that the splendid orchestra from the centre of the universe had not yet been tuned quite up to concert pitch. But if the tuba player fell from grace, and persistently remained fallen through several measures, and if the horns in the scherzo of the Berlioz symphony seemed to be playing behind a cloud for a few moments, it is easy enough to forgive these lapses because of the general virility of the evening's work. Though Homer sometimes nods, he is still Homer.

The programme last night consisted of Tschaikowsky's overture-fantasia to "Romeo and Juliet," the aria, "Ocean, Thou Mighty Monster," from Weber's "Oberon"; the "Queen Mab" scherzo from Berlioz's "Romeo and Juliet" symphony; Liszt's song, "The Loreley," and Schumann's D minor symphony. It was an excellently made programme, for who could have followed Tschaikowsky in his supreme power better than Weber in his? The Berlioz scherzo afforded charming relief with its dainty orchestral surprises and airy atmosphere, and the simple melody and sentiment of the Liszt song made an easy transition from this to the joyous vigor of the Schumann work.

The Tschaikowsky overture, which might better be called simply a prelude, (if that word did not have a special meaning given by Bach's usage,) is a work which grows on the hearer. It has always had a high place in the esteem of the followers of modern music, and the belief that it is destined to live is deepening. Surely it is brimming over with melodic eloquence, and not only in matter, but also in form and treatment, it stands as a conspicuous example of the perfect suitability of music to the broad expression of the fundamental emotions. We might not, if the title were absent, discern in it a special indication of Shakespeare's love-tragedy, but we should certainly not fail to perceive that it indicated a tremendous struggle in which a great, yearning passion was one of the potent forces, and of which a tragedy was the final issue. To have achieved this much and to have voiced the emotions in such beautiful instrumental language is to have done the work of a great composer.

The performance of the work under Mr. Nikisch's inspiring direction, was instinct with vigor, and it was generally clean and dramatic in phrasing. The glorious strings of the orchestra did their work with their usual finish, and the ensemble was notable, as usual, for its precision. One could have wished for a little more refinement of tone in the wind; but, as we have noted, the season is yet young, and the Summer is demoralizing. Barring the deficiencies already mentioned, the playing of the Berlioz music was altogether delightful. As for the performance of the Schumann symphony, that hardly needs comment. The work is one of the strongest in the repertory of the orchestra under the present conductor—a Schumannite in whom there is no guile. The symphony, to be brief, was superbly played from beginning to end, the highest point of excellence being reached in the marvelously beautiful trio of the scherzo.

The solo singer was Miss Emma Juch. It must be admitted that ocean was a little too mighty a monster for the vocalist, whose best efforts are not in the direction of such exacting dramatic measures. In the Liszt song Miss Juch acquitted herself with greater credit. This afternoon the Boston Symphony Orchestra will be heard at the Brooklyn Academy of Music in the first public rehearsal of the Brooklyn Philharmonic Society. The principal number on the programme is Tschaikowsky's fifth symphony.

NOVEMBER 4, 1892.

YORK RECORDER.

AMERICA'S GREATEST ORCHESTRA.

Crowds of Musical People Flock to the First Boston Symphony Concert.

An almost ideal programme, barring the singing, and interpreted, too, in a most superior mode, was the first concert of the Boston Symphony Orchestra last night at Chickering Hall. An organization, whose virtuosity has no equal on the continent, and a leader, Mr. Arthur Nikisch, whose affinity for compositions of the romantic school—these factors were all very patent last night to the listeners at this first concert, and Chickering Hall was literally choked with musical people.

Peter Tschaikowsky opened the evening's entertainment, his superbly sonorous overture-fantasy, "Romeo and Juliet," being given. The hyphenated title (overture-fantasy) is a form in which the passionate pictorial and vividly dramatic gifts of the great Russian find ample scope. Charged with pain and passion, this significant fantasy gives the lie to the apostles of "no emotion in music." Indefinite as music ever must be, but subtly suggestive, nevertheless, there are pages in this work which rank the composer with the immortals. It is not all sound and fury, like some of his music, wherein the Cossack blood overbears the poet's judgment. It has proportion, symmetry, a wealth of color and the composer has well sensed the dramatic situations. What lovely episodes, and how keen the despair and anguish of wrecked lives! It is a great work, and candor compels one to say it was greatly played.

Nikisch last night glowed with a fine fire that he communicated to his forces. The homogeneity of tone, the incisive attack, the dynamic contrasts, all were present, and the detail work was most lovingly exploited.

Virtuosity reached white heat in the performance of Berlioz's "Queen Mab" scherzo from the symphony "Romeo and Juliet." The arabesques were given with Meissonier delicacy and clarity.

Of the Schumann D minor symphony there is little to be said. Its performance was a tour de force, for it has always been dear to Mr. Nikisch's heart. Musical, tender and brilliant was the work of the band, and it was directed con amore. Need more be said?

Emma Juch was the singer. Her voice shows wear and tear and Western "one-night stands," but she is an artist, she is musical au bout des ongles, and her articulation miraculous as compared with her contemporaries. She essayed Weber's "Ocean, Thou Mighty Monster," and as an essay it merits recognition; as an interpretation it was puny. Far better she succeeded with Liszt's effective but artificial "Loreley." Her phrasing was delightful in this, and her singing so excellent that she was given a triple recall. But the orchestra, after all, was the soloist of the evening.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

FRIDAY, NOVEMBER 4, 1892.

THE BOSTON SYMPHONY ORCHESTRA.

It is a pleasant duty to record a triumphant opening of the Boston Symphony Orchestra's New-York season in the concert which took place in Chickering Hall last night. The audience crowded the elegant concert-room, the "standing room only" sign having been displayed at the foot of the stairs over an hour before the music began. But it was not only members that characterized the gathering. The audience was plainly one of culture and gentleness in the lovely old acceptation of the term. The air of eagerness which prevailed during the evening told of keen enjoyment more eloquently than any concert of noisy handclapping. Yet there was no lack of applause, as there was no want of challenge in the pieces and the manner in which they were played.

Mr. Nikisch, in arranging his programme, made no effort to irritate interest through novelty. Save the opening number, Schaikowsky's overture-fantasy "Romeo and Juliet," the music was extremely familiar, and this number had been heard here before. Indeed, though the fact seems to have dropped out of public notice, it was this composition which introduced the admired Russian composer to our concert rooms many years ago. It is a favorite work with Mr. Nikisch, who played it at the third New-York concert of his first American season, in February, 1890. The reason of his fondness for it is not far to seek. It is not only one of the finest of Tschaikowsky's compositions, but also one which affords a superb opportunity for the exhibition of the Boston leader's style of conducting, and the virtuosoship of his orchestra. The performance last night was thrilling in the intensity of its feeling, the warmth of its tonal color and the energy and precision with which its throbbing rhythms were proclaimed. In the Scherzo, from Berlioz's "Romeo and Juliet" symphony, which formed the middle number of the programme, the technical skill of the Boston players was put to a severer test, but superbly as it stood that test there was nothing in the performance to compare with the impassioned eloquence of the Russian composer's love song. The remaining orchestral number was Schumann's Symphony in D minor, which was finely played, though not so well as we have heard it from the same organization and under Mr. Nikisch's direction.

The solo performances of the evening were Weber's air, "Ocean, Thou Mighty Monster," and Liszt's "Lorely," sung by Miss Emma Juch. The lady deserved the greatest credit for her singing of the song. For this composition, striking and beautiful, but sadly out of harmony with the folk-song spirit of Heine's poem, Miss Juch has sympathy and understanding, as well as vocal equipment. For the great scene from "Oberon" she has only the first two qualifications. Yet her singing, marked by the elements which have long kept her a prime favorite in all the cities of the United States, gave keen pleasure and she was rewarded with enthusiastic recalls. The orchestra will play in Brooklyn this afternoon and to-morrow evening.

The Sun.

FRIDAY, NOVEMBER 4, 1892.

The Boston Symphony Orchestra's First Concert This Season.

Eighty-five admirably competent musicians were massed upon the platform of Chickering Hall last evening, under the shadow Mr. Arthur Nikisch's potent baton, and in the auditorium there was not a seat left vacant and scarcely a free inch of standing room. The gathering of so large, fashionable, and enthusiastic an audience attests conclusively how deeply these excellent concerts of the Boston Symphony Orchestra have become rooted in the esteem and affection of our public, and the many and unmistakable signs of favor shown by New Yorkers to their musician guests must be in the highest degree gratifying to Boston pride.

Though these visitors cannot excel our own orchestras and our best conductors, yet they lose nothing by comparison with them; so that Nikisch now occupies a niche in our musical sphere which would seem but dull and vacant were he to step down from it.

The best renderings last evening were undoubtedly those of Tschaikowsky's "Romeo and Juliet" overture and Berlioz's "Queen Mab." The former was splendid in its passionate force, the latter equally fine from its extreme delicacy and neatness. To Tschaikowsky's composition Nikisch gave a thoroughly well thought out and sympathetic delineation, finer in a vast degree than was his conception of Schumann's glorious symphony in D minor.

This was indeed somewhat stiff and pedantic—too reserved. As to tempi, they were not those we have been accustomed to hear. Mr. Nikisch almost reversing the old order of things as Theodore Thomas commanded them, and his effects in Schumann's symphonies could not be surpassed as to grace and beauty. Suavity and grace were lacking last evening, squareness and precision predominating over everything else.

Miss Emma Juch made, as usual, a very attractive addition to the programme, her beautiful face and her beautiful voice cooperating to produce a charming effect. She was somewhat overweighted in the great aria from Oberon, "Ocean, Thou Mighty Monster," because, in spite of the fact that she has grown immensely in dramatic power and also in mere strength of tone, yet she cannot, with all her clever art, perform the song without great and apparent effort. She appeared to more advantage in Liszt's "Loreley," which earned repeated encores. Miss Juch is one of our most talented and most intelligent artists, whom it is always an instruction as well as a delight to hear.

Brooklyn Daily Eagle

FRIDAY EVENING, NOVEMBER 4, 1892.

To-morrow night the matchless Symphony orchestra from Boston will appear at the Brooklyn Academy of Music, inaugurating the second series of its local Philharmonic concerts. Goldmark, Weber, Wagner, Liszt and Tschaikowsky are on its programme.

[32]

THE COMMERCIAL ADVERTISER, FRIDAY, ...MBER 4, 1892.

A MUSICAL TREAT.

The Boston Symphony Orchestra in Chickering Hall.

The circumstances attending the first concert for the season of 1892-1893 of the Boston Symphony Orchestra last evening combined to make the event a notable one in the sphere of music. Chickering Hall was crowded with an intelligent audience, the programme was a most admirable one, the soloist sang in a meritorious manner and the orchestra played in perfect form. Critical comment on such work as Nikisch and his players perform must of necessity be on a high plane. This body of musicians is facile princeps the first orchestra of America, and it stands in full equality with the celebrated organizations of the Old World. In mechanical execution it attains a superlative degree of precision. While its component parts are not of equal merit the strings being better and stronger than the reeds or the brass, it is in unison thoroughly well balanced. There is no orchestra in Europe which possesses a body of first violins whose playing is so unanimous, from both a technical and an expressive point of view. But the chief merit of this orchestra is its absolute responsiveness to the wishes and intentions of its leader. It forms one great instrument in the hands of its guiding spirit. As a general thing its playing is above criticism. An intelligent consideration of its performances turns in consequence upon questions of interpretation and illustration. It is doubtful if America has ever harbored a kapellmeister so well suited to its musical condition as Mr. Arthur Nikisch is. The development of musical taste and knowledge has been rapid with us. The impetus is of recent origin. We have, to speak colloquially, skipped over the phases of tradition and conventionality and have reached the stage of modern interpretation. For that reason we are not in sympathy with the purely classical treatment of musical art. Leaders like Hans von Bulow do not satisfy us. We are progressive, and progress appeals to us. Nikisch is progressive within legitimate bounds. He is neither traditional nor conventional. At the same time he is not radical. His reading of the compositions of the great masters — past and present — is passionate, romantic and poetical. He interprets not so much from the head as from the heart. He tries to express what he feels. He is not always correct in his interpretations. He often fails to catch the spirit of the composer—very often with Wagner, in the prelude to "Tristan and Isolde," for instance. He is often apt to exaggerate his emphases and his accentuations, his gradations and his progressions, his rhythms and his tempi. But he is always consistent and genuine. He has limitations, and of these it will be proper to write at some other time. The predominant impression which his concerts produce is that the orchestra is expressing his views and ideas. From a purely artistic point of view it is a question which admits of much discussion, whether this individualization in musical interpretation is entirely to be encouraged.

When one considers the respective and contrasting abilities of Henschel, Gericke and Nikisch, the three directors this orchestra has had since its organization, it is small wonder that it has become what it is. The orchestral numbers of the programme last evening were Tschaikowsky's overture-fantasy "Romeo and Juliet," Berlioz's "Queen Mab" scherzo and Schumann's D minor Symphony No. 4. The Tschaikowsky selection is one of the most brilliant of this composer's works. It is essentially dramatic in treatment and emotional in expressiveness. Unlike most of his compositions its character is universal as distinguished from national. The new school of Slavic composers finds it difficult to avoid being characteristic. To be always characteristic is to be eccentric.

Tschaikowsky is often eccentric, but not so in "Romeo and Juliet." The playing of this number was superb in its fire and vigor. The "Berlinz Scherzo" is an orchestral tour de force. It is technically one of the most difficult orchestral compositions in existence. Few leaders have the temerity to attempt it. The orchestration is a continued series of tests of instrumental skill. It was marvellously well executed by the orchestra, the first violins covering themselves with glory. Nikisch's interpretation of the Schumann symphony was masterful. It was broad, dignified and yet striking. The work is familiar to concert goers, but it has never been played here with such a sweep and breadth of tone.

Miss Juch sang two numbers, the Oberon aria, "Ocean! Thou Mighty Monster," and Liszt's "Loreley." She has not been heard here in several years. Her voice has gained in volume. It is full and true. The recitative and andante of the aria were well sung, but in the allegro the voice seemed to lose its sonorous quality. The Liszt song is a gem. Miss Juch sang it poetically. She used the German text, and the lines of Heinrich Heine seemed to gain in beauty and sentiment.

The audience seemed appreciative, but it was hardly demonstrative enough in its recognition of the merits of this most meritorious concert.

BEAUCLERC.

ANOTHER CRITIC'S VIEWS.

If there were any lingering doubts as to the superiority of the Boston Symphony Orchestra over similar organizations here they must certainly have been dispelled by their playing last evening in Chickering Hall, the occasion being the first concert in ...season's series. The room was packed ...dience which was representative ...demonstrative in its recog... orchestra and ...ed...

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Tschaikowsky. Overture-Fantasy, "Romeo and Juliet."

Weber. Aria, "Ocean! thou mighty monster," from "Oberon."
Miss Juch.

Berlioz. "Queen Mab" Scherzo, from the Symphony "Romeo and Juliet."

Liszt.....Song with Orchestra, "Lo reley"
Miss Juch.

Schumann.....Symphony in D minor, No. 4

To our mind the Berlioz scherzo was the most interesting number and its performance was a perfect one, revealing at once all the very best qualities of the leader and his band. There was an indescribable delicacy of tone, an exquisite tenderness combined with great breadth of treatment.

The orchestra, by the way, is now arranged so that the wind instruments of wood and brass with the pulsatile instruments form a solid body directly in front of the leader, as is done in the Paris Conservatoire, the strings stretching to the right and the left, and the double basses, divided, fringe the back of the stage. At the very first one was impressed, in the Tschaikowsky overture, with a fuller quality of tone than heretofore, and this must unquestionably be attributed to this new mode of grouping the players, which imparts to the wind instruments a new clearness, without detracting from the strings anything of their power and unity.

Tschaikowsky's "Romeo and Juliet" overture lacks many of the qualities which have gone to make the Russian composer's music unique, but in compensation it possesses virtues which his other compositions lack. It is more gentle and tender, less wild in spirit, less harsh in tone, less indicative of his determination to crowd a theme through all obstacles. It is brilliant and coherent, and has not so much of the Slavic spirit as his symphonies for instance. When it comes to orchestration Tschaikowsky is a veritable master. He lays on the colors with unstinting generosity, and his harmonies and melodies are always original. There is a superb virility in all his music and in developing this element in the overture the orchestra was at its best.

The reading of Schumann's exquisite fourth symphony was a conservative one, wholly free from the grotesque exaggerations which have disfigured some others we have heard. Nothing could be more beautiful than the playing of the slow second movement and in vivid contrast with this came the brilliant scherzo at the finale, both fine examples of orchestral dynamics.

The soloist was Miss Emma Juch, who was heard in Weber's air from "Oberon" and subsequently in Liszt's "Loreley." She was infinitely better in the latter, which she sang with much feeling and expression. While she revealed much musical intelligence and vocal art in the air, it must be said that she lacks the breadth of style and the dramatic force which are essential to an adequate interpretation of it, such an one as Materna or Lehmann would give.

H. A.

Brooklyn Daily Eagle

SUNDAY MORNING, NOVEMBER 6, 1892.

THE BOSTON SYMPHONY ORCHESTRA.

Last evening the Boston Symphony orchestra repeated at the Brooklyn Academy of Music the programme that was reviewed in the papers of yesterday, and repeated it to a large and thankful audience. Under the admirable lead of Mr. Nikisch it was strong, flexible, expressive, picturesque. The "Sakuntala" overture, the prelude and end to "Tristan and Isolde" and the sad, gruff, half barbaric Fifth symphony of Tschaikowsky were played as one seldom has a chance to hear them played anywhere and the enthusiasm of the listeners was properly aroused. Among the listeners was Dr. Antonin Dvorak, whose Socratic face peered from one of the boxes. The soloist, as at the rehearsal, was Emma Juch, who sang the air from "Oberon" with judgment and the "Lorelei" of Liszt with such sympathy, delicacy and sweetness, such purity of tone and clearness of enunciation that she was recalled again and again to bow, but not to sing. As in the old days of the Philharmonic regime, the stage was beautified with flowers. The next rehearsal and concert, when Professor Scharwenka will be the soloist, will occur on December 9 and 10.

NEW YORK HERALD

BOSTON'S TRIUMPHANT MUSIC MAKERS.

NEW YORK, SUNDAY, NOVEMBER 6, 1892.

The Boston Orchestra's first concert here this season brought together an audience in Chickering Hall on Thursday night remarkable in numbers and in character. The hall was crowded to the doors and scores of persons stood all evening. Every musician and music lover of note in this neighborhood was present. It was an audience of experts.

We New Yorkers were compelled years ago to admit that in some respects we hear from no other orchestra such playing as that which Mr. Nikisch and his men can give us. We have still the same admission to make. The beauty of tone precision and brilliancy of the strings of the Boston Orchestra alone suffice to make its concerts a delight, even in a community so sated with good music as is New York.

It is to be hoped that next year the management of this orchestra may find it possible to give more than five concerts here, or to give some public rehearsals.

Boston Sunday Globe.

SUNDAY, NOV. 6, 1892.

—Mr. Nikisch was recalled again and again after the Symphony orchestra's performance of the Tschaikowsky overture at the first concert in Chickering Hall, New York, Thursday night. The seats for the entire series are all sold, as in Boston. In Washington, Tuesday, the orchestra had a similar ovation.

Brooklyn Daily Eagle

SATURDAY EVENING, NOVEMBER 5, 1892.

BOSTON SYMPHONY ORCHESTRA.

An event that was significant and hopeful was seen yesterday in the assembling of a large audience at the Brooklyn Academy of Music. It was the beginning of the second season of concerts by the Boston Symphony orchestra that drew the people there, and the hopefulness of the incident lies in the fact that when Mr. Nikisch and his unrivaled band made their first appearance here a year ago they played to a pitifully small audience. It is now evident that the orchestra is appreciated and its visits will, without question, be annual affairs from this time forth. Men and women hear no finer music in this world than they heard yesterday who attended the so called public rehearsal at the Academy, for there is no orchestra to surpass this one, started and long maintained through the munificence and public spirit of an art loving citizen of Boston. It discloses few and unimportant changes of personality this season, and it has already been playing long enough since vacation to have acquired the firmness, resonance and brilliancy that are habitual to its work. The strings have the same flow, sweetness and voice like quality, and in the wind choirs where, if in any department, there was weakness formerly, there is such improvement as to bring the ensemble close to the limit of possible perfection. Mr. Nikisch is as self contained as ever, seeming to govern his players more by purpose than by action, for there are no superfluous flagellations of the atmosphere in his leading, but every stroke of the baton is indicative and seems to carry an electric message of command. The playing is as uniform in expression as it is in attack and intonation, and the reading of the guiding eye and ear is that which is accepted by every musician in the corps. Mr. Nikisch's programmes are always marked by brevity. Nobody leaves his concerts with a feeling of surfeit. Yesterday he played just about two hours, but he crowded a good deal into that space of time. His programme was entirely familiar. The numbers on it had been played by him before and by Thomas and Seidl also. They were the picturesque, artistically constructed "Sakuntala" overture, in which Goldmark has a little surpassed himself, the introduction and death scene from "Tristan and Isolde" and Tschaikowsky's Fifth symphony. To the grace of action and rich scoring in the Goldmark number there was an addition of sentiment and the rendering was no less remarkable for power than for sublety. The passing of themes from one instrument to another was accomplished so deftly that string tones merged almost imperceptibly into those of reeds; indeed, there are people living who can remember when such a performance as that of yesterday would have been regarded as almost a miracle. In Wagner's music Mr. Nikisch has sometimes failed to attain the utmost dramatic effect, because he has not been practised in the conduct of operas, though he has always given clear views of Wagner's mental and spiritual attitudes and purposes; but the "Tristan and Isolde" selection yesterday he made big with feeling and dignity. It rose higher and higher in power as he proceeded, until at the tremendous crescendo one might say that art has its limit here and has reached the grandeur and endurance of nature. Here is a manifestation of spirit that ranks among the eternal verities, that purifies and ennobles like the sea, the mountains and the sunset, that is great because it means more than it tells. Tschaikowsky's symphony, relatively wanting both in power and charm, is nevertheless musicianly and original. Apart from its strictly artistic interest is an ethnological manifestation. It is a reduction to melody and harmony of the fierce, frank, yet saddened spirit that tells itself elsewhere in books of whilom popularity and in the pictures of Repin and Veresetchagin. Look at the pictures by Repin in the last number of the *Century* before hearing these wild Cossack rhythms and modulations, and you will find the one a key to the other. The workmanship of the symphony is earnest and honest, none the less, and the piece may endure in public estimation longer than the works of Rubinstein, who is untrue to his nation because he fancies that truth to his art requires that he should be. As between the two composers, Rubinstein has the more elegance and scholarship, but Tschaikowsky is the more free and genuine. Emma Juch was the soloist, and she first gave the recitative and air from "Oberon," beginning with rather a hifalutin apostrophe to the ocean. This selection she gave with intelligence, but not with the breadth and command that it needed. She was better in Liszt's setting of Heine's "Loreley," for that wanted just such a voice as hers—light, sweet and true—to represent its mystery. Poem and music are imaginative and symbolical: we are absorbed in ideals and see not where we are drifting: and the strangeness and pathos of the truth are told by Heine without his usual sarcasm and by Liszt in his musical romance. To-night the programme will be repeated. During the summer the old box scene belonging to the Philharmonic society has been repainted, but hardly improved, the paneling of its upper spaces with heavy red being a mistake, because heavy colors ought to gravitate toward the bottom and because heavy colors ought never to be used, anyway, especially in an interior. In the Academy it is out of harmony with the other tints; still, it is an improvement on the blue, chocolate and crimson horror that was several times used last season. To-night the stage will be decorated with flowers.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCII., NO. 129.

SUNDAY, NOVEMBER 6, 1892.

The Boston Orchestra's Success in Other Cities.

"The Fencing Master" Makes a Hit at the Hollis Street—"Tar and Tartar" at the Globe—Rice's Sunday Night Concerts—Cyril Tyler's Farewell—Notes.

The Boston Symphony orchestra ended its first tour of the present season at Brooklyn last evening, and it is gratifying to local pride to be able to say that the success of the home concerts of this organization has been fully equalled in all the cities visited during the week.

The severity of the tests which the orchestra is put to in visiting the other cities included in these occasional tours can hardly be over stated, and the ready recognition of the merits of the Boston orchestra and its conductor, from both the press and publics of New York, Philadelphia, Brooklyn, Baltimore and Washington, affords indisputable evidence of its value as a musical organization.

Even in New York city, where the public is well supplied with concerts of a similar character to those given by the Boston orchestra, there was "standing room only" long before the evening of the concert, and a similar condition of affairs existed in Baltimore and Philadelphia, the receipts in these three cities exceeding those of any visit in former seasons. The audience in Philadelphia number 3300 by actual count, 700 of these being admission ticket buyers who came early and stood through the programme.

Such results fully justify the estimate put upon value of the Boston orchestra in this city.

Clipping from Tribune
Cambridge Mass
Date 11/12/92

Symphony Concert.

At the first concert of the present season by the Boston Symphony Orchestra, in Sanders theatre, on Thursday evening of last week, the programme was made up exclusively of Beethoven's works, as follows: Overture. Leonore, No. 3. Concerto for piano, No. 4, in G major. Symphony, No. 3, Eroica. Mr. Ferruccio B. Busoni was the soloist. This greatest of the Leonore overtures was superbly played, the slow introduction being taken in just the right tempo to make it impressive, and the beautiful theme in the succeeding Allegro was worked up to a splendid pitch of excitement, which won enthusiastic applause from the very large audience. Mr. Busoni's large, fluent technique, and clear, liquid touch, easily met the most exacting demands of the concerto, and if he did not penetrate the innermost depths of this immortal work, one could but feel the warmest admiration for the unaffected simplicity of his style, and earnest devotion to his work. Mr. Busoni's tone is especially delightful, as he never forces the piano beyond its proper limits, while his grace and beauty of phrasing are always apparent. The cadenzas, written by Mr. Busoni, were rich in harmony, and most effective in the treatment of the various themes. He was warmly applauded and recalled. The concert ended with a fiery performance of the great Eroica symphony, which proved that in spite of Mr. Nikisch's unquestioned leaning towards the modern and romantic school, he knows his Beethoven well, and plays it *con amore*. The wonderful intensity of the first movement was revealed in its utmost brightness, and the "Marcia Funebre" moved at a pace which did not weary the audience, but at the same time was consistent with the solemnity of its character. The contrast between this tragic mood and the tender gladness of the Scherzo was beautifully defined, the story told by the horns, being on the whole very well done when one considers that this was the first performance of this symphony for many months. The finale, with its series of brilliant variations, was a triumph of virtuosity, the strings, as well as Messrs. Molé and Santet, covering themselves with glory. The keen, poetical insight of Mr. Nikisch always leads him to heighten, rather than detract from the central idea of the composer, and whatever exception may be taken from a bird's eye point of view, the grand effect of the whole is unmistakable. Mr. Nikisch was warmly received and applauded at the end of the concert. The next concert will be given on Thursday evening, November 10. According to present appearances Cambridge will undoubtedly become quite a musical centre, with ten symphony concerts in the Sanders theatre, and others to be announced later.

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THE COMMERCIAL ADVERTISER, FRIDAY, NOVEMBER 4, 1892.

A MUSICAL TREAT.

The Boston Symphony Orchestra in Chickering Hall.

The circumstances attending the first concert for the season of 1892-1893 of the Boston Symphony Orchestra last evening combined to make the event a notable one in the sphere of music. Chickering Hall was crowded with an intelligent audience, the programme was a most admirable one, the soloist sang in a meritorious manner and the orchestra played in perfect form. Critical comment on such work as Nikisch and his players perform must of necessity be on a high plane. This body of musicians is facile princeps the first orchestra of America, and it stands in full equality with the celebrated organizations of the Old World. In mechanical execution it attains a superlative degree of precision. While its component parts are not of equal merit the strings being better and stronger than the reeds or the brass, it is in unison thoroughly well balanced. There is no orchestra in Europe which possesses a body of first violins whose playing is so unanimous, from both a technical and an expressive point of view. But the chief merit of this orchestra is its absolute responsiveness to the wishes and intentions of its leader. It forms one great instrument in the hands of its guiding spirit. As a general thing its playing is above criticism. An intelligent consideration of its performances turns in consequence upon questions of interpretation and illustration. It is doubtful if America has ever harbored a kapellmeister so well suited to its musical condition as Mr. Arthur Nikisch is. The development of musical taste and knowledge has been rapid with us. The impetus is of recent origin. We have, to speak colloquially, skipped over the phases of tradition and conventionality and have reached the stage of modern interpretation. For that reason we are not in sympathy with the purely classical treatment of musical art. Leaders like Hans von Bulow do not satisfy us. We are progressive, and progress appeals to us. Nikisch is progressive within legitimate bounds. He is neither traditional nor conventional. At the same time he is not radical. His reading of the compositions of the great masters — past and present — is passionate, romantic and poetical. He interprets not so much from the head as from the heart. He tries to express what he feels. He is not always correct in his interpretations. He often fails to catch the spirit of the composer—very often with Wagner, in the prelude to "Tristan and Isolde," for instance. He is often apt to exaggerate his emphases and his accentuations, his gradations and his progressions, his rhythms and his tempi. But he is always consistent and genuine. He has limitations, and of these it will be proper to write at some other time. The predominant impression which his concerts produce is that the orchestra is expressing his views and ideas. From a purely artistic point of view it is a question which admits of much discussion, whether this individualization in musical interpretation is entirely to be encouraged.

When one considers the respective and contrasting abilities of Henschel, Gericke and Nikisch, the three directors this orchestra has had since its organization, it is small wonder that it has become what it is. The orchestral numbers of the programme last evening were Tschaikowsky's overture-fantasy "Romeo and Juliet," Berlioz's "Queen Mab" scherzo and Schumann's D minor Symphony No. 4. The Tschaikowsky selection is one of the most brilliant of this composer's works. It is essentially dramatic in treatment and emotional in expressiveness. Unlike most of his compositions its character is universal as distinguished from national. The new school of Slavic composers finds it difficult to avoid being characteristic. To be always characteristic is to be eccentric.

Tschaikowsky is often eccentric, but not so in "Romeo and Juliet." The playing of this number was superb in its fire and vigor. The "Berlinz Scherzo" is an orchestral tour de force. It is technically one of the most difficult orchestral compositions in existence. Few leaders have the temerity to attempt it. The orchestration is a continued series of tests of instrumental skill. It was marvellously well executed by the orchestra, the first violins covering themselves with glory. Nikisch's interpretation of the Schumann symphony was masterful. It was broad, dignified and yet striking. The work is familiar to concert goers, but it has never been played here with such a sweep and breadth of tone.

Miss Juch sang two numbers, the Oberon aria, "Ocean! Thou Mighty Monster," and Liszt's "Loreley." She has not been heard here in several years. Her voice has gained in volume. It is full and true. The recitative and andante of the aria were well sung, but in the allegro the voice seemed to lose its sonorous quality. The Liszt song is a gem. Miss Juch sang it poetically. She used the German text, and the lines of Heinrich Heine seemed to gain in beauty and sentiment.

The audience seemed appreciative, but it was hardly demonstrative enough in its recognition of the merits of this most felicitious concert.

BEAUCLERC.

ANOTHER CRITIC'S VIEWS.

If there were any lingering doubts as to the superiority of the Boston Symphony Orchestra over similar organizations here they must certainly have been dispelled by their playing last evening in Chickering Hall, the occasion being the first concert in this season's series. The room was packed with an audience which was representative in character and demonstrative in its recognition of the merits of the orchestra and [illegible]

and the following programme was rendered:

Tschaikowsky. Overture-Fantasy, "Romeo and Juliet."

Weber, Aria, "Ocean! thou mighty monster," from "Oberon."
Miss Juch.

Berlioz, "Queen Mab" Scherzo, from the Symphony "Romeo and Juliet."

Liszt.....Song with Orchestra, "Loreley"
Miss Juch.

Schumann.....Symphony in D minor, No. 4

To our mind the Berlioz scherzo was the most interesting number and its performance was a perfect one, revealing at once all the very best qualities of the leader and his band. There was an indescribable delicacy of tone, an exquisite tenderness combined with great breadth of treatment.

The orchestra, by the way, is now arranged so that the wind instruments of wood and brass with the pulsatile instruments form a solid body directly in front of the leader, as is done in the Paris Conservatoire, the strings stretching to the right and the left and the double basses, divided, fringe the back of the stage. At the very first one was impressed, in the Tschaikowsky overture, with a fuller quality of tone than heretofore, and this must unquestionably be attributed to this new mode of grouping the players, which imparts to the wind instruments a new clearness, without detracting from the strings anything of their power and unity.

Tschaikowsky's "Romeo and Juliet" overture lacks many of the qualities which have gone to make the Russian composer's music unique, but in compensation it possesses virtues which his other compositions lack. It is more gentle and tender, less wild in spirit, less harsh in tone, less indicative of his determination to crowd a theme through all obstacles. It is brilliant and coherent, and has not so much of the Slavic spirit as his symphonies for instance. When it comes to orchestration Tschaikowsky is a veritable master. He lays on the colors with unstinting generosity, and his harmonies and melodies are always original. There is a superb virility in all his music and in developing this element in the overture the orchestra was at its best.

The reading of Schumann's exquisite fourth symphony was a conservative one, wholly free from the grotesque exaggerations which have disfigured some others we have heard. Nothing could be more beautiful than the playing of the slow second movement and in vivid contrast with this came the brilliant scherzo at the finale, both fine examples of orchestral dynamics.

The soloist was Miss Emma Juch, who was heard in Weber's air from "Oberon" and subsequently in Liszt's "Loreley." She was infinitely better in the latter, which she sang with much feeling and expression. While she revealed much musical intelligence and vocal art in the air, it must be said that she lacks the breadth of style and the dramatic force which are essential to an adequate interpretation of it, such an one as Materna or Lehmann would give.

H. A.

Brooklyn Daily Eagle

SUNDAY MORNING, NOVEMBER 6, 1892.

THE BOSTON SYMPHONY ORCHESTRA.

Last evening the Boston Symphony orchestra repeated at the Brooklyn Academy of Music the programme that was reviewed in the papers of yesterday, and repeated it to a large and thankful audience. Under the admirable lead of Mr. Nikisch it was strong, flexible, expressive, picturesque. The "Sakuntala" overture, the prelude and end to "Tristan and Isolde" and the sad, gruff, half barbaric Fifth symphony of Tschaikowsky were played as one seldom has a chance to hear them played anywhere and the enthusiasm of the listeners was properly aroused. Among the listeners was Dr. Antonin Dvorak, whose Socratic face peered from one of the boxes. The soloist, as at the rehearsal, was Emma Juch, who sang the air from "Oberon" with judgment and the "Lorelei" of Liszt with such sympathy, delicacy and sweetness, such purity of tone and clearness of enunciation that she was recalled again and again to bow, but not to sing. As in the old days of the Philharmonic regime, the stage was beautified with flowers. The next rehearsal and concert, when Professor Scharwenka will be the soloist, will occur on December 9 and 10.

NEW YORK HERALD

BOSTON'S TRIUMPHANT MUSIC MAKERS.

NEW YORK, SUNDAY, NOVEMBER 6, 1892.

The Boston Orchestra's first concert here this season brought together an audience in Chickering Hall on Thursday night remarkable in numbers and in character. The hall was crowded to the doors and scores of persons stood all evening. Every musician and music lover of note in this neighborhood was present. It was an audience of experts.

We New Yorkers were compelled years ago to admit that in some respects we hear from no other orchestra such playing as that which Mr. Nikisch and his men can give us. We have still the same admission to make. The beauty of tone precision and brilliancy of the strings of the Boston Orchestra alone suffice to make its concerts a delight, even in a community so sated with good music as is New York.

It is to be hoped that next year the management of this orchestra may find it possible to give more than five concerts here, or to give some public rehearsals.

Boston Sunday Globe.

SUNDAY, NOV. 6, 1892.

—Mr. Nikisch was recalled again and again after the Symphony orchestra's performance of the Tschaikowsky overture at the first concert in Chickering Hall, New York, Thursday night. The seats for the entire series are all sold, as in Boston. In Washington, Tuesday, the orchestra had a similar ovation.

Brooklyn Daily Eagle

SATURDAY EVENING, NOVEMBER 5, 1892.

BOSTON SYMPHONY ORCHESTRA.

An event that was significant and hopeful was seen yesterday in the assembling of a large audience at the Brooklyn Academy of Music. It was the beginning of the second season of concerts by the Boston Symphony orchestra that drew the people there, and the hopefulness of the incident lies in the fact that when Mr. Nikisch and his unrivaled band made their first appearance here a year ago they played to a pitifully small audience. It is now evident that the orchestra is appreciated and its visits will, without question, be annual affairs from this time forth. Men and women hear no finer music in this world than they heard yesterday who attended the so called public rehearsal at the Academy, for there is no orchestra to surpass this one, started and long maintained through the munificence and public spirit of an art loving citizen of Boston. It discloses few and unimportant changes of personality this season, and it has already been playing long enough since vacation to have acquired the firmness, resonance and brilliancy that are habitual to its work. The strings have the same flow, sweetness and voice like quality, and in the wind choirs where, if in any department, there was weakness formerly, there is such improvement as to bring the ensemble close to the limit of possible perfection. Mr. Nikisch is as self contained as ever, seeming to govern his players more by purpose than by action, for there are no superfluous flagellations of the atmosphere in his leading, but every stroke of the baton is indicative and seems to carry an electric message of command. The playing is as uniform in expression as it is in attack and intonation, and the reading of the guiding eye and ear is that which is accepted by every musician in the corps. Mr. Nikisch's programmes are always marked by brevity. Nobody leaves his concerts with a feeling of surfeit. Yesterday he played just about two hours, but he crowded a good deal into that space of time. His programme was entirely familiar. The numbers on it had been played by him before and by Thomas and Seidl also. They were the picturesque, artistically constructed "Sakuntala" overture, in which Goldmark has a little surpassed himself, the introduction and death scene from "Tristan and Isolde" and Tschaikowsky's Fifth symphony. To the grace of action and rich scoring in the Goldmark number there was an addition of sentiment and the rendering was no less remarkable for power than for sublety. The passing of themes from one instrument to another was accomplished so deftly that string tones merged almost imperceptibly into those of reeds; indeed, there are people living who can remember when such a performance as that of yesterday would have been regarded as almost a miracle. In Wagner's music Mr. Nikisch has sometimes failed to attain the utmost dramatic effect, because he has not been practised in the conduct of operas, though he has always given clear views of Wagner's mental and spiritual attitudes and purposes; but the "Tristan and Isolde" selection yesterday he made big with feeling and dignity. It rose higher and higher in power as he proceeded, until at the tremendous crescendo one might say that art has its limit here and has reached the grandeur and endurance of nature. Here is a manifestation of spirit that ranks among the eternal verities, that purifies and ennobles like the sea, the mountains and the sunset, that is great because it means more than it tells. Tschaikowsky's symphony, relatively wanting both in power and charm, is nevertheless musicianly and original. Apart from its strictly artistic interest is an ethnological manifestation. It is a reduction to melody and harmony of the fierce, frank, yet saddened spirit that tells itself elsewhere in books of whilom popularity and in the pictures of Repin and Verestchagin. Look at the pictures by Repin in the last number of the *Century* before hearing these wild Cossack rhythms and modulations, and you will find the one a key to the other. The workmanship of the symphony is earnest and honest, none the less, and the piece may endure in public estimation longer than the works of Rubinstein, who is untrue to his nation because he fancies that truth to his art requires that he should be. As between the two composers, Rubinstein has the more elegance and scholarship, but Tschaikowsky is the more free and genuine. Emma Juch was the soloist, and she first gave the recitative and air from "Oberon," beginning with rather a hifalutin apostrophe to the ocean. This selection she gave with intelligence, but not with the breadth and command that it needed. She was better in Liszt's setting of Heine's "Loreley," for that wanted just such a voice as hers—light, sweet and true—to represent its mystery. Poem and music are imaginative and symbolical: we are absorbed in ideals and see not where we are drifting; and the strangeness and pathos of the truth are told by Heine without his usual sarcasm and by Liszt in his musical romance. To-night the programme will be repeated. During the summer the old box scene belonging to the Philharmonic society has been repainted, but hardly improved, the paneling of its upper spaces with heavy red being a mistake, because heavy colors ought to gravitate toward the bottom and because heavy colors ought never to be used, anyway, especially in an interior. In the Academy it is out of harmony with the other tints; still, it is an improvement on the blue, chocolate and crimson horror that was several times used last season. To-night the stage will be decorated with flowers.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCII., NO. 129.

SUNDAY, NOVEMBER 6, 1892.

The Boston Orchestra's Success in Other Cities.

"The Fencing Master" Makes a Hit at the Hollis Street—"Tar and Tartar" at the Globe—Rice's Sunday Night Concerts—Cyril Tyler's Farewell—Notes.

The Boston Symphony orchestra ended its first tour of the present season at Brooklyn last evening, and it is gratifying to local pride to be able to say that the success of the home concerts of this organization has been fully equalled in all the cities visited during the week.

The severity of the tests which the orchestra is put to in visiting the other cities included in these occasional tours can hardly be over stated, and the ready recognition of the merits of the Boston orchestra and its conductor, from both the press and publics of New York, Philadelphia, Brooklyn, Baltimore and Washington, affords indisputable evidence of its value as a musical organization.

Even in New York city, where the public is well supplied with concerts of a similar character to those given by the Boston orchestra, there was "standing room only" long before the evening of the concert, and a similar condition of affairs existed in Baltimore and Philadelphia, the receipts in these three cities exceeding those of any visit in former seasons. The audience in Philadelphia number 3300 by actual count, 700 of these being admission ticket buyers who came early and stood through the programme.

Such results fully justify the estimate put upon value of the Boston orchestra in this city.

Clipping from *Tribune*
Brooklyn Daily Eagle
Date 1892

Symphony Concert.

At the first concert of the present season by the Boston Symphony Orchestra, in Sanders theatre, on Thursday evening of last week, the programme was made up exclusively of Beethoven's works, as follows: Overture, Leonore, No. 3. Concerto for piano, No. 4, in G major. Symphony, No. 3, Eroica. Mr. Ferruccio B. Busoni was the soloist. This greatest of the Leonore overtures was superbly played, the slow introduction being taken in just the right tempo to make it impressive, and the beautiful theme in the succeeding Allegro was worked up to a splendid pitch of excitement, which won enthusiastic applause from the very large audience. Mr. Busoni's large, fluent technique, and clear, liquid touch, easily met the most exacting demands of the concerto, and if he did not penetrate the innermost depths of this immortal work, one could but feel the warmest admiration for the unaffected simplicity of his style, and earnest devotion to his work. Mr. Busoni's tone is especially delightful, as he never forces the piano beyond its proper limits, while his grace and beauty of phrasing are always apparent. The cadenzas, written by Mr. Busoni, were rich in harmony, and most effective in the treatment of the various themes. He was warmly applauded and recalled. The concert ended with a fiery performance of the great Eroica symphony, which proved that in spite of Mr. Nikisch's unquestioned leaning towards the modern and romantic school, he knows his Beethoven well, and plays it *con amore*. The wonderful intensity of the first movement was revealed in its utmost brightness, and the "Marcia Funebre" moved at a pace which did not weary the audience, but at the same time was consistent with the solemnity of its character. The contrast between this tragic mood and the tender gladness of the Scherzo was beautifully defined, the story told by the horns, being on the whole very well done when one considers that this was the first performance of this symphony for many months. The finale, with its series of brilliant variations, was a triumph of virtuosity, the strings, as well as Messrs. Molé and Santet, covering themselves with glory. The keen, poetical insight of Mr. Nikisch always leads him to heighten, rather than detract from the central idea of the composer, and whatever exception may be taken from a bird's eye point of view, the grand effect of the whole is unmistakable. Mr. Nikisch was warmly received and applauded at the end of the concert. The next concert will be given on Thursday evening, November 10. According to present appearances Cambridge will undoubtedly become quite a musical centre, with ten symphony concerts in the Sanders theatre, and others to be announced later.

HE PRESS CLIPPING BUREAU.
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TELEGRAPH, Philadelphia, Penn.
ate 11-3

THE BOSTON SYMPHONY ORCHESTRA.

The series of five concerts by the Boston Symphony Orchestra was opened at the Academy of Music last evening with the same evidences of fashionable following which have marked these high-grade entertainments for several years. The Academy was thronged, and it is understood that seats for single nights are difficult to get except by hands of speculative holders, the house having been practically sold out by season tickets in advance. The opening of the new series was not one of the strongest concerts given by the Boston Orchestra in Philadelphia; it had interest, of course, but it would have been easy to make a more valuable and enjoyable programme. It depended mainly on Tschaikowsky's E Minor No. 5 Symphony, which no degree of admiration for that composer can make one pronounce a greatly inspired work. No doubt the general feeling over the Symphony was one of disappointment, and as it occupied the full latter half of the evening the finish was not inspiriting nor of the kind to send people away in a thrill of pleasure and in a mood to spread the news of a striking musical event. The incident seems to show again that Tschaikowsky has really made his name by his minor works and not through his nuge concert pieces. Another of his Symphonies (that marked No. 2) has been heard here and found very tedious; the No. 5 has, at least, more vitality than that work. Then, there was the Piano Forte Concerto which the Russian musician himself conducted in his too-brief visit to this city, and in which Miss Aus der Ohe seems to have broken herself down, for she has scarcely appeared in public since. The immense and reckless labor given to the study and "committing" of that portentous work, for but one or two performances, we shall always regard as a singularly misapplied piece of energy. Work like that is reasonably done for use and to an end, but this was mere enthusiastic foolishness; it would have been a task only to have played it from book. The E Minor Symphony is neither classic nor romantic. The really enjoyable thing in Tschaikowsky is the Slavonic wildness, the odd rhythms, the fierce originality of the new Northern School, of which he is a master. There are some outbreaks of this kind in his Fifth Symphony, but for the most part the work follows the accepted models, and the Russian on classic lines seems not his true self. The other orchestral numbers were the *Oberon* overture and the "Vorspiel" and "Liebestod," from *Tristan and Isolde*. The playing of the fine band in these sections, as throughout, was of the perfect kind which the public has grown to admire in other years. Nothing more finished is conceivable, though, as before, we felt the want of verve and force. These eighty-five instruments often give no more than the effect of half their number, and that not only in piano, but in forte passages it seems a waste. It was a night of great triumph for Miss Emma Juch. The lady sang the scena "Ocean, Thou Mighty Monster," from *Oberon*, and Lizst's "Loreley," with a passion, an understanding, and a perfection of technique which no American artist of the period can pretend to rival. Finally, we would in all kindness urge Mr. Nikisch to throw off that incubus of weariness and melancholy, which weighs down his audience as well as himself. After all, there are other burdens and responsibilities in life than the conducting of an orchestra. This lackadaisical posturing seems to have been played for all it is worth. Let him brace up.

STAR, Washington, D. C. 11-2

THE BOSTON SYMPHONY ORCHESTRA.—The musical season may be said to have been formally opened last night by the first concert at Metzerott's Music Hall of the Boston Symphony Orchestra. This band of musicians is undoubtedly the finest orchestral organization in this country, and its popularity here was attested by the large and appreciative audience that filled the new hall to listen to the excellent program that had been announced. The high perfection of the orchestra was fully manifest in the excellent performance of the opening number, the "Tannhauser" overture, and the loud applause that followed the grand climax with which it closed testified to the warm appreciation of the audience. Berlioz's "Queen Mab" Scherzo from the "Romeo and Juliet" symphony was evidently new to a large number of those present, and its daintiness and delicacy was listened to with pleasurable surprises. The Schumann Symphony in D minor was the other number of the orchestra and all the movements were given with a precision and intelligence that gave the most complete satisfaction. The soloists of the evening were Miss Emma Juch and Mr. Franz Kneisel. The former displayed that admirable method that has won for her such high popularity, although her voice exhibited evidences of the hard usage it had received in her operatic work. Mr. Kneisel gave two selections, a romance by Svendsen and a farfalla by Sauret, in both of which his artistic excell[illegible] violinist was plainly [illegible]

NORTH AMERICAN, Philadelphia, Pa.
Date 11-3

BOSTON SYMPHONY ORCHESTRA.

Its Concert at the Academy of Music Last Night a Great Success.

The Boston Symphony Orchestra gave its first concert for the season at the Academy of Music last night in the presence of an audience which completely filled the auditorium, and which was made up of what are conventionally known as "the best people" in Philadelphia. Society, with a discrimination which it does not always exercise, has taken the Boston Orchestra up, and has so strongly reinforced the regular army of music-lovers that for each of the five concerts which it was arranged that Mr. Nikisch should give the house had some days ago been sold out. Under these circumstances it may be hoped that the management will find a way to arrange for a supplementary concert or two, or at least an extra matinee. The orchestra has never given a matinee in Philadelphia, and there is no doubt that a large section of the public would be glad to have it do so.

The feature of last night's programme, whose five numbers consisted exclusively of romantic music, was a new symphony in E minor, No. 5, by the Russian composer Ilyitch Tschaikowsky. It is not, of course, possible to write with assurance or adequacy of a composition of this magnitude and importance after a single hearing. All that can be done is to record a general impression. This new symphony in E minor, like the other works of its composer, shows decided originality of invention, a fine capacity for emotional utterance and an easy command of all the resources of a modern orchestra. Like them, also, it betrays a constant tendency to force the note and exaggerate the emphasis, and a persistent striving after extraordinary effects, which, sometimes successful, as often fails. There is a kind of barbaric strength about the symphony suggestive of a passion untutored and uncontrolled, and parts of it are extremely interesting and impressive, but much of the material is elaborated to a degree which is a tax upon the listener's patience, and altogether Tschaikowsky lays it on rather too thick. The sentiment of the symphony is naturally Slavonic in its melancholy, and in a kind of hopelessness which sometimes rages with the fury of a frenzied despair and sometimes sinks to the subdued wistfulness of an enforced resignation. Whether pure music such as Mozart and Beethoven gave us should be thus distinguishable is a question.

The other orchestral numbers were the "Oberon" overture and an arrangement from "Tristan and Isolde," both of which, as was the symphony, were superbly played. In the overture the lovely, poetic, fairy-like delicacy of the adagio was not more notable than the verve and brilliancy of the succeeding allegro, and both in the symphony and in the "Tristan" music the orchestra, stimulated by Mr. Nikisch, played with a breadth and power and resounding sonority which in previous seasons have sometimes been missed. Miss Emma Juch was the soloist. As a lyric singer, a dramatic area such as "Ocean, thou mighty monster" is scarcely in her genre, but she sang it with much intelligence and surprising breadth, and was even more successful in her artistic delivery of Lizst's familiar setting of the "Loreley" legend. She was much and deservedly applauded.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCII., NO. 131.
TUESDAY, NOVEMBER 8, 1892.

THE KNEISEL QUARTET.

The second of the Kneisel quartet's series of chamber concerts, given at Chickering Hall last evening, proved to be a very interesting occasion, and the selections made for the string players and Mr. Clayton Johns, the pianist, assisting, were greatly enjoyed. The opening work was Lalo's quartet in E flat, this having a first hearing here in this concert. The many beauties of the quartet and its charming performance by Mr. Kneisel and his associates quite delighted all who heard it, and its merits proved the good taste of Mr. Kneisel in making selections for these concerts. Mr. Johns gave Mr. Kneisel very efficient aid at the piano in the playing of Schumann's sonata for violin and piano in A minor, and Schubert's quartet in D minor made an effective ending of the programme, in which the quartet was heard at its best.

Boston Daily Globe.
TUESDAY, NOV. 8, 1892.

Kneisel Quartet.

The second of the Kneisel quartet concerts was given in Chickering Hall last evening, with the usual large audience in attendance. Mr. Clayton Johns assisted, accompanying Mr. Franz Kneisel in his solo number, Schumann's sonata in A minor.

The novelty of the evening was Ed Lalo's quartet in E flat, which was played for the first time here. It consisted of four movements, the second being the most original. Mr. Kneisel's rendering of the Schumann sonata was in his usual finished style, with that delicate touch so exceptionally his own, and the daintiness of the allegretto movement was the signal for an outburst of applause.

Schubert's quartet in D minor has been heard often, but never to better advantage. In fact, the more one hears this organization play the more it seems to bring out those points in a composition which the composer himself had in mind when at work.

It is safe to say that there is no quartet in the world which can approach them.

The third concert is announced for Monday, Nov. 21, when one or two novelties are promised.

BULLETIN, Philadelphia, Pa.
Date 11-3

MUSICAL.

The Boston Symphony Orchestra.

It was known a fortnight ago that the concerts of Mr. Nikisch's orchestra this season were to have great success. The sale of tickets at that time made this certain. When the doors of the Academy were opened last evening the gathered throng soon filled all the seats of every part of the house, and a great number of persons had to stand at the back of the auditorium during the whole performance. The multitude was appreciative as well as numerous, for the truest lovers of good music were there.

The musicians were in their places at 8.15. They so filled the great stage that there was only a narrow passage for the leader and the solo-singer. Miss Juch had a hard task to grope and clamber to the front, as she had to do about twenty times in response to the wild demands of her admirers. The programme began with Von Weber's *Oberon* overture played with a finish, a delicacy and a poetical sentiment that have never been attained by any other orchestral leader that has attempted it in Philadelphia. Every man of the band was a true artist, the horns were as smooth as the violins, and there was not a wrong note from any of the others. Mr. Nikisch's reading differs in some passages from those that we have heard, and it revealed new beauties in the noble composition. It was followed by Miss Juch's singing of the grand aria from the same opera, "Ocean, thou mighty monster!" The lady sang with grace and elegance, and in the declamatory parts showed more than usual fire. She used, too, the original English words, which she articulates in a manner that might well be studied by native singers. She was repeatedly called out, but very properly declined to repeat the air.

The next number was the Vorspiel and Liebestod of Wagner's *Tristan und Isolde*, played in an entirely perfect manner by the orchestra. Detached from the "music drama" such pieces have no dramatic illusion, and they do not show the composer at his best. But none could fail to enjoy the strange, novel modulations, the singularly beautiful orchestration and the consistent but surprising effects of the development of the weird themes. Miss Juch followed, with an admirable performance of Liszt's Lorely aria, in which lovely melody is joined to noble instrumentation. Again was the lady compelled to come forward by the clamor of her admirers, and again she declined to interrupt the programme.

The latter part of the concert was given up to Tschaikowsky's Symphony No. 5, in E minor, played here for the first time. It is in four movements and grandiose in its pretensions. It proves that the composer is thoroughly acquainted with all the technicalities of the orchestra. Such scholarship is rare among living composers. Indeed, the ambition to display this accomplishment exceeds the power to produce what is pleasing, poetic and intelligible. There were many bits full of grace, but the work as a whole is not impressive. At times there are trivialities and frivolities, aimed, perhaps, to express humor, but they miss their mark. Often a few noble bars excite expectation, but they lead to nothing or are disappointing in some way. The Symphony as a whole does not bear comparison with any one by the great master of symphony. The last movement, however, is brilliant if not great, and it sent the audience home in a happy frame of mind.

There are to be four more of these concerts, the next one to be given on Wednesday evening, December 7.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
TUESDAY MORNING, NOV. 8, 1892.

Kneisel Quartet.

At Chickering Hall last evening to a large and fashionable audience Mr. Kneisel presented the second concert of his quartet, assisted by Mr. Clayton Johns. The programme was quartet in E flat, with four movements, by Edward Lalo, played for the first time, and most carefully rendered; sonata for piano and violin in A minor, three movements, from R. Schumann, with Mr. Kneisel as soloist, assisted by Mr. Johns, beautifully given, and showing the power of both performers; F. Schubert's superb quartet in D minor, with four movements, allegro, andante con moto, allegro molto, presto, executed as it has been seldom done before, giving Mr. Kneisel grand opportunities for solo passages, which he most skilfully and beautifully rendered. After the second movement the audience took some minutes to quiet down. The next concert will be Nov. 21.

THE PRESS CLIPPING BUREAU
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RECORD, Philadelphia, Pa.
Date NOV 13

[illegible] apoplexy.

SOME GREAT MUSIC.

Tschaikowsky's Latest Symphony at the Boston Orchestra's Concert.

Year after year the extraordinary perfection in technique and in musical expression that has been attained by the Boston Symphony Orchestra becomes more and more apparent, and the concerts given by these talented musicians are consequently regarded as among the leading musical events of the season. This year the band seems to be stronger and more homogeneous than ever, and its performance last evening at the Academy of Music was a source of unmixed delight. It was the first concert of the series in this city, and there was not a vacant seat to be seen in any portion of the vast auditorium.

The mellifluous overture to "Oberon" and the "Tristan and Isolde" music—the prelude and Isolde's death song have been given here on previous occasions by Mr. Nikisch's forces—and the familiar effects of perfect harmony, dramatic inspiration and perfect balance of tone, were repeated in the rendering of both the earlier and the later compositions. The "Oberon" overture enhanced the effect of the grand aria from Weber's opera which Miss Juch sang during the evening with orchestral accompaniment. "Ocean, thou mighty monster," is a favorite subject for butchery by ambitious albeit inexperienced sopranos, and it was refreshing to listen to its adequate musical treatment by Miss Juch, who lacks only the massive voice of Materna to render this aria one of the most notable of her vocal repertoire. The cantatrice also sang Liszt's "Loreley" with exquisite finish of vocal style and true artistic expression.

The chief instrumental number of the evening was Tschaikowsky's symphony in E minor, which was heard here on this occasion for the first time. It is in the characteristic style of this composer, with daring innovations in the handling of the themes—which are distinctively Russian—and an infinite elaboration of orchestral treatment throughout. The opening andante movement is musicianly and satisfying, the allegro an inspiration of energy and fury, and the waltz—which the composer has used in place of the customary scherzo or minuet—a dainty and graceful yet vigorous and well-sustained bit of composition. The finale opens with a majestic andante, in which reappears the original theme, followed by a characteristic presto movement in which all the resources of modern orchestration are employed to the closing bars. The upper woodwind was unpleasantly dominant at times, and with a profusion of melody there was also no little confusion and mere noise; yet this symphony will nevertheless be generally accepted as a notable and enduring contribution to contemporary music.

[34]

The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 9, 1892.

The Brooklyn Philharmonic.—The first public rehearsal and concert of the Philharmonic Society of Brooklyn will be given by the Boston Symphony Orchestra at the Academy of Music, Brooklyn, next Friday afternoon and Saturday evening. The program includes the overture "Sakuntala," Goldmark; Vorspiel and Liebestod from "Tristan and Isolde," Wagner; symphony in E minor No. 5, Tschaikowsky, and vocal numbers by Miss Emma Juch.

NEW YORK HERALD

NEW YORK, SATURDAY, NOVEMBER 5, 1892.

BROOKLYN'S PHILHARMONIC.

The Brooklyn public does not yet seem to have discovered that by all odds the best concerts ever heard in the Academy over there are those given by the Boston Orchestra under the auspices of the Brooklyn Philharmonic Society. Yesterday afternoon, when the rehearsal for the first concert of their winter's series was given, the building was by no means crowded and the applause was not what it ought to have been.

Mr. Nikisch led the orchestra, of course, and his men played with the splendid dash, spirit and technical perfection that may be expected from this body of virtuosi as a matter of course. The programme comprised Goldmark's "Sakuntala" overture, the "Vorspiel" and "Liebestod" from "Tristan" and Tschaikowsky's fine symphony in E minor.

The orchestra found its best opportunities in the symphony and gave a really brilliant performance. The second movement, with its noble theme for the horn, was a triumph.

Miss Juch was the soloist and attempted Weber's "Ocean! Thou Mighty Monster," without suggesting its broadly dramatic character. In Liszt's "Die Loreley" the result was far more satisfactory.

Boston Journal.

TEN PAGES.

TUESDAY, NOVEMBER 8, 1892.

THE KNEISEL QUARTET.

The second of the concerts by the Kneisel Quartet was given last evening in Chickering Hall. Mr. Clayton Johns was the pianist. The programme was as follows:

Quartette, E flat, Op. 19.....Lalo
Sonata for pianoforte and violin, A minor.....Schumann
Quartette, D minor.....Schubert

Lalo is known chiefly in this country by the violin compositions written for Sarasate. But the career of Edouard Victor Antoine Lalo is worthy of the serious attention of all students of music. He was born at Lille in 1823, and he died in the April of the present year. His first teacher was a German named Baumann; his first compositions showed his study of the great German composers, and they were at first more appreciated in Germany than in his own country. He is one of the few French musicians who did not at once look to the operatic stage for reputation. When he first went to Paris he played the viola in the quartette founded by Armingaud and Jacquard, and he wrote chamber music, music for the orchestra and songs. He himself has told us that until he was 42 he had never thought of the stage. He then began an opera, "Fiesque," which has never been produced. "Le Roi d'Ys," the opera that made him famous, was not brought out until 1888, and he was then 65 years old.

There are two string quartettes by him; the one played last night for the first time in Boston, and op. 45, which, I believe, is still in manuscript. The quartette in E flat is like the career of the man and like the man himself. Even his face, if the portrait is faithful, goes with the music. The career of the man was full of discouragement. He was not appreciated at first by his colleagues or the public. In later years he was, for a long time, the sport of managers. He was called "a member of the severe order of bores." He was taunted with a desire for "orchestral composition." He was accused gravely of Wagnerism. But he did not complain. He did not sulk. He did better; he worked patiently, for he believed in Time, the great Avenger.

And this quartette shows labor rather than spontaneous invention. With the exception of the trio of the third movement there is no theme that attracts at once popular attention. The music is serious throughout; too serious, perhaps, for the thought is so heavy at times that it is almost obscure, and the harmonic progressions seem like unto ponderous and far-fetched arguments. It is sincere music, the music of a man who wrote first of all to satisfy his own convictions. The first movement opens clearly, but the themes are not remarkable, and the development is the answer to a self-imposed problem that seems unnecessarily difficult and hardly worth the solving. There is ingenuity, there is boldness in modulation, there is contrapuntal skill, but one searches with a lantern for music. The second movement is grimly gloomy. The gloom, however, is the depression of a noble soul. Only in the third movement is there the sharply defined rhythm or the piquant melody that was the right of Lalo by his Spanish descent. The finale is the end, carefully constructed, to be sure; but to the hearer it appears simply as the fourth movement demanded by the traditions of the quartette. There is not one touch of vulgarity in the composition; there is a painstaking shunning of the commonplace, and there is very little inspiration.

It is perhaps impertinent to add that the performance of the two quartettes was admirable throughout in all the qualities that are characteristic of perfect ensemble. It is seldom that such unalloyed pleasure is given to lovers of music as was given last evening by the superb reading of the famous second movement of the Schubert quartette. The conception was so free from sentimentality and affectation, so noble and serene.

The sonata was finely played so far as Mr. Kneisel was concerned, but the passionate work of Schumann demands a pianist of marked temperament and technique.

PHILIP HALE.

CHICKERING HALL.

EIGHTH SEASON 1892-93.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*
Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MR. CLAYTON JOHNS.

II. CONCERT.

MONDAY, NOVEMBER 7, AT 8 P. M.

PROGRAMME.

ED. LALO. QUARTET in E flat. op. 19.
Allegro non troppo.—Adagio non troppo.—Allegro con fuoco.—Allegro vivace.
(First time.)

R. SCHUMANN. SONATA FOR PIANO AND VIOLIN, in A minor.
Appassionata.—Allegretto.—Allegro.

F. SCHUBERT. QUARTET in D minor.
Allegro.—Andante con moto.—Allegro molto.—Presto.

The date of the Third Concert is November 21.

The Piano used is a Steinway.

BOSTON DAILY ADVERTISER.

Established 1813.

TUESDAY MORNING, NOV. 8, 1892.

The Kneisel Quartette Concert.

That the public taste for the refined form of the string quartette is fostered in Boston by an organization so perfect as the Kneisel Quartette is almost as much a matter of congratulation as the existence of our great symphony orchestra or great choral societies; for the surest criterion of sound musical judgment on the part of the public is an appreciation of this chaste classical school, and Chickering Hall was crowded last night.

The strongest part of the programme was its closing number. Schubert may not be as much a master of development as Beethoven but he *is* more than his equal in adapting his ideas to his vehicle of expression when that medium is anything less than the full orchestra, and his lyrical treatment of the string instruments causes them to sing in a manner that has something of the charm of the human voice. The D minor quartette which was given at this concert is the perfection of such semi-vocal treatment and it is the more marked since the Andante is founded on the theme of Schubert's song "Der Tod und das Mædchen," which is here varied in a beautiful manner. This picture of death and life seems to be the central idea of the whole composition and in the broad measures of the first movement one can readily detect a portrayal of the dark and sombre shadows of a funereal occasion, while the exciting themes and treatment of the finale seem a picture of the struggle of existence. There is nothing more dangerous in music than to attempt to fathom every meaning of a composer, but it is not audacious to apply to the study of such a tone-picture the words which the composer has used in the song which furnishes thematic material for its most expressive movement. Here they are:—

The Maiden:—
"Pass onward! Why linger!
Thou skeleton so white
For I am young, thy finger
On me can have no might."

Death:—
"Give me thy hand thou fair and gentle child,
Thy friend am I, and punish never;
Be not afraid, I am not wild,
Within my arms thou'lt sleep forever."

And in these words of Claudius one may discern the impelling motive of the entire work, which in its breadth, its strong contrasts and its singable themes, is certainly the best of Schubert's productions in this form, and may rank with the strongest of all string quartettes. The quartette lost nothing in the playing, and was given with a degree of expression that suited it well, while the ensemble was such as the Kneisel Quartette has accustomed us to for the last few years. The second movement, the important *andante* above mentioned, was given with a fervor that carried every auditor along with it, and, while every instrument was well played, the beautiful daintiness of the embelishments of the theme on the first violin, and the breadth of the viola work call for especial mention. The searcher for coincidences of musical treatment could not fail to notice that Wagner (Mime's theme) was represented in the chief figure of the third movement, and Beethoven (Kreutzer Sonata) in the chief theme of the final. The splendid performance of this work was the chief glory of the concert.

Lalo's string quartette in E flat represented the element of novelty. It is not, however, a work to grow very enthusiastic over. One may praise the composer for having kept within the lines of good musical form, which is something in these latter days, and for giving plenty of brightness and dash to his work. The first movement is a clear example of sonata-form, and the legato chief theme is in good contrast with the mysterious second subject, but the development is ineffective, and the composer evidently finds this, *pons asinorum* of modern writers, a difficult path to travel. The return, however, is cleverly made, and the coda is well woven out of the chief theme. The second movement bristles with organ-points and stationary tones, but is rather monochromatic in its mournful earnestness and its shower of cello syncopations in *pizzicato*. It was not so well played as the rest of the work. The third movement seemed rather trivial, and dallied with a Laendler-like theme, which it finally chopped into fragments for a coda. The finale was bright, crisp and concise, and seemed, at a first hearing, to be, next to the first movement, the clearest part of the composition.

The chief merit of the new work (heard for the first time in Boston) was that it was not too ambitious, and not too vague. Only the adagio strained after original progressions and swam in that "sea of tone" which Wagner sailed so boldly, and in which so many of his imitators have drowned.

The solo number of the concert was something not less passionate than the Schubert quartette mentioned above. It was Schumann's A minor sonata for violin and piano, played by Mr. Kneisel and Mr. Clayton Johns. This work is in clearer form than many of the compositions of the epoch in which it was produced (1851) and while it has far more thematic treatment than the Schubert work, this does not impair its display of emotion and romantic power. In fact one sees here a flickering up of the flames which burnt so fiercely in the composer 11 years before. The playing was good in ensemble and the phrasing was commendably clear, so that one could follow the transfigurations of the chief themes readily; but more of passion would not have been amiss at times, and a degree of explosive force was present in the first and last movements, which was not the idea of the introspective Schumann. The piano part here seemed to overpower the violin. But the allegretto was played delightfully by both Mr. Kneisel and Mr. Johns.

LOUIS C. ELSON.

RECORDER, New York, N. Y.

Date 11-4

AMERICA'S GREATEST ORCHESTRA.

Crowds of Musical People Flock to the First Boston Symphony Concert.

An almost [illegible]amme, barring the singing, and interpreted, too, in a most superior mode, was the first concert of the Boston Symphony Orchestra last night at Chickering Hall. An organization, whose virtuosity has no equal on the continent, and a leader, Mr. Arthur Nikisch, whose affinity for compositions of the romantic school—these factors were all very patent last night to the listeners at this first concert, and Chickering Hall was literally choked with musical people.

Peter Tschaikowsky opened the evening's entertainment, his superbly sonorous overture-fantasy, "Romeo and Juliet," being given. The hyphenated title (overture-fantasy) is a form in which the passionate pictorial and vividly dramatic gifts of the great Russian find ample scope. Charged with pain and passion, this significant fantasy gives the lie to the apostles of "no emotion in music." Indefinite as music ever must be, but subtly suggestive, nevertheless, there are pages in this work which rank the composer with the immortals. It is not all sound and fury, like some of his music, wherein the Cossack blood overbears the poet's judgment. It has proportion, symmetry, a wealth of color and the composer has well sensed the dramatic situations. What lovely episodes, and how keen the despair and anguish of wrecked lives! It is a great work, and candor compels one to say it was greatly played.

Nikisch last night glowed with a fine fire that he communicated to his forces. The homogeneity of tone, the incisive attack, the dynamic contrasts, all were present, and the detail work was most lovingly exploited.

Virtuosity reached white heat in the performance of Berlioz's "Queen Mab" scherzo from the symphony "Romeo and Juliet." The arabesques were given with Meissonier delicacy and clarity.

Of the Schumann D minor symphony there is little to be said. Its performance was a tour de force, for it has always been dear to Mr. Nikisch's heart. Musical, tender and brilliant was the work of the band, and it was directed con amore. Need more be said?

Emma Juch was the singer. Her voice shows wear and tear and Western "one-night stands," but she is an artist, she is musical au bout des ongles, and her articulation miraculous as compared with her contemporaries. She essayed Weber's "Ocean, Thou Mighty Monster," and as an essay it merits recognition; as an interpretation it was puny. Far better she succeeded with Liszt's effective but artificial "Loreley." Her phrasing was delightful in this, and her singing so excellent that she was given a triple recall. But the orchestra, after all, was the soloist of the evening.

[35]

The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 9, 1892.

The Brooklyn Philharmonic.—The first public rehearsal and concert of the Philharmonic Society of Brooklyn will be given by the Boston Symphony Orchestra at the Academy of Music, Brooklyn, next Friday afternoon and Saturday evening. The program includes the overture "Sakuntala," Goldmark; Vorspiel and Liebestod from "Tristan and Isolde," Wagner; symphony in E minor No. 5, Tschaikowsky, and vocal numbers by Miss Emma Juch.

NEW YORK HERALD

NEW YORK, SATURDAY, NOVEMBER 5, 1892.

BROOKLYN'S PHILHARMONIC.

The Brooklyn public does not yet seem to have discovered that by all odds the best concerts ever heard in the Academy over there are those given by the Boston Orchestra under the auspices of the Brooklyn Philharmonic Society. Yesterday afternoon, when the rehearsal for the first concert of their winter's series was given, the building was by no means crowded and the applause was not what it ought to have been.

Mr. Nikisch led the orchestra, of course, and his men played with the splendid dash, spirit and technical perfection that may be expected from this body of virtuosi as a matter of course. The programme comprised Goldmark's "Sakuntala" overture, the "Vorspiel" and "Liebestod" from "Tristan" and Tschaikowsky's fine symphony in E minor.

The orchestra found its best opportunities in the symphony and gave a really brilliant performance. The second movement, with its noble theme for the horn, was a triumph.

Miss Juch was the soloist and attempted Weber's "Ocean! Thou Mighty Monster," without suggesting its broadly dramatic character. In Liszt's "Die Loreley" the result was far more satisfactory.

Boston Journal.

TEN PAGES.

TUESDAY, NOVEMBER 8, 1892.

THE KNEISEL QUARTET.

The second of the concerts by the Kneisel Quartet was given last evening in Chickering Hall. Mr. Clayton Johns was the pianist. The programme was as follows:

Quartette, E flat, Op. 19.....Lalo
Sonata for pianoforte and violin, A minor.....Schumann
Quartette, D minor.....Schubert

Lalo is known chiefly in this country by the violin compositions written for Sarasate. But the career of Edouard Victor Antoine Lalo is worthy of the serious attention of all students of music. He was born at Lille in 1823, and he died in the April of the present year. His first teacher was a German named Baumann; his first compositions showed his study of the great German composers, and they were at first more appreciated in Germany than in his own country. He is one of the few French musicians who did not at once look to the operatic stage for reputation. When he first went to Paris he played the viola in the quartette founded by Armingaud and Jacquard, and he wrote chamber music, music for the orchestra and songs. He himself has told us that until he was 42 he had never thought of the stage. He then began an opera, "Fiesque," which has never been produced. "Le Roi d'Ys," the opera that made him famous, was not brought out until 1888, and he was then 65 years old.

There are two string quartettes by him; the one played last night for the first time in Boston, and op. 45, which, I believe, is still in manuscript. The quartette in E flat is like the career of the man and like the man himself. Even his face, if the portrait is faithful, goes with the music. The career of the man was full of discouragement. He was not appreciated at first by his colleagues or the public. In later years he was, for a long time, the sport of managers. He was called "a member of the severe order of bores." He was taunted with a desire for "orchestral composition." He was accused gravely of Wagnerism. But he did not complain. He did not sulk. He did better; he worked patiently, for he believed in Time, the great Avenger.

And this quartette shows labor rather than spontaneous invention. With the exception of the trio of the third movement there is no theme that attracts at once popular attention. The music is serious throughout; too serious, perhaps, for the thought is so heavy at times that it is almost obscure, and the harmonic progressions seem like unto ponderous and far-fetched arguments. It is sincere music, the music of a man who wrote first of all to satisfy his own convictions. The first movement opens clearly, but the themes are not remarkable, and the development is the answer to a self-imposed problem that seems unnecessarily difficult and hardly worth the solving. There is ingenuity, there is boldness in modulation, there is contrapuntal skill, but one searches with a lantern for music. The second movement is grimly gloomy. The gloom, however, is the depression of a noble soul. Only in the third movement is there the sharply defined rhythm or the piquant melody that was the right of Lalo by his Spanish descent. The finale is the end, carefully constructed, to be sure; but to the hearer it appears simply as the fourth movement demanded by the traditions of the quartette. There is not one touch of vulgarity in the composition; there is a painstaking shunning of the commonplace, and there is very little inspiration.

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EIGHTH SEASON 1892-93.

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Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*
Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MR. CLAYTON JOHNS.

II. CONCERT.

MONDAY, NOVEMBER 7, AT 8 P. M.

PROGRAMME.

ED. LALO. QUARTET in E flat. op. 19.
Allegro non troppo.—Adagio non troppo.—Allegro con fuoco.—Allegro vivace.
(First time.)

R. SCHUMANN. SONATA FOR PIANO AND VIOLIN, in A minor.
Appassionata.—Allegretto.—Allegro.

F. SCHUBERT. QUARTET in D minor.
Allegro.—Andante con moto.—Allegro molto.—Presto.

The date of the Third Concert is November 21.

The Piano used is a Steinway.

BOSTON DAILY ADVERTISER.

Established 1813.

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The strongest part of the programme was its closing number. Schubert may not be as much a master of development as Beethoven but he *is* more than his equal in adapting his ideas to his vehicle of expression when that medium is anything less than the full orchestra, and his lyrical treatment of the string instruments causes them to sing in a manner that has something of the charm of the human voice. The D minor quartette which was given at this concert is the perfection of such semi-vocal treatment and it is the more marked since the Andante is founded on the theme of Schubert's song "Der Tod und das Mædchen," which is here varied in a beautiful manner. This picture of death and life seems to be the central idea of the whole composition and in the broad measures of the first movement one can readily detect a portrayal of the dark and sombre shadows of a funereal occasion, while the exciting themes and treatment of the finale seem a picture of the struggle of existence. There is nothing more dangerous in music than to attempt to fathom every meaning of a composer, but it is not audacious to apply to the study of such a tone-picture the words which the composer has used in the song which furnishes thematic material for its most expressive movement. Here they are:—

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The solo number of the concert was something not less passionate than the Schubert quartette mentioned above. It was Schumann's A minor sonata for violin and piano, played by Mr. Kneisel and Mr. Clayton Johns. This work is in clearer form than many of the compositions of the epoch in which it was produced (1851) and while it has far more thematic treatment than the Schubert work, this does not impair its display of emotion and romantic power. In fact one sees here a flickering up of the flames which burnt so fiercely in the composer 11 years before. The playing was good in ensemble and the phrasing was commendably clear, so that one could follow the transfigurations of the chief themes readily; but more of passion would not have been amiss at times, and a degree of explosive force was present in the first and last movements, which was not the idea of the introspective Schumann. The piano part here seemed to overpower the violin. But the allegretto was played delightfully by both Mr. Kneisel and Mr. Johns.

LOUIS C. ELSON.

RECORDER, New York, N. Y.

Date

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Peter Tschaikowsky opened the evening's entertainment, his superbly sonorous overture-fantasy, "Romeo and Juliet," being given. The hyphenated title (overture-fantasy) is a form in which the passionate pictorial and vividly dramatic gifts of the great Russian find ample scope. Charged with pain and passion, this significant fantasy gives the lie to the apostles of "no emotion in music." Indefinite as music ever must be, but subtly suggestive, nevertheless, there are pages in this work which rank the composer with the immortals. It is not all sound and fury, like some of his music, wherein the Cossack blood overbears the poet's judgment. It has proportion, symmetry, a wealth of color and the composer has well sensed the dramatic situations. What lovely episodes, and how keen the despair and anguish of wrecked lives! It is a great work, and candor compels one to say it was greatly played.

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[35]

THE STANDARD UNION.

MONDAY EVENING, NOVEMBER 6, 1892.

NIKISCH AT THE ACADEMY.

At the Academy of Music last Saturday evening, was given the first concert of the season by the Boston Symphony Orchestra. The great auditorium, with its new scenery and a bank of waving palms and many colored chrisanthemums between the audience and the stage, to say nothing of a large assemblage of polite and cultivated music-lovers, presented something of a gala appearance. When it is realized that this orchestra plays nothing but the highest order of classical music, and plays it in a way which can be fully appreciated only by the educated taste, the size and enthusiasm of the audience, is a credit to the city in which the concert was given. The appearance of Mr. Nikisch was the signal for a hearty outburst of applause, as well it maybe, when it is considered that the magic of this man's leadership, united with the quality of musicians which his fine perception has selected and welded together, has placed before the public the highest orchestral excellence yet known on this side the Atlantic. Eighty-five admirable musicians compose the Boston Symphony Orchestra, and it can truly be said that among these eighty-five there is apparently not one discordant element, the whole forming a musical force which, for virility, artistic feeling and magnificent sonority, could hardly be excelled. It was delightful to feel that the audience was in full harmony with the spirit of the occasion; that it gave the music the close attention which marks the genuine music-lover, that its applause was noticeable for the spontaneity and warmth which recognize a splendid achievement, and also for the courtesy which does not insist on encores. If it is one of the highest of pleasures to listen to music of the best class exquisitely rendered, it is hardly a lesser pleasure to listen amidst sympathetic and congenial surroundings. An interesting incident of the evening was the presence, for a time, in Henry E. Sheldon's box, of Dvorak, the maestro and composer, who in February will lead at the Academy the Choral Socioety, in the performance of his "Stabat Mater."

The first number on the programme was Goldmark's overture to "Sakuntola," an elaborate composition, which served to exhibit the resources of the orchestra, but which in itself is not a work of great musical charm. While the theme gives opportunity for some very lovely harp and 'cello accompaniments, and there is at all times a fancifulness of instrumentation which allows a rich and varied coloring, there is little in the piece which appeals to the higher sensibilities. It formed, however, a brave and brilliant opening for the evening, and paved the way for the aria from "Oberon," "Ocean! Thou Mighty Monster," rendered by Miss Emma Juch. English words can never be successful married to German music, even when the union is effected by so good a vocalization as that which marks this sterling soprano. The Weber aria was far less pleasing than the lady's second number, Liszt's "Loveley," one of the most alluring of those love-songs, which speak in their melodies not less than their words. Miss Juch was hardly in perfect voice, though the veil lifted as she progressed, and the tones rang out at last in their full roundness and strength. While recognizing the worth of Miss Juch's achievements, and finding in her that German largeness and dramatic quality which is so sadly lacking in the purer but colder tones of some of our typically American sopranl, it is curious how little she stirs us. Always she impresses us as an exponent of the music pure and simple, not an entity to be worshipped for its own heaven-born gifts and graces. She is in many respects an admirable interpreter, but she interprets as a calm sea decorously carries its precious ships, not as a tumultuous ocean plays with its own storms.

The most beautiful orchestral number of the evening was the prelude and "Liebestod" from "Tristan and Isolde." Amidst the magnificent minor harmonies, the wild delirium of the great "Love-Death," the listener completely loses himself, and knows only that he floats upon a wondrous wealth of feverish fancies, and is thrilled to his very soul by the hand of a master. It seemed as if nothing on earth at that moment could be more thrillingly sweet and poignant than this creation of Wagner, as interpreted by an orchestra under the control of Mr. Nikisch. The seventy instruments seemed fairly to be alive, as they bent and vibrated to the influence of one of the masterpieces of the world—a composition which, when played as that was played last Saturday night, seems for the moment to be the love-song of the race. It was interesting to pass from the pain and passion of this great moment with the demi-gods to the work of one who was once greatly influenced by the genius of Wagner. Tschaikowsky is a name more or less unfamiliar to many of us, except as we have heard the disastrous results of the attempts to place the opera of "Mazeppa" in London; the more remarkable because the composer's vogue is so great in his native Russia. The Symphony No. 5, in E minor, gave us an opportunity to understand his powers, and also to acquire a relish for further things of the kind to come. In the hands of Mr. Nikisch's orchestra, such a composition is known to be safe, and it was with the most careful attention that the symphony was followed, through the quiet opening theme, the troubled excitement of the two succeeding movements, to the superb "andante maestoso" at the end.

It was the strangest music many of us had ever heard—delicate, seductive, fierce, furious, barbaric by turns; now lulling us into a sweet, holy calm; now tearing our very hearts out. With our eyes shut we could have told that this was the music of a nation the very children of which have fierce passions and sensitive nerves. The theme, the phrasing, was Slavic to the last degree; and tame, indeed, must be he whom such inspiriting instrumentation woul not excite. As in the Wagner number, the orchestra worked with a will; but with this difference—that as then they were on fire, now they seemed possessed. Still, every storm must have its subsidence, and at last there came that magnificent finale which, with truly royal pomp and splendor, carried the much-tortured theme to rest. The last strain died, the audience thundered, the concert was over. Mr. Nikisch's second rehearsal of the Brooklyn season is on Friday afternoon, Dec. 9, followed as usual by the concert the next evening.

Adv. [illegible] York, N. Y.

Date 11-4

[illegible]

Cockertown—Clinton L. Lloyd and Josep[illegible] Coult.

THE BOSTON ORCHESTRA.

The First Concert of the Series, and an Overflowing House.

The first of the five concerts announced here this season by the Boston Symphony Orchestra was given last evening to a packed house, even to the available standing room.

The programme, made up with characteristic taste and discretion, presented but three orchestral numbers, the "Romeo and Juliet" fantasy of Tschaikowsky, the Queen Mab schirzo from the "Romeo and Juliet" symphony of Berlioz, and Schumann's unique symphony in D minor.

Miss Emma Juch assisted singing the "Oberon" aria, "Ocean! Thou Mighty Monster," and Leigh's "Lorelei," both with the orchestra, the former with much dramatic fervor and effect, marred by a lately developed tendency to vibrato, and the latter rather tamely. She was, however, several times recalled after each. The Tschaikowsky fantasy was played with wonderfully lucid expression. The spirit of the composition was preserved perfectly, while the characteristic tendency to barbaric rhythm—less pronounced in this than in most of his works—was refined, without losing its native color.

The Berlioz number is a work of great difficulty, a very trifle of over zeal or carelessness destroying its beauty entirely. All its airy and fantastic delicacy and imaginative caprices were brought out with perfect precision and unity, while in the daintily and dreamily poetic spirit of its interpretation there was, as nearly as in any purely material thing could be, the shadowy suggestion of "the horns of elf-land faintly blowing."

The Schumann symphony showed the firm intellectual quality of the orchestra's training in another way entirely. Once or twice one could have asked for a little more breadth and virality of expression, but the lack was slight. The flowing and graceful romanza of the second movement was given with great feeling and effect, the transitions accomplished with perfect grace, the work of the strings was superb, and the shading—barring the slight want noted—and the phrasing scarcely less admirable.

There is no orchestra in the country in which more complete and charming homogeneity of interpretation has been attained. None in which the conductor has more profoundly impressed his own interpretative ideas on the players, or achieved more refinement and delicacy of phrasing and shading.

The poetic beauty and warmth and the superb unity of feeling and expression in nearly all its work quite atone for the occasional lack of breadth before remarked.

MAIL AND EXPRESS, New York, N. Y.

Date [illegible]

WORLD OF MUSIC.

The Boston Symphony Orchestra's First Concert This Season—An Admirable Performance.

The opening concert of the Boston Symphony Orchestra's course last evening was in every respect a successful and satisfactory one. Chickering Hall was crowded with an appreciative and sympathetic audience, and the performance not only elicited hearty and long-continued applause at its different stages, but it was accompanied throughout by that well-pleased attention which is an equally significant indication of favor.

Tschaikowsky's overture-fantasy, "Romeo and Juliet," which was the opening number, made an extremely agreeable impression on those who listened to its first production by the Boston orchestra three seasons ago. It shows many of the characteristics of the composer in a striking manner, and the admirable performance of it by Mr. Nikisch's orchestra last evening illustrated them to good advantage.

Berlioz's "Queen Mab" scherzo from the composer's "Romeo and Juliet" symphony was played with a delicacy that well suited the dainty texture of the composition and the subtle charm that pervades it. Its technical difficulties were easily mastered by these admirable performers. An excellent [illegible] formance of Schumann's D minor symphony brought the concert to a close, and in this, as in the other orchestral numbers, the precision and delicacy of the strings and the beauty of tone evoked from them were especially noticeable.

Miss Emma Juch was the singer of the evening, her selections being the scene and air "Ocean, Thou Mighty Monster," from Weber's "Oberon," and Liszt's elaborate and beautiful setting of Heine's "Die Loreley." Miss Juch is in many ways an accomplished and admirable vocalist, and her vocal skill and intelligence as a singer have made steady progress while she has been before the public. She sang the Liszt selection with charming beauty of enunciation and grace of delivery. In the great scene from "Oberon" she labored somewhat and was not so satisfactory, but she was thrice recalled and her singing was evidently very acceptable to the audience.

Clipping from Telegram, New York, N. Y.

Date 11-4

The Boston Symphony Orchestra, Arthur Nikisch conductor, will give its first concert to-morrow evening at a quarter past eight o'clock. The programme includes the overture to "Sakuntala," the aria from "Oberon," "Ocean! thou mighty monster," with Miss Juch as soloist; the Vorspiel and "Liebestod," from "Tristan and Isolde;" song with orchestra, "Loreley," Miss Juch, and Tschaikowsky's Symphony No. 5, in E minor.

EVENING POST, New York, N. Y.

Date 11-4

Boston Symphony Orchestra.

The best evidence of the popularity in New York of the Boston Symphony Orchestra was the sign of "Standing Room Only" displayed in front of Chickering Hall at 7:30 last evening, and the presence of men who wanted to buy tickets of those who were so fortunate as to have them. The principal number on the programme was Schumann's fourth symphony, with which Mr. Nikisch some years ago first introduced himself; and again he interpreted it with that free and poetic modification of *tempo* which is the life of emotional music; the rush and excitement of the finale was sufficient to have awakened the most apathetic audience, and last evening's audience was not at all apathetic.

Tchaikovsky's "Romeo and Juliet" Fantasy was another number in which the Boston orchestra was delightful to hear. In listening to Berlioz's "Queen Mab" Scherzo one could not suppress the thought how much more interestingly Weber and Mendelssohn have musically mirrored the fairy world than Berlioz, because their melodic ideas are interesting, whereas Berlioz gives us little but dainty orchestral tricks which, as some one has said, make the orchestra "sound through the wrong end of an opera-glass," but which leave the feelings cold.

Miss Emma Juch sang with much dramatic effect, for which she was recalled four or five times, Liszt's superb setting of the Loreley legend. If she was less successful in Weber's great "Oberon" aria, "Ocean, Thou Mighty Monster," this was partly the fault of Weber, who, after approaching, in "Euryanthe," the true vocal style, had a partial relapse in "Oberon" (written for London) into the older and more instrumental style of vocalism, in which agility is a prime consideration. Liszt avoided that error as carefully as the late Robert Franz.

TIMES, New York, N. Y.

Date [illegible]

THE BOSTON ORCHESTRA.

The Brooklyn musical season opened yesterday afternoon with the first public rehearsal of the Boston Symphony Orchestra, under the auspices of the Brooklyn Philharmonic Society, in the Academy of Music. In spite of the discouraging conduct of the weather, the house was full, and the audience, which sat till the end of the concert, displayed the keenest interest in the performance. Last season when Mr. Nikisch made his first appearance on the Brooklyn Academy stage, two persons in the audience welcomed him. Yesterday afternoon general applause greeted his appearance. It begins to look as if the good people of Brooklyn had discovered that there were other conductors than Theodore Thomas.

The programme performed yesterday afternoon was a most attractive one. The orchestral numbers were Goldmark's "Sakuntala" overture, the "Vorspiel" and "Liebestod" from Wagner's "Tristan und Isolde," and Tschaikowsky's fifth symphony. The solo artist was Miss Emma Juch, who sang the same two numbers that she had sung on the previous evening in New-York. It is pleasant to add that she sang them better.

It is not necessary at this time to make any extended comment on the instrumental numbers of yesterday's rehearsal. In all justice to a great composer, however, it should be said that Tschaikowsky's fifth symphony makes a deeper impression with every repetition. It is a master work, and it stands to-day as one of the finest symphonic productions of the modern romantic school. It was magnificently played yesterday afternoon, and it held the audience spellbound.

COMMERCIAL ADVERTISER, New York, N. Y.

Date 11-3

[illegible] there, the full measure of appreciation due her, she must, being, as is generally understood, interested in the management of the company, know where to place the blame.

The first rehearsal and concert for this season of the Symphony Society are to be given in Music Hall Friday afternoon and Saturday evening of next week. The orchestral numbers are Beethoven's third symphony, Grieg's suite for strings, "Aus Holbergs Zeit," and the Parisian version of the bacchanals from "Tannhaeuser." The soloist is to be Miss Belle Cole, who will sing Beethoven's "Creation's Hymn" and Handel's "Empio diro dui Sei."

Mr. Arthur Nikisch and his Boston Symphony Orchestra are to give a concert in the Brooklyn Academy of Music this evening for which the public rehearsal was held yesterday afternoon. These entertainments are given under the auspices of the Brooklyn Philharmonic Society, an organization which has been more steady in its loyalty to Theodore Thomas than any similar body in the neighborhood.

The important event of the week in music was the first concert of the Boston Symphony Orchestra on Thursday evening, a review of which I gave yesterday. It is gratifying to be able to record the most successful inauguration of this series of concerts. * * * Next week the Bostonians return, and we will again listen to the pretty strains of "Robin Hood."

RECORDER, New York, N. Y.

Date 11-5

The Brooklyn Philharmonic.

The first public rehearsal of the Brooklyn Philharmonic Society took place yesterday afternoon at the Academy of Music in that city.

The Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, played. The programme consisted of Goldmark's gorgeously colored "Sakuntala" overture, the introduction and finale to "Tristan and Isolde," and Tschaikowsky's fifth symphony in E minor. Miss Emma Juch was the singer, and repeated the Weber aria and Liszt's "Loreley," which she gave in this city Thursday evening. She sang much better on this occasion.

The audience was large and the orchestra played with its usual elastic swing and rhythmic freedom. Most noteworthy was the Goldmark overture, while the symphony was given in unimpeachable fashion. The regular concert occurs this evening.

NORTH AMERICAN, Philadelphia, Pa.

Date 11-4

[illegible]

TWO LITTLE MUSICAL NOTES.

The Adamowski Quartet Club, consisting of T. Adamowski, A. Moldauer, Max Zach and J. Adamowski, all members of the Boston Symphony Orchestra, gave its first concert for the season at the New Century Drawing Room yesterday afternoon before a good-sized and very "select" audience, composed almost exclusively of ladies. The programme, comprising Mozart's quartet in G major, No. 12, Gade's quartet in D major, op. 63, and a duet for violin and piano, by T. Adamowski, was faultlessly rendered.

Mr. and Mrs. Max Heinrichs will give two song recitals to-day at the New Century Drawing room, one in the afternoon at three, and one in the evening at eight. Each programme will be different.

[36]

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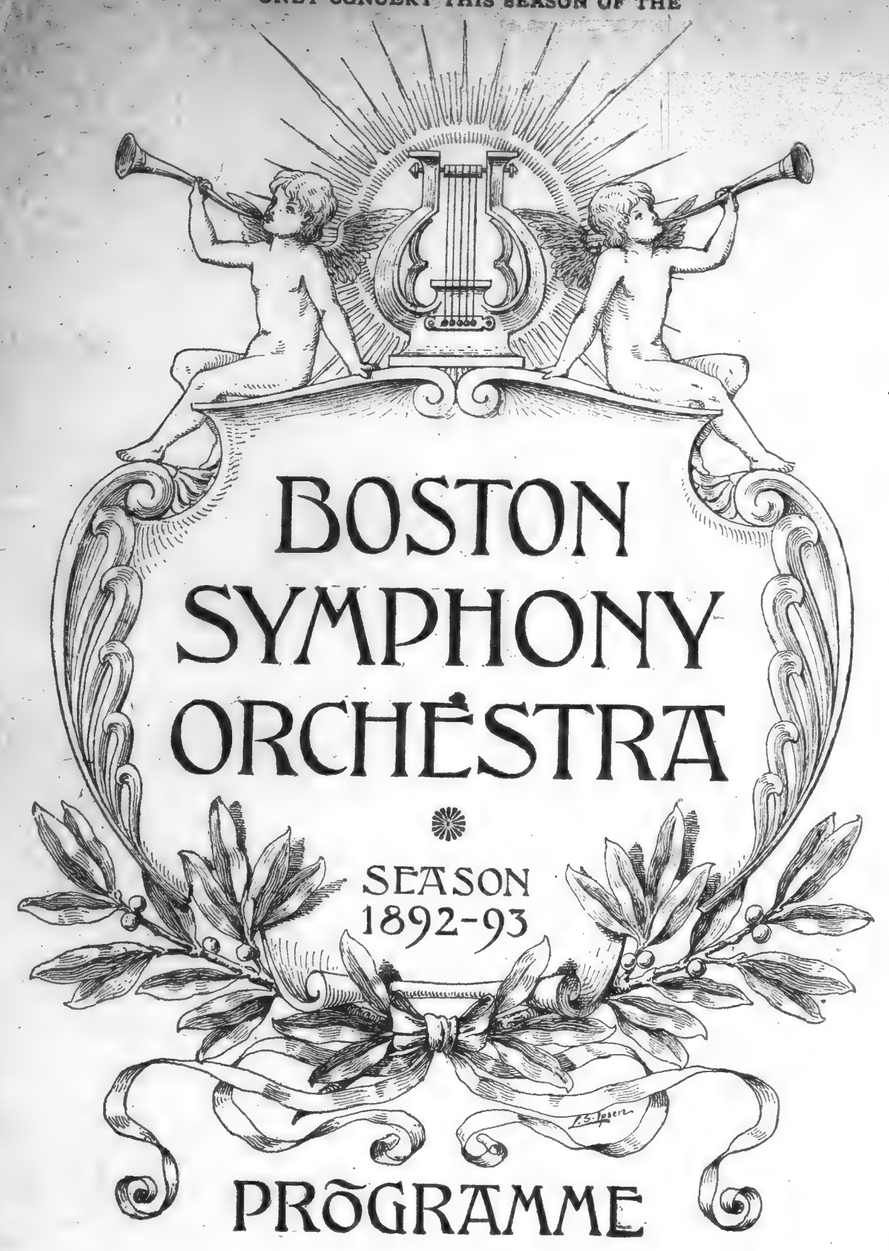
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

FORD'S GRAND OPERA HOUSE, - BALTIMORE.

Monday Evening, October 31, at 8 o'clock.

ONLY CONCERT THIS SEASON OF THE



BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Tickets, with reserved seats, on sale at Albert's Ticket Office, No. 13 North Charles Street.

METZEROTT MUSIC HALL, . . WASHINGTON,

Tuesday Evening, November 1, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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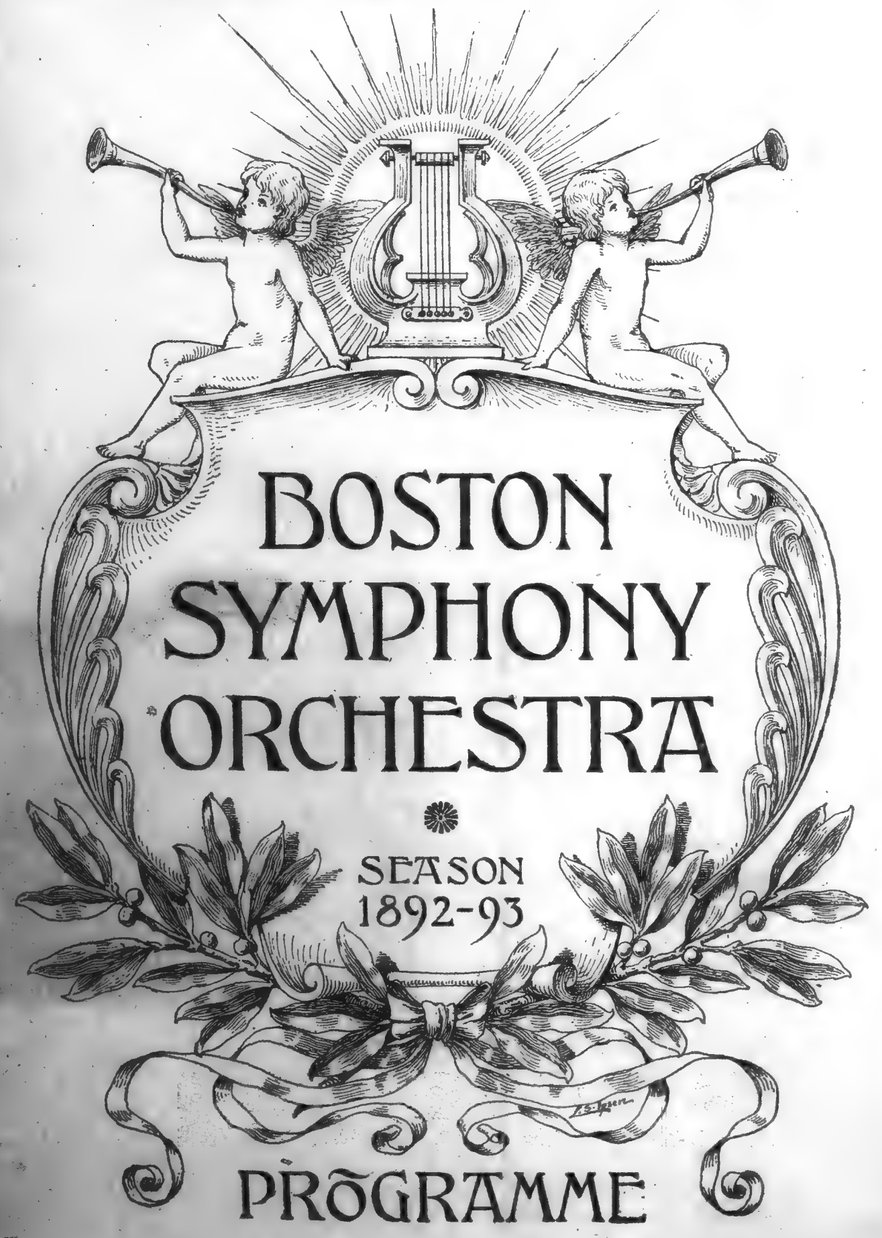
ACADEMY OF MUSIC, ... PHILADELPHIA,

Wednesday Evening, November 2, at 8 o'clock.



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F. R. COMEE, Ass't Manager.

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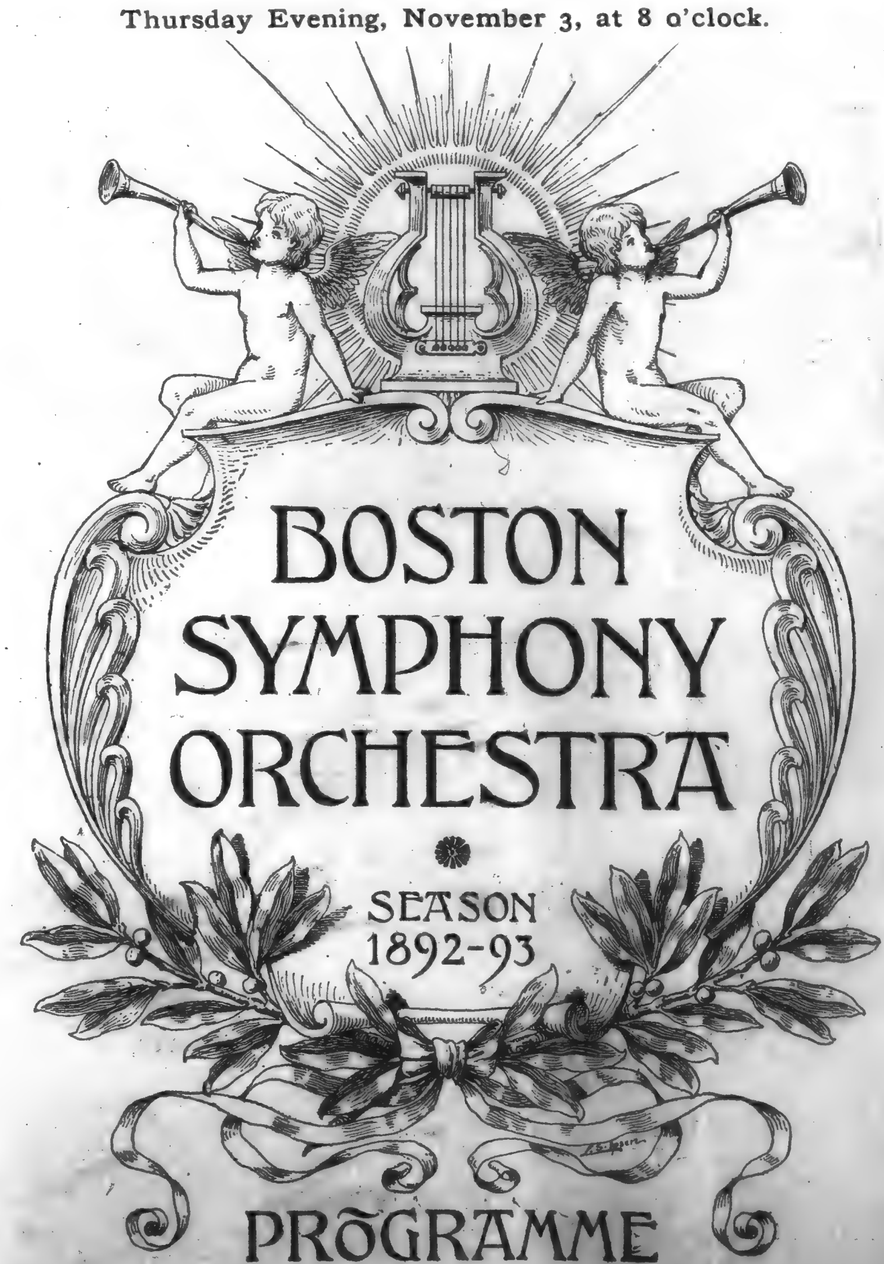
CHICKERING HALL, ... NEW YORK.

Thursday Evening, November 3, at 8 o'clock.



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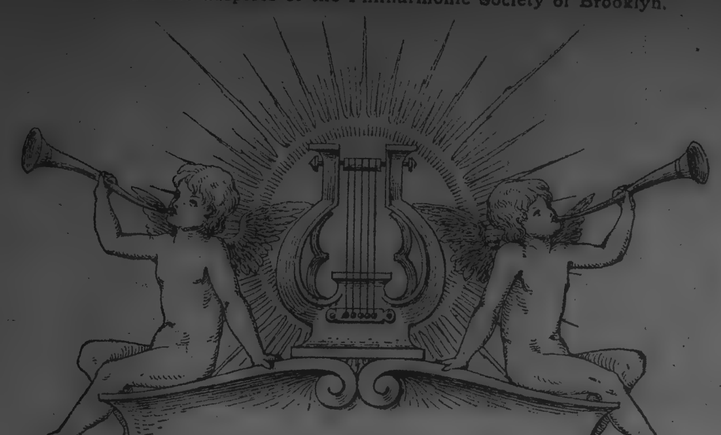
Under the auspices of the Philharmonic Society of Brooklyn.



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1

Tickets at Chandler's Music Store, 300 Fulton Street.

Tuesday Evening, Nov. 22
Thursday Evening, Dec. 29
1892

TWELFTH SEASON

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Four Grand Concerts
Mechanics' Hall, Worcester

Thursday Evening, Feb. 16
Tuesday Evening, March 28
1893

Boston Transcript

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Chickering Hall: The Kneisel Quartet.

The Kneisel Quartet, assisted by Mr. Clayton Johns, gave the second concert of this, its eighth, season in Chickering Hall last evening, the programme being as follows:

Lalo: Quartet for Strings, in E-flat major, opus 19. (First time in Boston.)
Schumann: Sonata for Pianoforte and Violin No. 1, in A minor, opus 105.
Schubert: Quartet for Strings, in D minor.

The Lalo quartet was a surprise indeed! One is not prepared nowadays to find a Frenchman writing anything so unforced, sunny, well-wrought, one might even say, so classic in spirit as the first *Allegro* of this quartet. Throughout the movement one finds the composer really possessed with a musical idea; he has something to say and says it naturally and musically. Even his bits of imitative writing add not only to the scholastic, but to the intrinsically musical value and beauty of his work; the imitation comes in so plainly of its own accord, with so much grace and geniality, that one feels it to be an inspiration, not merely a piece of good workmanship. Of the *Adagio non troppo* one almost hesitates to say all that this first hearing suggests; the first impression was (or seemed) almost too good to be trustworthy. No doubt there is in this movement a good deal of very harsh harmony, produced by free dissonances of an exceedingly daring and irregular sort; the leading of the voices is by no means invariably according to Hoyle. But this harshness never seems involuntary or meaningless; the composer walks his rough path with a very sure step, and shows that he knows perfectly well whither he is going. Moreover, this movement gives the impression of genuine depth of thought and feeling; instead of the too common French "sublimity," which is often sheer tall-talking, one finds in it real *Gemüth* and tragic power. If this *Adagio* turns out to wear well, we shall be tempted to place it at the head of all we know of contemporary French musical production. The ensuing *Allegro con fuoco* (Scherzo) seemed a little vague and groping at first, but was found to get itself happily out of the wood at last. The finale left no particularly distinct impression upon us—perhaps because the intent listening to which the first two movements invited had rather worn out our receptive power.

Schumann's beautiful A-minor sonata was played with admirable fire and mastery by Mr. Kneisel, Mr. Johns holding his own creditably in the pianoforte part. When an artist goes sincerely and earnestly to work to play a piece of great music as well as lies in him, without trickery or any false glitter, he cannot but command respect; still in this case, looking at [illegible] performance from the point of view of the [illegible] that comes to enjoy music and be edified, one must say that something more [illegible] to be expected than a pianist's [illegible] on his own

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Of the style in which both quartets were played nothing but the warmest admiration is to be expressed. Messrs. Kneisel, Roth, Svecenski and Schröder once more covered themselves with glory. The third concert will be given on Monday evening, Nov. 21.

GAZETTE, Worcester, Mass.

ate..... 11-8

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Inter Ocean Chicago Ill

MUSIC AND MUSICIANS.

APOLLO MUSICAL CLUB.

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N. Y. FIGARO

Publishers:

Sonnabend, den 5. Nov. 1892.

(Für den „N. Y. Figaro.")

Aus Providence, R. I.

Providence, 3. Nov. '92.

Daß das erste Konzert des „Boston Symphonie Orchester" auch in dieser Saison von einem außergewöhnlichen künstlerischen Erfolge begleitet war, brauchen wir wohl kaum zu bemerken. Diese Konzerte haben jetzt endlich unter dem musikalisch gebildeten Publikum festen Fuß gefaßt und versprechen, jetzt reiche pekuniäre Früchte zu tragen. Wo Alles so vortrefflich gespielt wurde, halten wir es nicht für nöthig, die Einzelleistungen zu besprechen. Frl. Emma Juch, welche uns ja als tüchtig geschulte Sängerin bekannt ist, war die Solistin des Abends. Die Künstlerin sang, das Publikum sah und hörte, und Emma Juch siegte. Auf stürmisches Verlangen mußte sie sich zu einem Dacapo verstehen, was in den aristokratischen Symphonie-Konzerten eine große Seltenheit ist, da Herr Nikisch nicht dieser Unsitte, welche besonders in unseren Konzerten sehr eingerissen ist, huldigt, und Herr Nickisch hat dafür den besonderen Dank der Recensenten. Wir bemerkten, daß Herr Konzertmeister Kneisel fehlte, dafür saß Herr Löffler, welcher auch schon jetzt über zehn Jahre Mitglied dieses Orchesters ist, an dessen Stelle. Das Programm stellte sich, wie folgt, zusammen: Ouverture-Fantasie von Tschaikowsky; Arie „Ocean Du Ungeheuer" von Weber; Scherzo "Queen Male" von Berlioz; Lorelei von Liszt für Sopran mit Orchester (hier hatte man leider die Orchesterstimmen vergessen und mußte Herr Nickisch die Begleitung auf dem Klavier spielen, das er mit bekannter Tüchtigkeit that.) Zuletzt Schumann's Symphonie in D moll.

In dem ersten „Star Course Concert", welches vorige Woche stattfand, war auch Frl. Emma Juch die Hauptsolistin. Das Konzert war sehr gut besucht und Frl. Juch erntete wohlverdienten Beifall.

„Unser" Reeves ist jetzt wohlbestallter Dirigent der Gilmore'schen Kapelle geworden, doch ehe er sich hier ganz verabschiedet, finden noch die üblichen Abschieds-Konzerte statt. Auch ein anderer Bläser hat in der letzten Zeit viel Furore gemacht, es ist dies der wohlbekannte Baß-Clarinettist Herr Edwin A. Skott. So haben es sich verschiedene Preß-Clubs zur Ehre angerechnet, Herrn Scott als Gast und Solist zu bewirthen. Denselben hat er auch schon viele Genüsse bereitet, und er erweist sich als Zierde und Stütze eines jeden größeren Orchesters. Wie uns Herr Reeves mit einer gewissen Genugthuung mittheilt, hat der Vorstand der „Industrial Exhibition" in Portland, Ore., ihn mit einer goldenen diamantenbesetzten Uhr bedacht. Hier kann man wirklich sagen: „Glück kommt nie allein."

Der Knaben-Sopranist Cyril Tyler gab hier zwei Konzerte, welche aber nicht gut besucht waren. Es war dies wieder einmal ein Beweis, daß das hiesige Publikum sehr schwer zum Besuch von Konzerten zu bringen ist, welche nicht von vornherein eine gewisse Garantie in musikalischer Hinsicht bieten. Die Leistungen des Knaben waren wohl in ihrer Art mustergültig, doch standen die Leistungen der anderen Mitwirkenden unter dem künstlerischen Niveau, welches wir als Maßstab für eine Kunstleistung anlegen.

Im „Opera House" hatten wir diese Woche ein anziehendes Repertoir. Die bekannte Annie Pixlie trat in drei verschiedenen Stücken auf: "Miss Blythe of Duluth", "The Deacon's Daughter" und "The Stormy Petral."

Nächste Woche also etwas hoch musikalisches. Die „Mapleson Opera Co." wird in der nächsten Woche „Fadette", mit Laura Schirmer-Mapleson in der Hauptrolle, zur Aufführung bringen.

Herm. Mueller.

Clipping from Telegram Worcester Mass

Date.....

THE SYMPHONY CONCERTS.

Sale of Seats Opens for the Series on Thursday.

The subscribers to the Boston symphony orchestra course will remember that the sale opens at 9 o'clock at C. L. Gorham & Co.'s on Thursday morning. Checks will be given out for position at 7 a. m. and no more than six tickets can be purchased at a time. The sale will be open to the public on Saturday at 9 a. m. The success of this orchestra, which Saturday completed its first trip through New York, Brooklyn, Philadelphia and Baltimore, has been phenomenal. In New York, the home of the Damrosch orchestra, every seat was sold for the course and the enthusiasm was raised to the highest pitch in the other cities visited. Worcester is fortunate in having this course.

[38]

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Clipping from Telegraph
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[38]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

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Mr. ARTHUR NIKISCH, Conductor

WILL GIVE A SERIES OF

FOUR GRAND CONCERTS

In Mechanics' Hall, Worcester

TUESDAY, November 22.
THURSDAY, December 29.
THURSDAY, February 16.
TUESDAY, March 28.

Evenings at 7.45.

- ASSISTING ARTISTS -

Madame Nordica,
Mrs. Arthur Nikisch,
Mrs. Fannie Bloomfield-Zeisler,
Mr. Alwin Schroeder,
And others to be announced.

Season tickets, with reserved seats for the series of four Concerts, Five Dollars.

The sale of season tickets *to Subscribers only* opens at C. L. Gorham & Co.'s Music Store, **Thursday, November 10, at 9 A.M.**

The public sale of season tickets opens at the same place, Saturday, November 12.

C. A. ELLIS, *Manager.*

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PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Tickets at Chandler's Music Store, 300 Fulton Street.

Boston Transcript

TUESDAY, NOVEMBER 8, 1892.

Chickering Hall: The Kneisel Quartet.

The Kneisel Quartet, assisted by Mr. Clayton Johns, gave the second concert of this, its eighth, season in Chickering Hall last evening, the programme being as follows:

Lalo: Quartet for Strings, in E-flat major, opus 19. (First time in Boston.)
Schumann: Sonata for Pianoforte and Violin No. 1, in A minor, opus 105.
Schubert: Quartet for Strings, in D minor.

The Lalo quartet was a surprise indeed! One is not prepared nowadays to find a Frenchman writing anything so unforced, sunny, well-wrought, one might even say, so classic in spirit as the first *Allegro* of this quartet. Throughout the movement one finds the composer really possessed with a musical idea: he has something to say and says it naturally and musically. Even his bits of imitative writing add not only to the scholastic, but to the intrinsically musical value and beauty of his work; the imitation comes in so plainly of its own accord, with so much grace and geniality, that one feels it to be an inspiration, not merely a piece of good workmanship. Of the *Adagio non troppo* one almost hesitates to say all that this first hearing suggests; the first impression was (or seemed) almost too good to be trustworthy. No doubt there is in this movement a good deal of very harsh harmony, produced by free dissonances of an exceedingly daring and irregular sort; the leading of the voices is by no means invariably according to Hoyle. But this harshness never seems involuntary or meaningless; the composer walks his rough path with a very sure step, and shows that he knows perfectly well whither he is going. Moreover, this movement gives the impression of genuine depth of thought and feeling; instead of the too common French "sublimity," which is often sheer tail-lashing, one finds in it real *Gemüth* and tragic power. If this *Adagio* turns out to wear well, we shall be tempted to place it at the head of all we know of contemporary French musical production. The ensuing *Allegro con fuoco* (Scherzo) seemed a little vague and groping at first, but was found to get itself happily out of the wood at last. The finale left no particularly distinct impression upon us—perhaps because the intent listening to which the first two movements invited had rather worn out our receptive power.

Schumann's beautiful A-minor sonata was played with admirable fire and mastery by Mr. Kneisel, Mr. Johns holding his own creditably in the pianoforte part. When an artist goes sincerely and earnestly to work to play a piece of great music as well as lies in him, without trickery or any false glitter, he cannot but command respect; still in this case, looking at the performance from the point of view of the audience that comes to enjoy music and be edified thereby, one must say that something more interesting is to be expected than a pianist's

The great (and long) Schubert quartet is one of those things of undeniable beauty which pall upon one a little after many hearings. Schubert spoke words of gold, if you will, but he often took a terrible time about it. One trembles to think of what this D minor quartet of his would be with all the repeats made! As it is, we are free to own that it tired us: the scale on which the work is laid out is out of all proportion to the amount and character of the matter it contains. It is great, it is beautiful, it is full of genius: but to us, in this year of grace 1892, its room is more welcome than its company—especially with the thermometer way up in the seventh position.

Of the style in which both quartets were played nothing but the warmest admiration is to be expressed. Messrs. Kneisel, Roth, Svecenski and Schröder once more covered themselves with glory. The third concert will be given on Monday evening, Nov. 21.

GAZETTE, Worcester, Mass.

Date 11-8

SYMPHONY ORCHESTRA SALE.

The sale for the subscribes to the Boston Symphony Orchestra course opens at C. L. Gorham & Co.'s, Thursday, at 9 A. M. Checks for position will be given out at 7 o'clock and six seats only allowed on one choice. The sale opens to the public Saturday morning. The success of this orchestra, which has just completed its first trip through New York, Brooklyn, Baltimore and Philadelphia has been phenomenal. In New York every seat for the course was sold and in the other cities enthusiasm was raised to the highest pitch. The management had expected that Mme. Nordica would open the course on Nov. 22, but unfortunately she will not reach this country until three days later. At present writing it is undecided just which soloists will appear on this date, but it will be announced as soon as it is known.

...financial ... man who can sing ... as act.

MUSIC AND MUSICIANS.

APOLLO MUSICAL CLUB.

In forming an estimate of the progress of musical matters in Chicago, a city which has

Mme. Lillian Nordica is to return to America Nov. 20 to fill concert and oratoric engagements already made for her by Manager C. A. Ellis, of the Boston Symphony Orchestra.

N. Y. FIGARO

Publishers:

Sonnabend, den 5. Nov. 1892.

(Für den „N. Y. Figaro.")

Aus Providence, R. I.

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Season of 1892-93

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TIMES, Brooklyn, N. Y.

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The Representative Democratic Paper
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SPY, Worcester, Mass.

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Clipping from Telegram Worcester Mass

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BOSTON, November 1, 1892.

Mr. C. A. Ellis takes pleasure in announcing that he has completed arrangements with Madame Nordica for appearances in concert and oratorio in America from December 1, 1892, to March 1, 1893. At the close of her highly successful American tour on February 1 last, Madame Nordica returned to London to fulfil her engagement at the Royal Italian Opera, Covent Garden, under the management of Sir Augustus Harris.

During the spring season her services were in constant demand for high-class concerts. Among others she sang at the Richter Concerts and at the London Symphony Concerts (Mr. Henschel's).

In September she was honored with engagements as principal soprano for the Festivals at Gloucester, Leeds, and Cardiff. Her contract with Mess. Abbey, Schoeffel, and Grau for the opera season in New York having been cancelled by the burning of the Metropolitan Opera House, she will devote herself to concert engagements during the months above-named.

Sanders Theatre, Cambridge.

SEASON 1892-93.

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MISS ALICE WENTWORTH.

The Piano used is a Steinway.

The programme of the Boston Symphony Orchestra rehearsal at the Academy on Friday was repeated on Saturday night before one of the largest audiences that has yet greeted Mr. Nikisch and his players. The beauty of the orchestral work, of which the TIMES had something to say on Saturday, was sufficient to excite new enthusiasm for this superb organization. Except on the possible side of over refinement there has seldom been an opportunity to criticise adversely the playing of the Boston Symphony Orchestra. Mr. Nikisch's method makes precision a certainty, but it as inevitably imperils the chances of a fresh, spontaneous effect, without which any art is at a serious loss. The players are so certain never to break away from the leader that the hearer learns to wish it were possible that they might. Allowing for the logic of the theory that it is the leader who is the actual performer of an orchestral piece, the men behind the instruments must be felt to be more than a highly evolved machine if the hearer is to be more than superficially moved. The Goldmark overture to "Sakuntala" was masterfully smooth and firm and powerful, but never had the ruggedness of passion. Mr. Nikisch's reading of the vorspiel to Wagner's "Tristan and Isolde" is at a tempo much slower than either that of Seidl or of Thomas and seems to us to lack in consequence a little of the Wagnerian energy. In the Tschaikowsky symphony (in E minor, op. 64) the orchestra was at the top of its fine powers.

Miss Juch was welcomed with great delight. "The "Oberon" aria is heavier music than Miss Juch manages in her most satisfactory way, but the "Lorely," of Liszt, called out the most winning traits of her always fascinating voice.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

FRIDAY MORNING, NOV. 11, 1892.

This afternoon and tomorrow evening the Boston Symphony Orchestra will be welcomed back after its successful tour in other cities. An exceptionally fine programme will be offered, with Mr. T. Adamowski as soloist.

SPY, Worcester, Mass.

Date..... 11/9

BOSTON SYMPHONY ORCHESTRA.

The announcement that symphony concerts are to actually be given in Worcester has been hailed with joy by all classes, and the orchestra is so well and favorably known here that it seems the audiences should be limited only by the size of the hall.

Fanny Bloomfield Zeisler, pianist, will play at the first concert. Mme. Nordica will not arrive in time.

Assurance is given that no efforts will be spared to make these concerts brilliant events of the season, and worthy the attention of every lover of music.

Mr. Nikisch has been fortunate in securing a great number of interesting novelties for performance at the forty-eight concerts which constitute the Boston season. It is his intention to include in the Worcester programs such of these as prove most attractive and worthy. The programs will also contain the usual number of sterling works, both of the old and of the modern school.

To add to the enjoyment of patrons, program books will be mailed in advance of each concert to purchasers of season tickets.

The analytical and descriptive notes on the works to be performed will be prepared by William F. Apthorp of the Boston Evening Transcript.

The sale of every seat in Boston Music Hall for the series of 48 performances in that city and the unprecedented sale for the New York series indicate an extraordinary interest in the coming season of the orchestra.

There is every reason to expect a large demand for tickets for the Worcester concerts, and intending patrons are advised to make early applications for seats. The sale of season tickets to subscribers only opens at Gorham's music store, Thursday, Nov. 10, at 9 A. M. Checks will be given out at 7 A. M. Six tickets on a choice only.

Clipping from Telegram Worcester Mass

Date..... 11/10

THE BOSTON SYMPHONY.

Sale of Season Tickets Opens at Gorham's. This Morning.

This morning at 9 o'clock the sale of season tickets to the Boston symphony orchestra will open at C. L. Gorham & Co.'s for the subscribers. Checks for positions in line will be given out at 7 a. m., and only six seats can be bought at one time. The orchestra is so well known in Worcester that little need be said concerning it. While the management consider the orchestra the main feature and chief attraction, yet no efforts will be spared in securing the best of soloists.

Mr. Nikisch has been fortunate in securing a great number of interesting novelties for the series of 48 concerts in Boston, and he will bring the most attractive of these to Worcester. Mrs. Fannie Bloomfield-Zeisler will open the course on Tuesday, November 22. At the second concert, December 29, Mme. Nordica will sing; on the third date, February 16, Mrs. Nikisch and Herr Alwin Schroder, 'cellist, will appear. The soloists for the final night, March 28, are as yet undecided.

A large audience is assured, for over 700 tickets are engaged by the subscribers, and patrons are advised to make early applications for seats. All purchasers of course tickets will receive by mail an analytical program book previous to each concert.

[39]

The Beacon.

BOSTON, SATURDAY, NOV. 12, 1892.

The Symphony concerts will be resumed this evening. A symphony by Saint-Saëns and an orchestral "Humoresque" by Humperdink will be new to Boston. Mr. Adamowski will play a violin concerto by Ernst, and Beethoven's second sonata will complete the bill.

THE KNEISEL QUARTETTE.

The second concert of the Kneisel series was given on Monday, when the novelty offered was a quartette by Lalo, some of whose larger compositions have been heard with great pleasure in the Symphony concerts. This is a work to interest the student and possibly to please the musician, but which cannot attract even the connoisseur—still less the average concert-goer. It is too gloomy and severe, too deliberate a development of sombre moods, too much an appropriation of the forms of music merely because the composer could not command other means for the expression of his serious and almost bitter thoughts. Once, indeed, in the third movement, does Lalo give utterance to real music and encourage it to speak out in fluent form and move with untrammeled measure, and then the free rhythm, the bright accent and the current melody are very welcome. The quartette is all genuine—there can be no doubt of that; but it reveals feelings with which even a chamber audience can sympathize, set out in grave and almost abstruse formulation. The work was beautifully rendered, as also was the D-minor quartette of Schubert with which the concert ended. Schumann's piano and violin sonata came between the quintettes, rendered perfectly by Mr. Kneisel, but rather dryly and heavily by Mr. Johns.

Telegram Worcester M
Clipping from
Date 1.14

Symphony Concert Sales.

The sale of seats for the series of symphony concerts, the first of which is to be given in Mechanics hall, November 22, opened yesterday at Gorham's briskly. Only subscribers were allowed to take place in line. They availed themselves in large numbers of the opportunity to get first choice of seats. The sale will open to the public tomorrow.

The Telegram.

EVENING AND SUNDAY.

PROVIDENCE TELEGRAM PUB. CO.
1 WEYBOSSET ST.

SUNDAY, NOVEMBER 13, 1892.

The Symphony Concerts.

The Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, will give its second concert at Infantry hall next Wednesday evening.

Since their last visit to this city, Mr. Nikisch and his musicians have played to a succession of great and brilliant audiences in New York, Brooklyn, Philadelphia, Baltimore and Washington. The ready recognition of the merits of the orchestra and its worthy conductor in these cities by both the critics and the public affords indisputable and highly edifying evidence of its value as a musical organization. Even in New York city, where the public is well supplied with concerts of a similar character to those given by the Boston orchestra, there was "standing room only" long before the concert hour, and a similar condition of affairs existed in Baltimore and Philadelphia, the receipts in these three cities exceeding those of any visit in former seasons.

The soloists at Wednesday's concert will be Miss Priscilla White and Mr. Alwin Schroeder, the popular violoncellist.

The program laid out is as follows:

Overture—"King Manfred".....Reinecke
Aria—"Tod Jesu".....Graun
Suite—"Peer Gynt".....Grieg
Soli for violoncello.....
a) Andante.....Molique
b) Cappriccio.....Kleugel
Ophelia's aria from "Hamlet".....A. Thomas
Symphony in A minor (Scotch).....
.....Mendelssohn

The sale of single tickets opens tomorrow (Monday) morning at O'Connor's flower store, 170 Westminster street.

PROVIDENCE JOURNAL.

SUNDAY, NOVEMBER 13, 1892.

The second concert of the series by the Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, takes place at Infantry Hall next Wednesday evening. Since its last visit the orchestra has appeared in New York, Brooklyn, Philadelphia, Baltimore and Washington. The extraordinary financial result of the six concerts given in those cities, a success unprecedented in the history of any similar organization, was won by actual merit. The playing of the orchestra is simply unsurpassed, and is growing more exquisite with each returning year. The orchestra on Wednesday will be accompanied by Miss Priscilla White, a young soprano, whose delightful vocalism made a great impression at the recent Worcester festival. Mr. Alwin Schroeder will also be heard in solos for the violincello. The programme will be as follows: Overture, "King Manfred," Reinecke; aria, "Lo, the Heaven Descended Prophet," Graun; suite, "Peer Gynt," Grieg; soli for violincello, (a), Andante, Molique; (b), Cappriccio, Klengel; Ophelia's aria from "Hamlet," A. Thomas; Symphony in A minor (Scotch), Mendelssohn. The sale of single tickets opens to-morrow morning at O'Connor's flower store, 170 Westminster street.

The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 9, 1892.

The Boston Symphony Orchestra.

THE FIRST CONCERT OF THE SEASON.

MR. ARTHUR NIKISCH must have been conscious as he faced the large audience in Chickering Hall last Thursday evening that the popularity of his band had not waned since last spring; rather, indeed, that it had waxed. It was literally a gala night and the hall early in the evening displayed the legend "Standing Room Only," for every seat was filled and the walls downstairs and upstairs were fringed with music loving humanity. Indeed, a stranger might have well supposed that this city seldom heard orchestral music, and it seldom does hear the superior mode of playing of the Boston Symphony Orchestra. Here is the program that was discussed, a facsimile from Mr. W. F. Apthort's book of the music performed:

Overture fantasy, "Romeo and Juliet".....Tschaikowsky
Andante non tanto quasi moderato (F sharp minor), 4-4.
Allegro giusto (B minor), 4-4.
Moderato assai (B major), 4-4.
Aria, "Ocean, thou mighty monster," from "Oberon".....Weber
Miss Juch.
"Queen Mab" scherzo, from the symphony, "Romeo and Juliet".....Berlioz
Song with orchestra, "Loreley".....Liszt
Miss Juch.
Symphony in D minor, No. 4.....Schumann
I. Rather slow (D minor), 3-4.
Lively (D minor), 2-4.
II. Rather slow (D minor, Hypodorian mode), 3-4.
III. Scherzo, lively (D minor), 3-4.
Trio: the same tempo (B flat major), 3-4.
IV. Slow (D minor), 4-4.
Lively (D major), 4-4.
Soloist, Miss Emma Juch.

This program, ranging from romanticism to ultra-modernity, was one in which the peculiar musical personality of Mr. Nikisch had ample scope and a test one as far as the technic of the orchestra was concerned. Primarily the Boston band is an emotional one, its brilliancy being but a secondary consideration. There is not its counterpart on this continent for crisp, elastic and homogeneous tone. Its responsiveness is marvelous, hence the impression it creates of being one huge, sonorous, exquisitely fashioned instrument played upon exquisitely by its leader. There was little to cavil at on Thursday night either at the mechanism or readings; perhaps a faint suspicion of impurity in the brass, otherwise the performance was almost an ideal one.

The Tschaikowsky overture fantasy is no novelty, and though in form and feeling it is distinctly program music it avoids the vicious realism of music of that class and aims rather at subtle suggestion than mock realistic effects; a superb piece of modern music charged to the full with the intensity, often hysterical and theatric, of this age. It teems with rich harmonies and is almost overladen with color, but at bottom it is good music, beautiful music, and some pages of it will rank its composer with the immortals. Tschaikowsky has employed all the resources of our latter day orchestra, and the sweep, virility, almost majesty of his workmanship, in this work at least, should free him from the charge which might be justly brought against some of his contemporaries, *i. e.*, a lack of elevation and dignity of style. He has a great temperament and is tremendously in earnest and his brush paints for us the woe and passion of Shakespeare's lovers. The dramatic situation is sensed finely and fierce pain and passion run riot in the score. Somebody once said that Berlioz' scores smelt of blood; this score of Tschaikowsky smells of love, burning, rapturous love—the love that only asks to live but a day. The prodigality of rhythms, the gorgeousness of instrumentation and the loving attention to detail so characteristic of this master were all brought out by Mr. Nikisch's imperious baton.

The "Queen Mab," that most daring of scherzos, was a veritable technical tour de force—a Meissonier sketch of exceeding and tender delicacy. Of the symphony there need little be said. It is one of Mr. Nikisch's favorites, and while he makes a few radical changes in tempi yet it was well played, the brilliancy of the last movement being most noteworthy. The new arrangement of the orchestra gives forth a most compact and almost formidable tone quality. As to the string department there can be but one verdict—its like is rarely heard. The singer of the evening was Miss Emma Juch, and she was most warmly received indeed. Artistic, musical to a degree, her style shows to advantage in Liszt's charming but slightly artificial "Loreley" (a tender old Volkslied framed in fire gilt). In Weber's great aria she lacked breadth of voice rather than intention. Nature, so generous in its gifts to Miss Juch, has denied her this much, and her performance was but a succès d'estime.

To be frank, soloists at the Boston Symphony orchestral concerts are fifth wheels to the wagon. The orchestra is the soloist, after all. The next concert occurs Thursday evening, December 8.

The Brooklyn Philharmonic Society.

THE first concert of the Boston Symphony Orchestra, given under the auspices of the Brooklyn Philharmonic Society, took place last Saturday night at the Academy of Music in that city. It was preceded by the usual public rehearsal last Friday afternoon. The audience was large and, for Brooklyn, positively enthusiastic. The instrumental portion of the program consisted of Goldmark's "Sakuntala" overture, Wagner's "Vorspiel" and "Liebestod," from "Tristan and Isolde," and Tschaikowsky's E minor symphony—the fifth. That it was beautifully played throughout under Mr. Nikisch goes without saying. Miss Juch was the soloist, giving the same numbers as she did at last Thursday night's concert. She sang infinitely better, however. Dr. Dvorak was an interested listener with Mrs. F. B. Thurber, in President Sheldon's box. The second rehearsal and concert take place December 9 and 10.

THE MUSICAL HERALD.

November, 1892.

MUSIC IN BOSTON.

The first concert of the twelfth season of the Boston Symphony Orchestra was given in Music hall, Saturday evening, October 22. There was a large demand for season tickets at the auction sales in September, and in certain instances extravagant prices were paid. The speculators were present at the sale in full force, and it is believed currently that in their greed they overreached themselves. Long lists of seats that are still in the market have appeared in newspapers of the town.

The programme of the first concert was as follows: Beethoven's C minor symphony; "Vorspiel" and "Liebestod" from "Tristan and Isolde," and Wagner's "Kaiser" march. When Mr. Nikisch gave the first reading of the symphony under his direction (November, 1889) there was an animated discussion in print and conversation concerning the real or alleged liberties taken by him. His version of '89 was an exaggeration of the Wagner-Richter reading with sundry departures of his own invention. His manner of declaiming the famous first five measures was criticized severely, and yet Schindler affirms that Beethoven wished this opening to be taken as an *Andante con moto*, and he intimates that the *allegro con brio* begins at the sixth measure. At the same time this statement was not regarded as binding by the orchestral conductors immediately after Beethoven's death, or by their successors, and it did not become a concert hall tradition. Other points in the detail of the performance of '89 provoked heated discussion, and the performance as a whole was to some "an inspiration," to others an exhibition of a hankering after sensationalism. Mr. Nikisch gave last month a different reading, one that was eminently sane and musical. There was no seeking after unusual effects, there was an absence of exaggeration. There was an occasional lack of precision in the attack of the wood-wind, but, with this exception, the symphony and the Wagner numbers were well played.

The "Kaiser" march is better adapted for an open-air scene of rejoicing than for a hall devoted to the cultivation of pure and noble music. I trust that I shall not be accused of blasphemy if I refuse to bow the knee at the mention of this march, which seems to me intrinsically vulgar and unworthy of the reputation of the composer.

The programme of the second concert, given October 22, included Reinecke's overture "King Manfred," Saint-Saens' concerto for pianoforte, No. 4, in C minor, and Tschaikowsky's symphony No. 5, in E minor. The overture and the symphony were played here for the first time. It is easy to dismiss the music of Reinecke with good-natured indifference or to apply to it the definition of Athenæus, "Music softens moroseness of temper; it dissipates sadness and produces affability and a sort of gentleman-like joy"; but, after all, is there not something in the remark of Hanslick, viz., that Reinecke has always avoided affectation as well as all that which is crude or ugly or bizarre? It is true that as a composer he has but little to say; but with what loving care does he treasure and repeat the musical opinions of Mendelssohn and Schumann! His workmanship is always of excellent quality. He has a fine sense of proportion, and he knows the legitimate and well approved means of instrumental expression. At the same time I doubt if there is one to-day who, having heard the overture that Saturday night, can remember distinctly a theme or the expression or the elaboration of it.

The Tschaikowsky symphony is to the Reinecke overture as a strong and rebellious liquor is to sterilized milk. It is a singular work, not to be rashly praised, not to be hooted down. The finale is riotous beyond endurance. Instead of applying local color with a brush, Tschaikowsky emptied the paint pot with a jerk. The first movement is constructed with skill, although there is the habitual prolixity complained of by Cesar Cui in the thematic development. In a political speech it may be well to constantly present the same idea in cunning disguises; but in the first movement of this symphony the repetition leads the hearer to question the worth of the original statement. The slow movement is again too long, and condensation would have intensified the sentiment and the passion. The waltz, which takes the place of the scherzo, is delicate and piquant, and the instrumentation is more noticeable than the melodic character. It is an interesting work, in spite of the objections before mentioned.

There are conservatives in the audience who are accustomed to protest against the barbaric muse of Russia, and still lament the death of Mendelssohn as though music were then interred in one and the same grave. Perhaps if these honest people were to listen to orchestral works by Dargomijsky, Balakireff, Rimsy-Korsakoff, Glazounoff, Moussorgsky and other radical Russians, they might then regard Tschaikowsky as a moderate man, or as a Russian Reinecke; indeed he is called by his colleagues a "cosmopolitan" and not a "national" musician.

The solo part of the Saint-Saens pianoforte concerto was played by Mr. Carl Stasny with a greater display of care and discretion than brilliancy or emotion.

The symphony orchestra is now arranged so that the wind instruments of wood and brass, with the pulsatile instruments, form a solid body directly in front of the leader. The strings stretch to the left and right, with the exception of the double-basses, which, in groups, fringe the back of the stage and the further sides. The historical and descriptive notes to the programs are prepared by Mr. William F. Apthorp.

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 13, 1892.

The second Kneisel quartette concert was given in Chickering hall last Monday evening, Mr. Clayton Johns being the pianist. The programme was: Quartette, E flat, op. 19, Lalo; Sonata for pianoforte and violin, A minor, Schumann; Quartette, d minor, Schubert. The Lalo quartette was given its first Boston performance. It is a decidedly serious composition. The Schubert quartette was superbly played by the musicians. Mr. Johns was thoroughly painstaking in the Sonata. The concert was of the high musical excellence which now is a forgone conclusion when the Kneisel quartette appears.

Mr. Francis W. Perry, the vocal teacher whose studio was burned out in the fire at the Knickerbocker building last Sunday night, will take other rooms in the same building. Mr. Perry can be consulted on Wednesday and Saturday mornings till eleven o'clock.

The Symphony orchestra's first tour in New York and Brooklyn this seasas was a decided success.

Mma. Nordica, the prima donna, otherwise Lily Norton, will shortly marry. The prospective bridegroom began his career as an officer in the Austrian cavalry, but resigned his commission to go upon the lyric stage, and in future the musical couple will follow their profession together.—Chicago Indicator.

[40]

The Beacon.

BOSTON, SATURDAY, NOV. 12, 1892.

The Symphony concerts will be resumed this evening. A symphony by Saint-Saëns and an orchestral "Humoresque" by Humperdink will be new to Boston. Mr. Adamowski will play a violin concerto by Ernst, and Beethoven's second sonata will complete the bill.

THE KNEISEL QUARTETTE.

The second concert of the Kneisel series was given on Monday, when the novelty offered was a quartette by Lalo, some of whose larger compositions have been heard with great pleasure in the Symphony concerts. This is a work to interest the student and possibly to please the musician, but which cannot attract even the connoisseur—still less the average concert-goer. It is too gloomy and severe, too deliberate a development of sombre moods, too much an appropriation of the forms of music merely because the composer could not command other means for the expression of his serious and almost bitter thoughts. Once, indeed, in the third movement, does Lalo give utterance to real music and encourage it to speak out in fluent form and move with untrammeled measure, and then the free rhythm, the bright accent and the current melody are very welcome. The quartette is all genuine—there can be no doubt of that; but it reveals feelings with which even a chamber audience can sympathize, set out in grave and almost abstruse formulation. The work was beautifully rendered, as also was the D-minor quartette of Schubert with which the concert ended. Schumann's piano and violin sonata came between the quintettes, rendered perfectly by Mr. Kneisel, but rather dryly and heavily by Mr. Johns.

Telegram Worcester
Clipping from

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Date..... 1892

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The Telegram.

EVENING AND SUNDAY.

PROVIDENCE TELEGRAM PUB. CO.
2 WEYBOSSET ST.

SUNDAY, NOVEMBER 13, 1892.

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The soloists at Wednesday's concert will be Miss Priscilla White and Mr. Alwin Schroeder, the popular violincellist.

The program laid out is as follows:

Overture—"King Manfred".....Reinecke
Aria—"Tod Jesu".....Graun
Suite—"Peer Gynt".....Grieg
Soli for violoncello.....
a) Andante.....Molique
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Ophelia's aria from "Hamlet".....A. Thomas
Symphony in A minor (Scotch).....
.....Mendelssohn

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PROVIDENCE JOURNAL.

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The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 9, 1892.

The Boston Symphony Orchestra.

THE FIRST CONCERT OF THE SEASON.

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Miss Juch.
"Queen Mab" scherzo, from the symphony, "Romeo and Juliet".....Berlioz
Song with orchestra, "Loreley".....Liszt
Miss Juch.
Symphony in D minor, No. 4.....Schumann
I. Rather slow (D minor), 3-4.
Lively (D minor), 2-4.
II. Rather slow (D minor, Hypodorian mode), 3-4.
III. Scherzo, lively (D minor), 3-4.
Trio: the same tempo (B flat major), 3-4.
IV. Slow (D minor), 4-4.
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Soloist, Miss Emma Juch.

This program, ranging from romanticism to ultra-modernity, was one in which the peculiar musical personality of Mr. Nikisch had ample scope and a test one as far as the technic of the orchestra was concerned. Primarily the Boston band is an emotional one, its brilliancy being but a secondary consideration. There is not its counterpart on this continent for crisp, elastic and homogeneous tone. Its responsiveness is marvelous, hence the impression it creates of being one huge, sonorous, exquisitely fashioned instrument played upon exquisitely by its leader. There was little to cavil at on Thursday night either at the mechanism or readings; perhaps a faint suspicion of impurity in the brass, otherwise the performance was almost an ideal one.

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THE MUSICAL HERALD.

November, 1892.

MUSIC IN BOSTON.

The first concert of the twelfth season of the Boston Symphony Orchestra was given in Music hall, Saturday evening, October 22. There was a large demand for season tickets at the auction sales in September, and in certain instances extravagant prices were paid. The speculators were present at the sale in full force, and it is believed currently that in their greed they overreached themselves. Long lists of seats that are still in the market have appeared in newspapers of the town.

The programme of the first concert was as follows: Beethoven's C minor symphony; "Vorspiel" and "Liebestod" from "Tristan and Isolde," and Wagner's "Kaiser" march. When Mr. Nikisch gave the first reading of the symphony under his direction (November, 1889) there was an animated discussion in print and conversation concerning the real or alleged liberties taken by him. His version of '89 was an exaggeration of the Wagner-Richter reading with sundry departures of his own invention. His manner of declaiming the famous first five measures was criticized severely, and yet Schindler affirms that Beethoven wished this opening to be taken as an *andante con moto*, and he intimates that the *allegro con brio* begins at the sixth measure. At the same time this statement was not regarded as binding by the orchestral conductors immediately after Beethoven's death, or by their successors, and it did not become a concert hall tradition. Other points in the detail of the performance of '89 provoked heated discussion, and the performance as a whole was to some "an inspiration," to others an exhibition of a hankering after sensationalism. Mr. Nikisch gave last month a different reading, one that was eminently sane and musical. There was no seeking after unusual effects, there was an absence of exaggeration. There was an occasional lack of precision in the attack of the wood-wind, but, with this exception, the symphony and the Wagner numbers were well played.

The "Kaiser" march is better adapted for an open-air scene of rejoicing than for a hall devoted to the cultivation of pure and noble music. I trust that I shall not be accused of blasphemy if I refuse to bow the knee at the mention of this march, which seems to me intrinsically vulgar and unworthy of the reputation of the composer.

The programme of the second concert, given October 22, included Reinecke's overture "King Manfred," Saint-Saens' concerto for pianoforte, No. 4, in C minor, and Tschaikowsky's symphony No. 5, in E minor. The overture and the symphony were played here for the first time. It is easy to dismiss the music of Reinecke with good-natured indifference or to apply to it the definition of Athenæus, "Music softens moroseness of temper; it dissipates sadness and produces affability and a sort of gentleman-like joy"; but, after all, is there not something in the remark of Hanslick, viz., that Reinecke has always avoided affectation as well as all that which is crude or ugly or bizarre? It is true that as a composer he has but little to say; but with what loving care does he treasure and repeat the musical opinions of Mendelssohn and Schumann! His workmanship is always of excellent quality. He has a fine sense of proportion, and he knows the legitimate and well approved means of instrumental expression. At the same time I doubt if there is one to-day who, having heard the overture that Saturday night, can remember distinctly a theme or the expression or the elaboration of it.

The Tschaikowsky symphony is to the Reinecke overture as a strong and rebellious liquor is to sterilized milk. It is a singular work, not to be rashly praised, not to be hooted down. The finale is riotous beyond endurance. Instead of applying local color with a brush, Tschaikowsky emptied the paint pot with a jerk. The first movement is constructed with skill, although there is the habitual prolixity complained of by Cesar Cui in the thematic development. In a political speech it may be well to constantly present the same idea in cunning disguises; but in the first movement of this symphony the repetition leads the hearer to question the worth of the original statement. The slow movement is again too long, and condensation would have intensified the sentiment and the passion. The waltz, which takes the place of the scherzo, is delicate and piquant, and the instrumentation is more noticeable than the melodic character. It is an interesting work, in spite of the objections before mentioned.

There are conservatives in the audience who are accustomed to protest against the barbaric muse of Russia, and still lament the death of Mendelssohn as though music were then interred in one and the same grave. Perhaps if these honest people were to listen to orchestral works by Dargomijsky, Balakireff, Rimsy-Korsakoff, Glazounoff, Moussorgsky and other radical Russians, they might then regard Tschaikowsky as a moderate man, or as a Russian Reinecke; indeed he is called by his colleagues a "cosmopolitan" and not a "national" musician.

The solo part of the Saint-Saens pianoforte concerto was played by Mr. Carl Stasny with a greater display of care and discretion than brilliancy or emotion.

The symphony orchestra is now arranged so that the wind instruments of wood and brass, with the pulsatile instruments, form a solid body directly in front of the leader. The strings stretch to the left and right, with the exception of the double-basses, which, in groups, fringe the back of the stage and the further sides. The historical and descriptive notes to the programs are prepared by Mr. William F. Apthorp.

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 13, 1892.

The second Kneisel quartette concert was given in Chickering hall last Monday evening, Mr. Clayton Johns being the pianist. The programme was: Quartette, E flat, op. 19, Lalo; Sonata for pianoforte and violin, A minor, Schumann; Quartette, d minor, Schubert. The Lalo quartette was given its first Boston performance. It is a decidedly serious composition. The Schubert quartette was superbly played by the musicians. Mr. Johns was thoroughly painstaking in the Sonata. The concert was of the high musical excellence which now is a forgone conclusion when the Kneisel quartette appears.

Mr. Francis W. Perry, the vocal teacher whose studio was burned out in the fire at the Knickerbocker building last Sunday night, will take other rooms in the same building. Mr. Perry can be consulted on Wednesday and Saturday mornings till eleven o'clock.

The Symphony orchestra's first tour in New York and Brooklyn this seasas was a decided success.

Mma. Nordica, the prima donna, otherwise Lily Norton, will shortly marry. The prospective bridegroom began his career as an officer in the Austrian cavalry, but resigned his commission to go upon the lyric stage, and in future the musical couple will follow their profession together.—Chicago Indicator.

[40]

Boston Courier.

SUNDAY MORNING, NOVEMBER 13, 1892.

FOURTH SYMPHONY CONCERT.

The concert had an ideal appetizer in Saint-Saens' Symphony No. 2 in A minor. Despite the psychical nature of this work is not really symphonic it is replete with charming details, and the harmony of its moods is inimitable. The allegro marcato in A minor has a quaint and somewhat brusque figure which is partially used in the allegro affusionato as the subject of a superbly developed tonal fugue. The adagio is naive in sentiment and quaintly elegiac, its chief theme being refined and poetial on the one hand and impressively dignified on the other. It is treated in free form and yet with a deep spirttuality of sentiment that is simply enchanting. A sterling frestissimo concludes the work brilliantly. Aside from the rich invention shown in this symphony no musician will fail to admire its abundant scholarship, its seriousness of purpose, its masterly orchestration and last, but not least the successful effort to give unity to the various movements by a masterly use in the finale of material which had its introduction in at least one of the previous movements. The plan of development shows an ingenious blending of the new spirit that came in with Liszt, Wagner and Saint Saens with the old symyhonic methods. The Humoresque for orchestra by E. Humperdink meagrely disguises its intrinsic feebleness and sterility beneath a morbid and puffed up manner that is anything but entertaining.

The Ernst Concerto will hardly stand either now or in the future, though it doubtless may have in the past, on its merits as a musical composition. Such mediocre interest as it creates is quite evenly divided between the orchestra and the solo violin, but a more mortal concerto has seldom been heard in a symphony concert. As a whole it makes the impression of having superficially served the virtuoso's ambition to create furore. The meagre instrumentation that it contains is discreet and becoming while drearily unimportant. That refined and highly cultivated technique, that genial subjectivity combined with repose which Mr. Adamowski so invariably exhibits were as usual the characteristics of his performance that constantly charmed. It seems needless to add that the popular violinist was persistently applauded and recalled with intense enthusiasm.

Aside from the Saint Saens' symphony the concert had another feature which all present without regard to musical caste or creed could enjoy. The work, while it is not held in such high favor as several of its associates in the immortal series of nine to which it so worthily belongs, was at the time of its birth of matchless importance to the greatest of tone poets. It was the first work of Beethoven that conquered his adverse critics by grasping more satisfactorily than he had done before the academic forms which had been imposed on music by the scholastics and pedagogues of his time. No consciousness of form is imposed by it upon the hearer. Far from it. Here Beethoven takes full possession of the bountiful inheritance that had been left by Haydn, but with a transcendently warm feeling for art which Haydn seldom attained. The martial attacks in the first allegro were loyally observed by Mr. Nikisch, and without the slighest degree of extravagance, but with an ardor that throughout the opening movement was amply under control. The merry mood and the sparkling wit of the scherzo, the inexhaustible changes in the motives as well as in their connections and transformations were wonderfully well presented. The lorghetto, which despite its length so constantly enraptures, was admirably played and with what Ferdinand Ries calls the second scherzo of the work, namely, the finale in *alla breve* time, the concert was brought to a triumphant close.

SECOND CONCERT BY THE KNEISEL QUARTET.

There was no mistaking the musical mood of Mr. Kneisel and his associates at their delightful chamber concert in Chickering Hall on Monday evening. The far-famed ensemble seemed never so excellent. Such absolutely accurate playing, so unmistakably loyal in spirit and in truth, has seldom been heard here. Indeed all that seemed needed to make the concert the very worthiest success in the Kneisel Quartet's record was a more interesting repertoire. It can not in truth be affirmed that Edouard Lalo's quartet in E flat, opus 19, is a genuine creation. Evidently composed by a serious, high-minded and well-schooled musician, it is nevertheless a labored and polite example of an academic kind of chamber music the artistic right to be of which is difficult to determine. Edouard Lalo is not wholly unknown here and among musicians he is widely esteemed. An initial experience in this vicinity with his ability as a composer was at a symphony concert several years ago, when Mr. C. M. Loeffler produced his Symphonie Espagnole for violin and orchestra. Here his talent was shown to be of a piquantly individual kind, varied and felicitous, 'tis true, quite informal and spontaneous, yet somewhat too prolific of exuberant ornamentation, while sensuously mellifluous. The work performed on Monday evening is of uniform cast; its technics are apparently without blemish—that is to say, so far as a single hearing could enable one to determine; but it is plainly not a masterpiece. It is the product of talent, of culture also, but not of genius. Its themes are dignified and respectable, without being either elevating or noble. In brief, all that Lalo has to say in this quartet is piously and correctly said, but the tone language throughout is tediously uninteresting. The sonata for piano and violin in A minor by Robert Schumann was played by Messrs. Kneisel and Johns. The pianoforte part was conscientiously played yet in the allegro affetuoso especially without any real cantabile. The performance of Mr. Johns throughout was too constantly below the level of Mr. Kneisel's masterly reading and it lacked virility, depth and passion. The Schubert quartet with which the concert was brought to a close possesses all that charming melodiousness, perspicuity and unaffectedness which are the predominating traits of all of Schubert's music. It was exquisitly played. C. L. C.

It was on a festive occasion that one young woman confided to another that music was fascinating, of course; but that she for her part, could not keep her eyes from Mr. Nikisch's right cuff. "It kept showing more and more as he waved his baton," she said, "and my mind was entirely given over to wondering if it was slipping down or his coat sleeve slipping up." "What bothered me," returned her companion, "was the man who managed the drums. Whenever he turned the screws I couldn't help thinking of hot and cold water faucets, and it really quite interfered with my enjoyment of the music." "Yes," sighed the other, "and wasn't Emma Juch's Empire gown a good deal like a Mother Hubbard, after all?"

Gazette

BOSTON, SUNDAY MORNING, NOV. 13.

The Symphony Concert.

The programme for last evening's concert by the Boston Symphony Orchestra, was: Symphony, A-minor op. 55, Saint-Saens; Concerto for violin, F-sharp minor, Ernst; Humoresque, for orchestra, E. Humperdink; and Symphony No. 2, Beethoven. The Saint-Saëns symphony was new to these concerts and the Humperdink work was new to Boston. Of the latter, we can only marvel that it should have found a place on the programmes of the Symphony concerts. As music it does not rise much above the beer-garden level, and as humor it is saddening. In the land of its birth, those who heard it may have rolled from their chairs to the ground in the fit of uncontrollable laughter it aroused; but to those lacking in the volatility and the sprightliness of the German nature, the work is more calculated to draw forth burning tears than expressions of mirth. As far as we could discover, Mr. Humperdink's humor was chiefly confined to the plagiarizing of a few bars of the march theme of Raff's "Lenore." It is dreary fooling. The Saint Saëns symphony is a charming work, always chaste in style, bright in effect and delightful in the grace that animates it throughout. It is a splendid example of brilliant brevity and masterly modesty. It was finely played from beginning to end, the gem of an adagio especially so. The Beethoven symphony received excellent treatment. The first movement was exceedingly well read and performed. The slow movement was, perhaps, given with over much of rigidity and a little of roughness, but the interpretation, as a whole, left little to be desired. The Ernst concerto has become irremediably aged. It has weak hams, and its eyes purge thick amber and plum tree gum. The solo part was played by Mr. T. Adamowski, whose intonation was not always true, whose tone was often weak and thin, and whose performance generally was not up to his best standard. He was twice recalled with much heartiness. The programme for the next concert is: Symphony No. 8, Brahms; Concerto for pianoforte, A-minor, MacDowell; "Menuet des Follets" and "Danse des Sylphes," Berlioz; and "Tasso," Liszt. Mr. E. A. MacDowell is to be the soloist.

On Monday evening the Kneisel Quartet, assisted by Mr. Clayton Johns, gave their second concert in this season's series, in Chickering Hall. The programme was: Quartet, E flat, op. 19, Lalo; Sonate for pianoforte and violin, A-minor, Schumann; Quartet, D-minor, Schubert. The Lalo selection was heard for the first time, on this occasion. It is not a work to please on a single hearing, for it is not easy to grasp at the composer's intention, beyond the fact that he is desperately in earnest. Of music, pure and simple, there is but little here; but of daring harmonies, startling modulations, clever but ineffective polyphony, and thoughtful and ingenious counterpoint, there is enough and to spare. The spirit of the music is lofty, but its meaning is vague and unsatisfying. Of geniality there is not a trace, and of any seeming spontaneity in invention there is no more. The impression constantly suggested was that the composer struggled constantly to say something unlike anything that had been said before, and to say it in a way unlike any o her known way. In other words, the work is labored to excess, and though it is scholarly, refined, free from trite conventionalities, and pervaded by a certain sombre dignity, it is dry, uninspiring, and perhaps a little wearisome. In the third movement there is a gleam of sunshine, but for the rest there is an immense effort to arise to utterances that were scarcely worth the trouble taken to give them voice, or that, at least, add nothing to illustrate the beautiful and the uplifting in art. It may go without saying that it was perfectly read and played, as was also the noble Schubert Quartet. The players have never vouchsafed a more finished and more artistic performance than was accorded the latter work. Mr. Kneisel was heard with delightful results in the Sonata. It is to be regretted that the piano part was not interpreted by an artist of equal experience and ability.

The first in the series of three concerts by the Adamowski Quartet, will take place in Chickering Hall, on Tuesday afternoon, Miss Marguerite Hall, assisting. The programme is: Quartet, G major, Mozart; Songs; and Quartet D major, op. 63, Gade,

The Honeybrook Graphic,

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JESSE I. DAUMAN,

EDITOR AND PROPRIETOR.

FRIDAY, NOVEMBER 11, 1892.

THE FIRST SYMPHONY CONCERT

The Boston Orchestra Opens the Season at the Academy Brilliantly.

The Boston Symphony orchestra gave the first concert of the season at the Academy of Music, Philadelphia, on Wednesday evening, November 2, to a crowded house. The superb organization which Mr. Nikisch commands has never appeared in better form. Its tone was rich and smooth and its execution exact and clean, and the important feature of the program, Tschaikowsky's symphony in E minor, was played in a way that left nothing to be sought. Emma Juch captured the audience in Liszt's "Lorely." This was the first of five concerts. The others will come on December 7, January 11, February 5 and March 15. Lovers of good music should procure seats on time by addressing C. A. Ellis, manager, 1221 Chestnut street.

Boston Journal.

MONDAY, NOVEMBER 14, 1892.

The Fourth Concert of the Symphony Orchestra.

The Artful Simplicity of Camille Saint-Saens.

News and Gossip at Home and Abroad.

The programme of the fourth Symphony concert was as follows:

Symphony, A minor.....Saint-Saens
Concerto for violin, F sharp.....Ernst
Humoresque.....E. Humperdink
Symphony No. 2.....Beethoven

The novelty was the Humoresque for orchestra by Mr. E. Humperdink. Humperdink is a name that suggests Koog-Zaandijk or Zaltbommel as a birthplace, with the scenic accompaniments of dikes and windmills, but it is said that Mr. Humperdink is a Bavarian and the teacher of Siegfried Wagner. That he is a Bavarian is not impossible; that he teaches the son of Wagner is an excuse for ingenious speculation. The questions "How?" and "What?" naturally arise. Siegfried is no longer a boy, and his father did not propose that he should be a musician. The Humoresca, or Humoreske, or Humoresque, is a form of musical entertainment found in the writings of Schumann, Rubinstein, Heller and Grieg, and its name seems to be derived in accordance with the principle of lucus a non lucendo. The piece by Humperdink is no exception, and there is no humor in the idea or the carrying out of the idea. The professional musical jester is apt to be a wet blanket. There are few who can write up to the level of such a title. It is an open question whether music per se, absolute music, can convey a humorous or a laughable idea. There may be an expression of the grotesque, of the bizarre; a noble strain may be burlesqued as in the "Fantastic Symphony" of Berlioz, but the amusement of the hearer is skin deep, and arises chiefly from the fact that he has been previously warned of the impending jest. Then again, humor may seem of different meaning to Mr. Humperdink, for, according to the ancients, melancholy itself, "melancholy, cold and dry, thick, black and sour," is one of the four humors, and analogous to an element and an age of man. Mr. Humperdink has seasoned his melancholy with fluid extracts of Raff and Meyerbeer (if I am not mistaken), and thus aroused a desire in the sitter at table to taste these composers in their full strength; just as frozen puddings whet the appetite of a victim of alcohol and do not quench the raging fire within. The stolidity of the purpose of Mr. Humperdink is no doubt praiseworthy, and his Humoresque shows that he is a safe and a serious companion for a young man. But such compositions, even when they find a publisher in Germany, have no place in a Symphony concert in Boston.

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The A minor symphony of Saint-Saens was played for the first time in these concerts. It is a thoroughly delightful and skillfully constructed work. First of all, it is without padding, without vain repetitions. The technical skill shown perhaps most nakedly in the first movement is not that of the pedagogue, but of the well-bred man of the world who by chance finds himself in the society of scientists and enters into the conversation with intelligence and yet with modesty. His knowledge is simply a part of his pleasure in life; he does not exist for its display. Furthermore, please note the amiable ease with which Saint-Saens solves his problems. In the three movements that follow he enjoys himself. The adagio is a temporary fit of contemplation, but the man does not withdraw from the world so completely or for so long a time that he becomes morose or unintelligible. It is a pleasant reverie finely expressed in music. There are no soul-writhings, no violent gesturing, no sullen imprecations that escape the barrier of clenched teeth. This adagio is beautiful and simple music. And in the scherzo and the finale, although there is pronounced melody that dances, although there are effects gained by appeals to the feet and by rhythmic surprises, there is not a touch of the commonplace, not a suspicion of vulgarity. The refinement of the composer is contagious; the instruments are never noisy; they do not interrupt; they each in turn say their say, and each knows how to listen to his neighbor. It is seldom in these days that we are fortunate enough to have an opportunity of finding such a combination of skill, simplicity, grace and beauty. Our modern composers, wish not only to tickle, "they must also chafe. Let a palate become accustomed to black pepper, and it will desire paprika, and then cayenne. Finally these spices, too, will refuse to create an impression," and then aqua-fortis is poured in quantity. But in this work of an eminently modern Frenchman there is a keen appreciation of the value of artistic simplicity.

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This symphony was played exceedingly well, and so, in the main, was the symphony by Beethoven. The opening measures of the larghetto of the latter were not sung frankly enough; there was an exaggeration of the nuances, and nervous energy seemed at times misplaced.

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Mr. T. Adamowski played the concert pathetique by H. W. Ernst. When Ernst played this concerto in manuscript in 1849, at a concert in Leipzig, there was an overture by Rietz and an aria by Flotow on the programme. It is said that Ernst then made a profound impression by his surpassing skill, but we live under a different dispensation, and Mr. Adamowski is not an Ernst. The piece itself seems intrinsically trivial, and its technical difficulties without genuine purpose. The chief theme is, like many that are found in forgotten salon-compositions, bound up in old-fashioned volumes, between "The Wrecker's Daughter Quickstep" and "Gen. Persifor F. Smith's March." It bears a strong resemblance to tunes popular in the negro minstrel "grand-ohio"; tunes that accompany the verbal statement of a lover's floral tribute or tell of a picture with its face turned toward the wall. The concerto presents great difficulties to the performer; and Mr. Adamowski apparently realized this fact, for his playing was not of the marked excellence that characterized his solo work of last year. His intonation was not always pure, and his tone was at times thin and dry. He was applauded heartily at the close.

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The programme of the Symphony rehearsal and concert of this week will be as follows: Brahms's third symphony; MacDowell's concerto for pianoforte, No. 1, A minor; Menuet des Follets and Danse des Sylphes, Berlioz, and Liszt's "Tasso." Mr. E. A. MacDowell will be the pianist.

...Herald.

PUBLISHED EVERY SUNDAY MORNING.
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SUNDAY, NOVEMBER 13, 1892.

The Symphony Concert, Soloist Mr. T. Adamowski.

Director Arthur Nikisch has seldom succeeded better in providing an enjoyable evening's entertainment for the patrons of the Boston Symphony orchestra's concerts than in the selection and arrangement of last evening's programme. It had a symphony at each end, to be sure, but the works, with the intervening compositions, afforded a constant source of pleasure and left a most satisfying impression of the event.

The symphony in A minor, No. 2, op. 55, by Camille Saint-Saens, made the opening of the programme, the work having had but a single hearing here, years ago, when the Harvard Symphony orchestra was in existence. It is in strong contrast to the latter symphonic writings of this famous French composer, as it is entirely lacking in the quaint conceits and bizarre effects in which he so delights. The second movement is a gem in the way of a romanza, and its graceful measures have a charm which is seldom realized in the more recent works of Saint-Saens. The odd and original scherzo is equally pleasing in its way, and the prestissimo, which ends the work, affords a brilliant finale to this most enjoyable symphony.

Mr. T. Adamowski was the soloist, and this very popular violinist is to be commended for his choice of Ernst's concerto in F sharp minor for his annual appearance as a soloist in these concerts. The one movement of which the work consists is built upon a wonderfully melodious theme, which is worked out with constantly fascinating variations, which afford rare opportunities for the skilful soloist, and present ever pleasing and varied tone colorings in the orchestration. The concerto is admirably suited to such a player as Mr. Adamowski, whose pure, true tones, artistic finish and sympathetic characteristics all found a fine display in its performance. The theme was sung in its simplest form, with delightful taste and expression, and its variations were given with faultless skill. Mr. Adamowski commanded the applause of his audience, as he has often done in former years, and he has never more honestly won the commendation of his hearers than on this occasion.

A bright and decidedly captivating "Humoresque" for orchestra, by Humperdink, gave Director Nikisch an opportunity to show the technical skill of his organization to good advantage, and a most satisfying reading of the second of the Beethoven symphonies ended the evening's programme.

Next Saturday evening the soloist will be Mr. E. A. MacDowell, pianist, and the programme will consist of Brahm's symphony No. 3 in F major, MacDowell's concerto for pianoforte No. 1 in A minor, Berlioz's menuet des Follets and danse des sylphes from "Damnation of Faust," and Liszt's symphonic poem, "Tasso."

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

MONDAY MORNING, NOV. 14, 1892.

The audience at the Symphony concert Saturday evening was entertained by Saint-Saens's symphony in A minor; Ernst's concerto for the violin in F sharp minor, Humperdink's orchestral humoresque and Beethoven's symphony No. 2. It was a strange programme, but afforded variety, and was evidently appreciated, judging from the enthusiasm of the audience. The first piece has never been played by the Symphony Orchestra, although it has been once given in Boston. It is a beautiful work, artistic in its composition and affording opportunities for light and shade that were amply improved under Mr. Nikisch's skilful baton. The allegro appassionato was perhaps the most pleasing movement.

Mr. Adamowski was not heard at his best. For some reason he was not in tune with the orchestra, and several instances of false intonation were apparent. In execution, however, he exhibited his usual ability.

The "Humoresque" was heard for the first time in Boston, and was something of a surprise. It is an odd number, not particularly attractive and not likely to become a great favorite.

The Beethoven symphony was rendered in a masterly manner. All the movements were treated artistically, especially the first, and it served as a fitting termination for an excellent concert.

The programme for next Saturday will be symphony No. 3, Brahms; concerto for the pianoforte in A minor, MacDowell; "Menuet des Follets" and "Danse des Sylphes," Berlioz, and "Tasso," Litszt. The soloist will be Mr. E. A. MacDowell.

[41]

Boston Courier.

SUNDAY MORNING, NOVEMBER 13, 1892.

FOURTH SYMPHONY CONCERT.

The concert had an ideal appetizer in Saint-Saens' Symphony No. 2 in A minor. Despite the psychical nature of this work is not really symphonic it is replete with charming details, and the harmony of its moods is inimitable. The allegro marcato in A minor has a quaint and somewhat brusque figure which is partially used in the allegro affusionato as the subject of a superbly developed tonal fugue. The adagio is naive in sentiment and quaintly elegiac, its chief theme being refined and poetial on the one hand and impressively dignified on the other. It is treated in free form and yet with a deep spirttuality of sentiment that is simply enchanting. A sterling frestissimo concludes the work brilliantly. Aside from the rich invention shown in this symphony no musician will fail to admire its abundant scholarship, its seriousness of purpose, its masterly orchestration and last, but not least the successful effort to give unity to the various movements by a masterly use in the finale of material which had its introduction in at least one of the previous movements. The plan of development shows an ingenious blending of the new spirit that came in with Liszt, Wagner and Saint Saens with the old symyhonic methods. The Humoresque for orchestra by E. Humperdink meagrely disguises its intrinsic feebleness and sterility beneath a morbid and puffed up manner that is anything but entertaining.

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Aside from the Saint Saens' symphony the concert had another feature which all present without regard to musical caste or creed could enjoy. The work, while it is not held in such high favor as several of its associates in the immortal series of nine to which it so worthily belongs was at the time of its birth of matchless importance to the greatest of tone poets. It was the first work of Beethoven that conquered his adverse critics by grasping more satisfactorily than he had done before the academic forms which had been imposed on music by the scholastics and pedagogues of his time. No consciousness of form is imposed by it upon the hearer. Far from it. Here Beethoven takes full possession of the bountiful inheritance that had been left by Haydn, but with a transcendently warm feeling for art which Haydn seldom attained. The martial attacks in the first allegro were loyally observed by Mr. Nikisch, and without the slighest degree of extravagance, but with an ardor that throughout the opening movement was amply under control. The merry mood and the sparkling wit of the scherzo, the inexhaustible changes in the motives as well as in their connections and transformations were wonderfully well presented. The lorghetto, which despite its length so constantly enraptures, was admirably played and with what Ferdinand Ries calls the second scherzo of the work, namely, the finale in *alla breve* time, the concert was brought to a triumphant close.

SECOND CONCERT BY THE KNEISEL QUARTET.

There was no mistaking the musical mood of Mr. Kneisel and his associates at their delightful chamber concert in Chickering Hall on Monday evening. The far-famed ensemble seemed never so excellent. Such absolutely accurate playing, so unmistakably loyal in spirit and in truth, has seldom been heard here. Indeed all that seemed needed to make the concert the very worthiest success in the Kneisel Quartet's record was a more interesting repertoire. It can not in truth be affirmed that Edouard Lalo's quartet in E flat, opus 19, is a genuine creation. Evidently composed by a serious, high-minded and well-schooled musician, it is nevertheless a labored and polite example of an academic kind of chamber music the artistic right to be of which is difficult to determine. Edouard Lalo is not wholly unknown here and among musicians he is widely esteemed. An initial experience in this vicinity with his ability as a composer was at a symphony concert several years ago, when Mr. C. M. Loeffler produced his Symphonie Espagnole for violin and orchestra. Here his talent was shown to be of a piquantly individual kind, varied and felicitous, 'tis true, quite informal and spontaneous, yet somewhat too prolific of exuberant ornamentation, while sensuously mellifluous. The work performed on Monday evening is of uniform cast; its technics are apparently without blemish—that is to say, so far as a single hearing could enable one to determine; but it is plainly not a masterpiece. It is the product of talent, of culture also, but not of genius. Its themes are dignified and respectable, without being either elevating or noble. In brief, all that Lalo has to say in this quartet is piously and correctly said, but the tone language throughout is tediously uninteresting. The sonata for piano and violin in A minor by Robert Schumann was played by Messrs. Kneisel and Johns. The pianoforte part was conscientiously played yet in the allegro affetuoso especially without any real cantabile. The performance of Mr. Johns throughout was too constantly below the level of Mr. Kneisel's masterly reading and it lacked virility, depth and passion. The Schubert quartet with which the concert was brought to a close possesses all that charming melodiousness, perspicuity and unaffectedness which are the predominating traits of all of Schubert's music. It was exquisitly played.

C. L. C.

It was on a festive occasion that one young woman confided to another that music was fascinating, of course; but that she for her part, could not keep her eyes from Mr. Nikisch's right cuff. "It kept showing more and more as he waved his baton," she said, "and my mind was entirely given over to wondering if it was slipping down or his coat sleeve slipping up." "What bothered me," returned her companion, "was the man who managed the drums. Whenever he turned the screws I couldn't help thinking of hot and cold water faucets, and it really quite interfered with my enjoyment of the music." "Yes," sighed the other, "and wasn't Emma Juch's Empire gown a good deal like a Mother Hubbard, after all?"

Gazette

BOSTON, SUNDAY MORNING, NOV. 13.

The Symphony Concert.

The programme for last evening's concert by the Boston Symphony Orchestra, was: Symphony, A-minor op. 55, Saint-Saëns; Concerto for violin, F-sharp minor, Ernst; Humoresque, for orchestra, E. Humperdink; and Symphony No. 2, Beethoven. The Saint-Saëns symphony was new to these concerts and the Humperdink work was new to Boston. Of the latter, we can only marvel that it should have found a place on the programmes of the Symphony concerts. As music it does not rise much above the beer-garden level, and as humor it is saddening. In the land of its birth, those who heard it may have rolled from their chairs to the ground in the fit of uncontrollable laughter it aroused; but to those lacking in the volatility and the sprightliness of the German nature, the work is more calculated to draw forth burning tears than expressions of mirth. As far as we could discover, Mr. Humperdink's humor was chiefly confined to the plagiarizing of a few bars of the march theme of Raff's "Lenore." It is dreary fooling. The Saint Saëns symphony is a charming work, always chaste in style, bright in effect and delightful in the grace that animates it throughout. It is a splendid example of brilliant brevity and masterly modesty. It was finely played from beginning to end, the gem of an adagio especially so. The Beethoven symphony received excellent treatment. The first movement was exceedingly well read and performed. The slow movement was, perhaps, given with over much of rigidity and a little of roughness, but the interpretation, as a whole, left little to be desired. The Ernst concerto has become irremediably aged. It has weak hams, and its eyes purge thick amber and plum tree gum. The solo part was played by Mr. T. Adamowski, whose intonation was not always true, whose tone was often weak and thin, and whose performance generally was not up to his best standard. He was twice recalled with much heartiness. The programme for the next concert is: Symphony No. 3, Brahms; Concerto for pianoforte, A-minor, MacDowell; "Menuet des Follets" and "Danse des Sylphes," Berlioz; and "Tasso," Liszt. Mr. E. A. MacDowell is to be the soloist.

On Monday evening the Kneisel Quartet, assisted by Mr. Clayton Johns, gave their second concert in this season's series, in Chickering Hall. The programme was: Quartet, E flat, op. 19, Lalo; Sonata for pianoforte and violin, A-minor, Schumann; Quartet, D minor, Schubert. The Lalo selection was heard for the first time, on this occasion. It is not a work to please on a single hearing, for it is not easy to grasp at the composer's intention, beyond the fact that he is desperately in earnest. Of music, pure and simple, there is but little here; but of daring harmonies, startling modulations, clever but ineffective polyphony, and thoughtful and ingenious counterpoint, there is enough and to spare. The spirit of the music is lofty, but its meaning is vague and unsatisfying. Of geniality there is not a trace, and of any seeming spontaneity in invention there is no more. The impression consantly suggested was that the composer struggled constantly to say something unlike anything that had been said before, and to say it in a way unlike any other known way. In other words, the work is labored to excess, and though it is scholarly, refined, free from trite conventionalities, and pervaded by a certain sombre dignity, it is dry, uninspiring, and perhaps a little wearisome. In the third movement there is a gleam of sunshine, but for the rest there is an immense effort to arise to utterances that were scarcely worth the trouble taken to give them voice, or that, at least, add nothing to illustrate the beautiful and the uplifting in art. It may go without saying that it was perfectly read and played, as was also the noble Schubert Quartet. The players have never vouchsafed a more finished and more artistic performance than was accorded the latter work. Mr. Kneisel was heard with delightful results in the Sonata. It is to be regretted that the piano part was not interpreted by an artist of equal experience and ability.

The first in the series of three concerts by the Adamowski Quartet, will take place in Chickering Hall, on Tuesday afternoon, Miss Marguerite Hall, assisting. The programme is: Quartet, G major, Mozart; Songs; and Quartet D major, op. 63 Gade.

Germantown Graphic,

Published Every Friday Morning,

GERMANTOWN, CHESTER CO., PA.

JESSE I. DAUMAN,

EDITOR AND PROPRIETOR.

FRIDAY, NOVEMBER 11, 1892.

THE FIRST SYMPHONY CONCERT.

The Boston Orchestra Opens the Season at the Academy Brilliantly.

The Boston Symphony orchestra gave the first concert of the season at the Academy of Music, Philadelphia, on Wednesday evening, November 2, to a crowded house. The superb organization which Mr. Nikisch commands has never appeared in better form. Its tone was rich and smooth and its execution exact and clean, and the important feature of the program, Tschaikowsky's symphony in E minor, was played in a way that left nothing to be sought. Emma Juch captured the audience in Liszt's "Lorely." This was the first of five concerts. The others will come on December 7, January 11, February 5, and March 15. Lovers of good music should procure seats on time by addressing C. A. Ellis, manager, 1221 Chestnut street.

Boston Journal.

MONDAY, NOVEMBER 14, 1892.

The Fourth Concert of the Symphony Orchestra.

The Artful Simplicity of Camille Saint-Saens.

News and Gossip at Home and Abroad.

The programme of the fourth Symphony concert was as follows:

Symphony, A minor.....Saint-Saens
Concerto for violin, F sharp.....Ernst
Humoresque.....E. Humperdink
Symphony No. 2.....Beethoven

The novelty was the Humoresque for orchestra by Mr. E. Humperdink. Humperdink is a name that suggests Koog-Zaandijk or Zaltbommel as a birthplace, with the scenic accompaniments of dikes and windmills, but it is said that Mr. Humperdink is a Bavarian and the teacher of Siegfried Wagner. That he is a Bavarian is not impossible; that he teaches the son of Wagner is an excuse for ingenious speculation. The questions "How?" and "What?" naturally arise. Siegfried is no longer a boy, and his father did not propose that he should be a musician. The Humoresca, or Humoreske, or Humoresque, is a form of musical entertainment found in the writings of Schumann, Rubinstein, Heller and Grieg, and its name seems to be derived in accordance with the principle of lucus a non lucendo. The piece by Humperdink is no exception, and there is no humor in the idea or the carrying out of the idea. The professional musical jester is apt to be a wet blanket. There are few who can write up to the level of such a title. It is an open question whether music per se, absolute music, can convey a humorous or a laughable idea. There may be an expression of the grotesque, of the bizarre; a noble strain may be burlesqued as in the "Fantastic Symphony" of Berlioz, but the amusement of the hearer is skin deep, and arises chiefly from the fact that he has been previously warned of the impending jest. Then again, humor may seem of different meaning to Mr. Humperdink, for, according to the ancients, melancholy itself, "melancholy, cold and dry, thick, black and sour," is one of the four humors, and analogous to an element and an age of man. Mr. Humperdink has seasoned his melancholy with fluid extracts of Raff and Meyerbeer (if I am not mistaken), and thus aroused a desire in the sitter at table to taste these composers in their full strength; just as frozen puddings whet the appetite of a victim of alcohol and do not quench the raging fire within. The stolidity of the purpose of Mr. Humperdink is no doubt praiseworthy, and his Humoresque shows that he is a safe and a serious companion for a young man. But such compositions, even when they find a publisher in Germany, have no place in a Symphony concert in Boston.

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The A minor symphony of Saint-Saens was played for the first time in these concerts. It is a thoroughly delightful and skillfully constructed work. First of all, it is without padding, without vain repetitions. The technical skill shown perhaps most nakedly in the first movement is not that of the pedagogue, but of the well-bred man of the world who by chance finds himself in the society of scientists and enters into the conversation with intelligence and yet with modesty. His knowledge is simply a part of his pleasure in life; he does not exist for its display. Furthermore, please note the amiable ease with which Saint-Saens solves his problems. In the three movements that follow he enjoys himself. The adagio is a temporary fit of contemplation, but the man does not withdraw from the world so completely or for so long a time that he becomes morose or unintelligible. It is a pleasant reverie finely expressed in music. There are no soul-writhings, no violent gesturing, no sullen imprecations that escape the barrier of clenched teeth. This adagio is beautiful and simple music. And in the scherzo and the finale, although there is pronounced melody that dances, although there are effects gained by appeals to the feet and by rhythmic surprises, there is not a touch of the commonplace, not a suspicion of vulgarity. The refinement of the composer is contagious; the instruments are never noisy; they do not interrupt; they each in turn say their say, and each knows how to listen to his neighbor. It is seldom in these days that we are fortunate enough to have an opportunity of finding such a combination of skill, simplicity, grace and beauty. Our modern composers, wish not only to tickle, "they must also chafe. Let a palate become accustomed to black pepper, and it will desire paprika, and then cayenne. Finally these spices, too, will refuse to create an impression," and then aqua-fortis is poured in quantity. But in this work of an eminently modern Frenchman there is a keen appreciation of the value of artistic simplicity.

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This symphony was played exceedingly well, and so, in the main, was the symphony by Beethoven. The opening measures of the larghetto of the latter were not sung frankly enough; there was an exaggeration of the nuances, and nervous energy seemed at times misplaced.

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Mr. T. Adamowski played the concert pathetique by H. W. Ernst. When Ernst played this concerto in manuscript in 1849, at a concert in Leipzig, there was an overture by Rietz and an aria by Flotow on the programme. It is said that Ernst then made a profound impression by his surpassing skill, but we live under a different dispensation, and Mr. Adamowski is not an Ernst. The piece itself seems intrinsically trivial, and its technical difficulties without genuine purpose. The chief theme is, like many that are found in forgotten salon-compositions, bound up in old-fashioned volumes, between "The Wrecker's Daughter Quickstep" and "Gen. Persifor F. Smith's March." It bears a strong resemblance to tunes popular in the negro minstrel "grand-olio"; tunes that accompany the verbal statement of a lover's floral tribute or tell of a picture with its face turned toward the wall. The concerto presents great difficulties to the performer; and Mr. Adamowski apparently realized this fact, for his playing was not of the marked excellence that characterized his solo work of last year. His intonation was not always pure, and his tone was at times thin and dry. He was applauded heartily at the close.

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The programme of the Symphony rehearsal and concert of this week will be as follows: Brahms's third symphony; MacDowell's concerto for pianoforte, No. 1, A minor; Menuet des Follets and Danse des Sylphes, Berlioz, and Liszt's "Tasso." Mr. E. A. MacDowell will be the pianist.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCII., NO. 136.

SUNDAY, NOVEMBER 13, 1892.

The Symphony Concert, Soloist Mr. T. Adamowski.

Director Arthur Nikisch has seldom succeeded better in providing an enjoyable evening's entertainment for the patrons of the Boston Symphony orchestra's concerts than in the selection and arrangement of last evening's programme. It had a symphony at each end, to be sure, but the works, with the intervening compositions, afforded a constant source of pleasure and left a most satisfying impression of the event.

The symphony in A minor, No. 2, op. 55, by Camille Saint-Saens, made the opening of the programme, the work having had but a single hearing here, years ago, when the Harvard Symphony orchestra was in existence. It is in strong contrast to the latter symphonic writings of this famous French composer, as it is entirely lacking in the quaint conceits and bizarre effects in which he so delights. The second movement is a gem in the way of a romanza, and its graceful measures have a charm which is seldom realized in the more recent works of Saint-Saens. The odd and original scherzo is equally pleasing in its way, and the prestissimo, which ends the work, affords a brilliant finale to this most enjoyable symphony.

Mr. T. Adamowski was the soloist, and this very popular violinist is to be commended for his choice of Ernst's concerto in F sharp minor for his annual appearance as a soloist in these concerts. The one movement of which the work consists is built upon a wonderfully melodious theme, which is worked out with constantly fascinating variations, which afford rare opportunities for the skilful soloist, and present ever pleasing and varied tone colorings in the orchestration. The concerto is admirably suited to such a player as Mr. Adamowski, whose pure, true tones, artistic finish and sympathetic characteristics all found a fine display in its performance. The theme was sung in its simplest form, with delightful taste and expression, and its variations were given with faultless skill. Mr. Adamowski commanded the applause of his audience, as he has often done in former years, and he has never more honestly won the commendation of his hearers than on this occasion.

A bright and decidedly captivating "Humoresque" for orchestra, by Humperdink, gave Director Nikisch an opportunity to show the technical skill of his organization to good advantage, and a most satisfying reading of the second of the Beethoven symphonies ended the evening's programme.

Next Saturday evening the soloist will be Mr. E. A. MacDowell, pianist, and the programme will consist of Brahm's symphony No. 3 in F major, MacDowell's concerto for pianoforte No. 1 in A minor, Berlioz's menuet des Follets and danse des sylphes from "Damnation of Faust," and Liszt's symphonic poem, "Tasso."

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

MONDAY MORNING, NOV. 14, 1892.

The audience at the Symphony concert Saturday evening was entertained by Saint-Saens's symphony in A minor; Ernst's concerto for the violin in F sharp minor, Humperdink's orchestral humoresque and Beethoven's symphony No. 2. It was a strange programme, but afforded variety, and was evidently appreciated, judging from the enthusiasm of the audience. The first piece has never been played by the Symphony Orchestra, although it has been once given in Boston. It is a beautiful work, artistic in its composition and affording opportunities for light and shade that were amply improved under Mr. Nikisch's skilful baton. The allegro appassionato was perhaps the most pleasing movement.

Mr. Adamowski was not heard at his best. For some reason he was not in tune with the orchestra, and several instances of false intonation were apparent. In execution, however, he exhibited his usual ability.

The "Humoresque" was heard for the first time in Boston, and was something of a surprise. It is an odd number, not particularly attractive and not likely to become a great favorite.

The Beethoven symphony was rendered in a masterly manner. All the movements were treated artistically, especially the first, and it served as a fitting termination for an excellent concert.

The programme for next Saturday will be symphony No. 3, Brahms; concerto for the pianoforte in A minor, MacDowell; "Menuet des Follets" and "Danse des Sylphes," Berlioz, and "Tasso," Litszt. The soloist will be Mr. E. A. MacDowell.

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...Y, NOV. 13, 1892.

SYMPHONY SEASON.

Two Novelties at Last Evening's Concert in Music Hall.

The ensemble proficiency of Mr. Nikisch's orchestra was plainly illustrated last evening by the almost faultless interpretation of the Beethoven second or "perfect" symphony, a work filled with melody and sunshine and not a portrayal of a struggle from darkness to light, like the fifth and ninth.

The theme of the first movement is very simple and harmonious and appeals even to the uneducated ear. This motif is wonderfully worked out and retains its distinctive trait throughout the development of the idea.

Beautifully the orchestra played the number. From the dainty introduction on the strings, through the noble orchestration and more varied themes of the second and third parts up to the capricious finale, their work was deserving of naught but praise, and the effect on the audience was most marked, the selection receiving the heartiest indorsement of the evening.

Saint-Saens' symphony No. 2 was given for the first time at these concerts. The work was originally scored for a small orchestra, and seems better suited for a smaller body of players than to the Symphony force.

It is a light composition written in a rather unusual manner, one might say it contained "musical surprises," with a lively tarantella for the finale, which was finely given last evening. The niece deviates somewhat from the accepted symphonic form, and is characterized by the author's brilliancy of style and peculiar treatment of the opening theme.

Mr. Adamowski played the Heinrich Ernst concerto in a delightful manner. "Humoresque," for orchestra, proved uninteresting, for which the composer and not the performers are to blame.

The programme for the next rehearsal and concert this week will be Brahms' symphony No. 3 in F major; concerto for piano in A minor, MacDowell; minuet and dance from "Damnation of Faust," Berlioz, and Liszt's symphonic poem, "Tasso." Mr. MacDowell will be the soloist.

SPY, Worcester, Mass.

Date..... 10-11

BOSTON SYMPHONY CONCERTS.

GOOD PROGRAM AND SUCCESSFUL OPENING SALE OF TICKETS.

The extraordinary financial result of the tour of the Boston Symphony Orchestra, last week, in their series of six concerts in Baltimore, Washington, Philadelphia, Brooklyn and New York, a success unprecedented in the history of any similar organization, and even of their own, was not obtained by any sensational advertising or over-friendly press notices, but was won on actual merit.

The playing of the orchestra is simply unsurpassed, and is growing more exquisite with each returning year. Its work at the late festival was easily the best ever done in Worcester, and the coming series of concerts by this organization in this city will prove an extraordinary interesting and pleasing series.

It is pleasant to be able to say that the financial success of the local course seems assured.

Program for the first concert:

Goldmark, Overture "Sakuntala."

Saint-Saens, concerto for pianoforte, C minor.

Wagner, "Vorspiel" and "Liebestod," from "Tristan and Isolde."

Soli for pianoforte (a), Rameau, Gavotte and variations; (b), Schubert-Tausig, March Militaire.

Tschaikowski, Symphony No. 5; Soloist, Mme. Fannie Bloomfield-Zeisler.

Concerts begin at 7.45 sharp.

The sale of tickets, which opened at Gorham's music store yesterday morning, despite the weather, brought out about two-thirds of the subscribers, and resulted in the cash receipts reaching $2500.

This is perfectly satisfactory to the management, and is a much better opening day than first day's sale in Providence last season, despite the larger population there, and the fact that last year was the first time Providence receipts had met the expenses of the concerts. Mrs. Bloomfield-Zeisler's numbers were sent by wire from Chicago, and are not only eminently suited to the balance of the program but are well calculated to display the brilliant pianist's best abilities in a marked degree.

A season of congratulations over the result of the opening sale followed throughout the day among music lovers. The program numbers are all novelties here, and will have their first performance in Worcester, except the overture and the concerto. The public sale will occur Saturday morning at 9 A. M.

GAZETTE, Worcester, Mass.

Date..... 11-11

SYMPHONY ORCHESTRA.

Big Sale of Seats—Programme of First Concert.

The sale of seats for the Boston Symphony Course yesterday proved a pleasant surprise for the management, for despite the storm about $2500 was taken. Such interest shown on so stormy a day certainly argues well for the financial success of the course, and if successful this year undoubtedly such a course will become a permanent thing in Worcester.

The past week's tour of the large cities of the East has shown the best qualities of the orchestra—precision, perfect subordination of the individual to the general effect, with exquisite delicacy and finish of tone and manipulation.

The programme for the first concert, Nov. 22, is as follows:—

Goldmark, overture, "Sakuntala;" Saint-Saens, concerto for pianoforte in C minor; Wagner, "Vorspeil" and "Liebestod" from "Tristan and Isolde"; soli for pianoforte, (a) Rameau, gavotte and variations, (b) Schubert-Tausig, march militaire; Tschaikowski, Symphony No. 5. The soloist is to be Mme. Fannie Bloomfield-Zeisler.

The concerts will begin promptly at 7:15 as the orchestra returns to Boston the same night, and the doors will positively be closed during the performance of each number. The doors are to be thrown open to the audience [illegible] desires that subscribers [illegible] for their [illegible]

Boston Transcript

MONDAY, NOVEMBER 14, 1892.

Music Hall: Boston Symphony Orchestra.

The programme of the fourth concert, given in the Music Hall last Saturday evening, was as follows:

Saint-Saens: Symphony No. 2, in A minor, Opus 55.
Ernst: Concerto for violin, in one movement, in F-sharp minor, Opus 23.
Humperdink: Humoresque for orchestra.
Beethoven: Symphony No. 2, in D major, Opus 36.
Mr. T. Adamowski was the violinist.

Saint-Saëns's A minor symphony has not been given here since its first performance in this city by the Harvard Musical Association in 1880. Although written nearly forty years ago it may safely be reckoned as belonging to the modern French school of composition, and goes far—in one way, at least—toward reconciling one to that by no means immaculate school. In spite of the length of the work, its musical character and the modest orchestra for which it is scored point to the composer's probably looking upon it somewhat in the light of a "*petite symphonie*" as belonging to that domain which lies between chamber-music and grand orchestral writing of the modern sort — the domain to which most of the Haydn and Mozart symphonies are now to be relegated. It is, in one respect, refreshing to find a modern Frenchman writing anything for orchestra that is so purely musical, so unstrenuous and reserved in expression, as this symphony, and which at the same time is so carefully wrought, which shows so much clever and sincere work. On the other hand, it is a little disappointing and depressing to note how merely superficially his task took possession of the composer, how his cleverness is, in the end, nothing more nor deeper than cleverness, how all the contrapuntal and fugal writing he has put into it seems to have appealed to his fancy rather as an attractive task than to have been the spontaneously chosen form through which a vital and compelling inspiration sought to find outward expression. It is curious that, while the present school of French composers have had probably the best, strictest and most thorough contrapuntal education of any musicians now going, they can so seldom bring themselves to put really their whole heart into contrapuntal work: it is a task of which some of them often acquit themselves admirably well, but still it is a task to them, something to be got through with by dint of skill and cleverness, but not a thing for their whole soul to revel in. At best, they show—as Saint-Saëns has in this symphony—that they find it an *attractive* task. When Saint-Saëns has got through the exposition of his *fugato* in the first movement, you do not hear him heave a sigh of relief (as Gounod and Massenet too often are impelled to do in similar cases); the labor has not tired him out, and he is still fresh for more of the same kind. When he calls upon the fugue, he does more than merely leave his card. Still, it is very like a call of ceremony, for all that; not like the visit of a lover to his mistress. To throw aside all simile, clever, charming, aye, learned as Saint-Saëns shows himself in this symphony, and brilliantly as it is written, he never really unbends in it, he preserves throughout a certain air of man-of-the-world correctness of bearing, full of refinement and charm, but not stirring to one's enthusiasm. And here is just the disheartening point: to find that a man like Saint-Saëns, who can do this sort of thing so well, should take so shallow a delight in doing it, should find so little genuine inspiration in it. Only see how differently he goes to work when he has to write a "Phaéton" or a "Danse macabre!" Then the whole man is revealed to you, frankly, outspokenly, full of genuine vivacity and spontaneity; and if, in such moments of expansiveness, something a little coarse and vulgar shine through the polished surface, it is at least real and human. Here, in this symphony, all is polished and refined; but the man's whole heart is not in it, it sounds like something written to show what he could do, as groundbait to catch some opera director. Still, its charm is undeniable; the little *adagio* especially is a gem of delicacy and grace.

Of the new "Humoresque" by Humperdink one need only say that it is not worth playing, and certainly not worth talking about.

Beethoven's D major symphony made a glorious close to a programme in which there was much to commend, much that was interesting, if, upon the whole, too little real genius. The symphony was well and spiritedly played, but not with quite the fine finish that we have heard more than once before.

Ernst's F-sharp minor concerto has long been at once the ambition and the terror of aspiring violionists; it has a reputation very like that of Henselt's F minor pianoforte concerto—of being the most difficult thing for the instrument in existence. Whether it is not rather hard-pushed in this respect by some things by Spohr, as the Henselt concerto certainly is by some things by Brahms and others, we are not competent to determine. Certain it is, however, that the style, and especially the key, in which it is written make it an almost inordinately difficult piece of execution. Legends are still whispered from ear to ear of how Ernst himself, when at his best, would excite the wildest enthusiasm with it, and then at other times, when feeling out of sorts, would play it horribly out of tune. To us, apart from its difficulty, it seems almost an unique work of its class; there is much admirable workmanship in it, both the solo instrument and the orchestra are treated with the greatest skill throughout; it does not in the least sound like a concerto written by a great virtuoso to show himself off; it is far too sincere and musician-like for that. Only the thematic material of which it is built is so hopelessly trivial, and, what is more, so antiquated in its triviality, that it is very hard to listen to seriously. It is eminently a work that has had its day. Mr. Adamowski conquered its many difficulties very successfully, only one could not but feel that the exertion of so doing drew rather heavily upon his powers. We have heard him play more soulfully and with more brilliancy of effect on other occasions. Whether or not he could, in any case, have infused musical life and vigor into those trite phrases is perhaps not worth speculating upon; but the work seemed to give him little chance for showing that grace of style and poignancy of sentiment for which he is justly noted. He did much admirable playing, but, as a whole, it was not to be accounted one of his finest efforts. *Que diable aussi allait il faire dans cette maudite galère?* It is a desideratum that certain compositions could be proved dead and past the hope of resurrection, so that no one should try henceforth to galvanize them into a semblance of life again. Of course violinists will ask: "What, then, shall we play?" To which not unnatural question, it must be admitted, the answer is not quite self-evident. The impression Mr. Adamowski made upon the audience was all that could have been desired, for he was enthusiastically applauded and twice recalled. And if we cannot quite join in with this enthusiasm with all desirable heartiness, Mr. Adamowski has only his previous playing, of other and better things, to thank for it.

American Art Journal.

The Oldest Musical Weekly Published in America.

FOUNDED IN 1868 BY HENRY C. WATSON.

WM. M. THOMS, Editor.

☞ The first and most important object the journalist should have in mind is to criticise productive and reproductive art with such discriminating care and honesty of purpose as to offer a safe guide to popular judgment rather than act as its echo, thus creating a demand for higher culture in artists.

OFFICES, 23 UNION SQUARE, NEW YORK.

NEW YORK, SATURDAY, NOVEMBER 12, 1892.

The Boston Symphony Orchestra at Chickering Hall.

The musical season may be said to have opened formally on Thursday evening, Nov. 3, by the Boston Symphony Orchestra at Chickering Hall. The demand for tickets for this popular series of symphonic concerts is so great that before 8 o'clock of that evening the ominous sign of "Standing Room Only," met the eyes of late comers, and many carriages rolled sadly homeward without leaving their occupants. The popularity of this excellent orchestra has been justly earned, and is well merited, while their New York audiences are the creme de la creme of beauty, fashion and elegance. It must also be admitted that Mr. Nikisch has infinite tact and discretion in the art of program making, and that, as a natural result his programs never weary the listener. On this occasion the evening opened with Tschaikowsky's "Romeo and Juliet" overture fantasy, which is conceded to be one of the finest examples of the work of that talented composer. Tschaikowsky may be said to be one of the leaders in the extremely modern school of composition, and his works are frequently bizarre to the verge of eccentricity.

In this work he has not ventured to any extreme measures, and has yet shown originality and true inspiration in the tone picture of the famous lovers whose unhappy fate has tested the genius of so many artists in the portrayal. The love theme is one of the most exquisite things that Tschaikowsky has given us, with its softly blending harmonies and richly melodious flow of tones. Rightly enough, the composer has treated it as the central point upon which all else hangs. It does not appear at once, but follows after the solemn chant, which shows the strong religious vein that abounds in the love tale, and the turbulent theme of the street brawls of the two families whose feud is the basis of the story. Softly and most gently it steals in, typical of that love that crept in unawares upon the two hearts. Other themes intervene and occupy the scene for a moment, but love returns again and again to the attack until triumphantly it sweeps all before it, and the full force of the orchestra dwells upon the beautiful theme that renders the overture one of great power and beauty.

Like all the modern writers, Tschaikowsky possesses the art of infusing an amount of intensity and passion into his music that exercises a potent sway upon his hearers. Those who know the delicate art of Mr. Nikisch can comprehend what consummate skill he would show in working up a scheme of this kind to a thrillingly dramatic climax that would evoke a storm of enthusiasm from the audience.

The next orchestral number was the "Queen Mab" scherzo of Berlioz, whose mastery of the resources of the orchestra was marvelous. This scherzo is one of the most unique compositions in existence, and stands alone as an example of what human ingenuity can do in giving a tonal description of Shakspere's tricksy sprite. A critic said once that all the instruments "sounded through the wrong end of an opera-glass." The difficulties of the score are great and every instrument is kept supernaturally busy, still everything is microscopic in treatment. The buzzing whirr of tone is not as heavy as that we hear in a garden on a fair summer's eve from the concert of bugs, insects, and other creatures who lend their assistance to make night melodious as well as beautiful.

The scherzo was most daintily played, and was thoroughly appreciated. The soloist of the occasion was our rising young American soprano, Miss Emma Juch, who essayed the two dramatic arias, "Ocean! Thou Mighty Monster," from Weber's "Oberon" and Liszt's "Loreley."

Miss Juch has only recently entered into the field of dramatic music, and she displays no little aptitude for the change. Her singing of the Lorely was especially fine. Her voice is imbued with sympathy and dramatic feeling, and the finer shades of meaning of Liszt's effective song were given with a refined touch that brought an instantaneous response from the audience, while the pure and limpid toned voice provoked admiration. The concert was brought to a close with Schumann's D. Minor Symphony.

JOURNAL, Lewiston, Me.

Date..... 11-12

THE MUSICAL WORLD.

SILENCE OF THE HILLS.

The windy forest, rousing from its sleep
Voices its heart in hoarse Titanic war,
The ocean bellows from its rocky shore
The cataract that haunts the rugged steep
Makes mighty music in its headlong leap,
The clouds have voices and the rivers pour
Their floods in thunders down to ocean's floor,—
The hills alone mysterious silence keep.
They cannot rend the ancient chain that bars
Their iron lips, nor answer back the sea,
That calls to them far off in vain; the stars
They cannot hail, nor their wild brooks—Ah me,
What cries from out the stony hearts will break
In God's great day, when all that sleep shall wake.

—*William Prescott Foster.*

Mme. Nordica will sing in Lewiston probably some time in December. She is under management, in this American tour, of Mr. C. A. Ellis the Boston Symphony manager and her tour will extend from Dec. 1 to March 1. Since she sang in Lewiston last winter she has been filling her engagement at the Covent Garden, Royal Italian Opera, under the management of Sir Augustus Harris. She has sung during the spring season of 1892 at the Richter concerts and at the London Symphony concerts (Mr. Henschel's.) In September she was honored with engagements as principal soprano for the festivals at Gloucester, Leeds and Cardiff. Her contract with Mess. Abbey, Schoeffel and Grau for the opera season in New York having been cancelled by the burning of the Metropolitan opera house, she will devote herself to concert engagements during the months above named. Her management was in Lewiston to-day and the arragements are complete. This is good news for Lewiston and Auburn admirers of the distinguished Maine songstress.

The days of grace of Treasurer Rawson of the Lewiston Brigade Band are about up and very soon, if he doesn't return, the boys will be [illegible] interest on the $400. Mr. Rawson was a fine performer on bass instruments, receiving his training in the

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Boston Sunday Globe.

SUNDAY, NOV. 13, 1892.

SYMPHONY SEASON.

Two Novelties at Last Evening's Concert in Music Hall.

The ensemble proficiency of Mr. Nikisch's orchestra was plainly illustrated last evening by the almost faultless interpretation of the Beethoven second or "perfect" symphony, a work filled with melody and sunshine and not a portrayal of a struggle from darkness to light, like the fifth and ninth.

The theme of the first movement is very simple and harmonious and appeals even to the uneducated ear. This motif is wonderfully worked out and retains its distinctive trait throughout the development of the idea.

Beautifully the orchestra played the number. From the dainty introduction on the strings, through the noble orchestration and more varied themes of the second and third parts up to the capricious finale, their work was deserving of naught but praise, and the effect on the audience was most marked, the selection receiving the heartiest indorsement of the evening.

Saint-Saens' symphony No. 2 was given for the first time at these concerts. The work was originally scored for a small orchestra, and seems better suited for a smaller body of players than to the Symphony force.

It is a light composition written in a rather unusual manner, one might say it contained "musical surprises," with a lively tarantella for the finale, which was finely given last evening. The niece deviates somewhat from the accepted symphonic form, and is characterized by the author's brilliancy of style and peculiar treatment of the opening theme.

Mr. Adamowski played the Heinrich Ernst concerto in a delightful manner. "Humoresque," for orchestra, proved uninteresting, for which the composer and not the performers are to blame.

The programme for the next rehearsal and concert this week will be Brahms' symphony No. 3 in F major; concerto for piano in A minor, MacDowell; minuet and dance from "Damnation of Faust," Berlioz, and Liszt's symphonic poem, "Tasso." Mr. MacDowell will be the soloist.

SPY, Worcester, Mass.

Date..... 11-11

BOSTON SYMPHONY CONCERTS.

GOOD PROGRAM AND SUCCESSFUL OPENING SALE OF TICKETS.

The extraordinary financial result of the tour of the Boston Symphony Orchestra, last week, in their series of six concerts in Baltimore, Washington, Philadelphia, Brooklyn and New York, a success unprecedented in the history of any similar organization, and even of their own, was not obtained by any sensational advertising or over-friendly press notices, but was won on actual merit.

The playing of the orchestra is simply unsurpassed, and is growing more exquisite with each returning year. Its work at the late festival was easily the best ever done in Worcester, and the coming series of concerts by this organization in this city will prove an extraordinary interesting and pleasing series.

It is pleasant to be able to say that the financial success of the local course seems assured.

Program for the first concert:

Goldmark, Overture "Sakuntala."

Saint-Saens, concerto for pianoforte, C minor.

Wagner, "Vorspiel" and "Liebestod," from "Tristan and Isolde."

Soli for pianoforte (a), Rameau, Gavotte and variations; (b), Schubert-Tausig, March Militaire.

Tschaikowski, Symphony No. 5; Soloist, Mme. Fannie Bloomfield-Zeisler.

Concerts begin at 7.45 sharp.

The sale of tickets, which opened at Gorham's music store yesterday morning, despite the weather, brought out about two-thirds of the subscribers, and resulted in the cash receipts reaching $2500.

This is perfectly satisfactory to the management, and is a much better opening day than first day's sale in Providence last season, despite the larger population there, and the fact that last year was the first time Providence receipts had met the expenses of the concerts. Mrs. Bloomfield-Zeisler's numbers were sent by wire from Chicago, and are not only eminently suited to the balance of the program but are well calculated to display the brilliant pianist's best abilities in a marked degree.

A season of congratulations over the result of the opening sale followed throughout the day among music lovers. The program numbers are all novelties here, and will have their first performance in Worcester, except the overture and the concerto. The public sale will occur Saturday morning at 9 A. M.

GAZETTE, Worcester, Mass.

Date..... 11-12

SYMPHONY ORCHESTRA.

Big Sale of Seats—Programme of First Concert.

The sale of seats for the Boston Symphony Course yesterday proved a pleasant surprise for the management, for despite the storm about $2500 was taken. Such interest shown on so stormy a day certainly argues well for the financial success of the course, and if successful this year undoubtedly such a course will become a permanent thing in Worcester.

The past week's tour of the large cities of the East has shown the best qualities of the orchestra—precision, perfect subordination of the individual to the general effect, with exquisite delicacy and finish of tone and manipulation.

The programme for the first concert, Nov. 22, is as follows:—

Goldmark, overture, "Sakuntala;" Saint-Saens, concerto for pianoforte in C minor; Wagner, "Vorspeil" and "Liebestod" from "Tristan and Isolde"; soli for pianoforte, (a) Rameau, gavotte and variations, (b) Schubert-Tausig, march militaire; Tschaikowski, Symphony No. 5. The soloist is to be Mme. Fannie Bloomfield-Zeisler.

The concerts will begin promptly at 7:45 as the orchestra returns to Boston the same night, and the doors will positively be closed during the performance of each number. To-morrow the sale is thrown open to the public. The management desires that subscribers who have not called for their tickets will do so at once.

Boston Transcript

MONDAY, NOVEMBER 14, 1892.

Music Hall: Boston Symphony Orchestra.

The programme of the fourth concert, given in the Music Hall last Saturday evening, was as follows:

Saint-Saens: Symphony No. 2, in A minor, Opus 55.
Ernst: Concerto for violin, in one movement, in F-sharp minor, Opus 23.
Humperdink: Humoresque for orchestra.
Beethoven: Symphony No. 2, in D major, Opus 36.
Mr. T. Adamowski was the violinist.

Saint-Saëns's A minor symphony has not been given here since its first performance in this city by the Harvard Musical Association in 1880. Although written nearly forty years ago it may safely be reckoned as belonging to the modern French school of composition, and goes far—in one way, at least—toward reconciling one to that by no means immaculate school. In spite of the length of the work, its musical character and the modest orchestra for which it is scored point to the composer's probably looking upon it somewhat in the light of a "*petite symphonie*" as belonging to that domain which lies between chamber-music and grand orchestral writing of the modern sort — the domain to which most of the Haydn and Mozart symphonies are now to be relegated. It is, in one respect, refreshing to find a modern Frenchman writing anything for orchestra that is so purely musical, so unstrenuous and reserved in expression, as this symphony, and which at the same time is so carefully wrought, which shows so much clever and sincere work. On the other hand, it is a little disappointing and depressing to note how merely superficially his task took possession of the composer, how his cleverness is, in the end, nothing more nor deeper than cleverness, how all the contrapuntal and fugal writing he has put into it seems to have appealed to his fancy rather as an attractive task than to have been the spontaneously chosen form through which a vital and compelling inspiration sought to find outward expression. It is curious that, while the present school of French composers have had probably the best, strictest and most thorough contrapuntal education of any musicians now going, they can so seldom bring themselves to put really their whole heart into contrapuntal work: it is a task of which some of them often acquit themselves admirably well, but still it is a task to them, something to be got through with by dint of skill and cleverness, but not a thing for their whole soul to revel in. At best, they show—as Saint-Saëns has in this symphony—that they find it an *attractive* task. When Saint-Saëns has got through the exposition of his *fugato* in the first movement, you do not hear him heave a sigh of relief (as Gounod and Massenet too often are impelled to do in similar cases); the labor has not tired him out, and he is still fresh for more of the same kind. When he calls upon the fugue, he does more than merely leave his card. Still, it is very like a call of ceremony, for all that; not like the visit of a lover to his mistress. To throw aside all simile, clever, charming, aye, learned as Saint-Saëns shows himself in this symphony, and brilliantly as it is written, he never really unbends in it, he preserves throughout a certain air of man-of-the-world correctness of bearing, full of refinement and charm, but not stirring to one's enthusiasm. And here is just the disheartening point: to find that a man like Saint-Saëns, who can do this sort of thing so well, should take so shallow a delight in doing it, should find so little genuine inspiration in it. Only see how differently he goes to work when he has to write a "Phaéton" or a "Danse macabre!" Then the whole man is revealed to you, frankly, outspokenly, full of genuine vivacity and spontaneity; and if, in such moments of expansiveness, something a little coarse and vulgar shine through the polished surface, it is at least real and human. Here, in this symphony, all is polished and refined; but the man's whole heart is not in it, it sounds like something written to show what he could do, as groundbait to catch some opera director. Still, its charm is undeniable; the little *adagio* especially is a gem of delicacy and grace.

Of the new "Humoresque" by Humperdink one need only say that it is not worth playing, and certainly not worth talking about.

Beethoven's D major symphony made a glorious close to a programme in which there was much to commend, much that was interesting, if, upon the whole, too little real genius. The symphony was well and spiritedly played, but not with quite the fine finish that we have heard more than once before.

Ernst's F-sharp minor concerto has long been at once the ambition and the terror of aspiring violionists; it has a reputation very like that of Henselt's F minor pianoforte concerto—of being the most difficult thing for the instrument in existence. Whether it is not rather hard-pushed in this respect by some things by Spohr, as the Henselt concerto certainly is by some things by Brahms and others, we are not competent to determine. Certain it is, however, that the style, and especially the key, in which it is written make it an almost inordinately difficult piece of execution. Legends are still whispered from ear to ear of how Ernst himself, when at his best, would excite the wildest enthusiasm with it, and then at other times, when feeling out of sorts, would play it horribly out of tune. To us, apart from its difficulty, it seems almost an unique work of its class; there is much admirable workmanship in it, both the solo instrument and the orchestra are treated with the greatest skill throughout; it does not in the least sound like a concerto written by a great virtuoso to show himself off; it is far too sincere and musician-like for that. Only the thematic material of which it is built is so hopelessly trivial, and, what is more, so antiquated in its triviality, that it is very hard to listen to seriously. It is eminently a work that has had its day. Mr. Adamowski conquered its many difficulties very successfully, only one could not but feel that the exertion of so doing drew rather heavily upon his powers. We have heard him play more soulfully and with more brilliancy of effect on other occasions. Whether or not he could, in any case, have infused musical life and vigor into those trite phrases is perhaps not worth speculating upon; but the work seemed to give him little chance for showing that grace of style and poignancy of sentiment for which he is justly noted. He did much admirable playing, but, as a whole, it was not to be accounted one of his finest efforts. *Que diable aussi allait il faire dans cette maudite galère?* It is a desideratum that certain compositions could be proved dead and past the hope of resurrection, so that no one should try henceforth to galvanize them into a semblance of life again. Of course violinists will ask: "What, then, shall we play?" To which not unnatural question, it must be admitted, the answer is not quite self-evident. The impression Mr. Adamowski made upon the audience was all that could have been desired, for he was enthusiastically applauded and twice recalled. And if we cannot quite join in with this enthusiasm with all desirable heartiness, Mr. Adamowski has only his previous playing of other and better things, to thank for it.

American Art Journal.

The Oldest Musical Weekly Published in America.

FOUNDED IN 1863 BY HENRY C. WATSON.

WM. M. THOMS, Editor.

☞ The first and most important object the journalist should have in mind is to criticise productive and reproductive art with such discriminating care and honesty of purpose as to offer a safe guide to popular judgment rather than act as its echo, thus creating a demand for higher culture in artists.

OFFICES, 23 UNION SQUARE, NEW YORK.

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Miss Juch has only recently entered into the field of dramatic music, and she displays no little aptitude for the change. Her singing of the Lorely was especially fine. Her voice is imbued with sympathy and dramatic feeling, and the finer shades of meaning of Liszt's effective song were given with a refined touch that brought an instantaneous response from the audience, while the pure and limpid toned voice provoked admiration. The concert was brought to a close with Schumann's D. Minor Symphony.

JOURNAL, Lewiston, Me.

Date..... 11-12

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The American Hebrew

Love ye the truth and the peace. והאמת והשלם אהבו

PHILIP COWEN, Publisher.

New York, Chesvan 21, 5653, November 11, 1892

In recording a concert such as given by the Boston Symphony Orchestra on Thursday night of last week, the chronicler of musical events is apt to be led away by his enthusiasm, a condition that in this case is certainly pardonable. So much has been written of this superb orchestra, and all in its praise, that it is difficult to say anything more without having recourse to a collection of adjectives to describe its superlative merit. All the more, therefore, is it a most grateful obligation to note the successful opening of this season's series of concerts which took place at Chickering Hall last Thursday evening before an audience of representative music lovers that completely crowded the concert room. It is safe to say, too, that when the large audience dispersed, it was with the consciousness of having passed an evening of keen enjoyment. The programme was one which afforded the orchestra every opportunity to display its best work and Mr. Nikisch his masterful interpretation of some of the most beautiful music written, abounding in wealth of tonal eloquence. It consisted of Tschaikowsky's overture-fantasy, "Romeo and Juliet," Berlioz's "Queen Mab," scherzo from the symphony "Romeo and Juliet" and Schumann's D minor symphony, and it is not exaggerating to say that all of these compositions were superbly played. There were times when the instrumental language was positively thrilling and seemed to come from a body of inspired performers, who responded so eloquently to the direction of their animated conductor. Mr. Nikisch's conception of the Tschaikowsky Overture was essentially dramatic, and as it is one of the composer's finest works, the effects produced in the performance were stirring The soloist of the evening was Miss Emma Juch, who sang Weber's aria "Ocean! thou mighty monster," and Liszt's song "Lorely." She was decidedly at her best in the beautiful song, Weber's great aria exacting more voice and dramatic power than Miss Juch possesses. The next concert will be given on Thursday evening, December 8th.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

WEDNESDAY MORNING, NOV. 16.

The Adamowski Quartet gave the first of a series of three subscription concerts in Chickering Hall yesterday afternoon. The quartet was assisted by Miss Marguerite Hall, whose song recitals have attracted so much attention. The programme was a carefully selected one, and comprised Mozart's quartet in G major and Gade's quartet in D major.

The first number was played with exquisite taste, particularly the finale, which was the most striking movement. Gade's quartet is always well received, and was rendered in a masterly manner and with excellent effect.

Miss Hall sang four songs, all of the type for which her voice is so well suited, and that she pleased her audience was more than evident, as applause was hearty and enthusiastic. Mrs. S. B. Field was the accompanist.

The next concert will be given on Tuesday afternoon, Dec. 20, and Mr. Sherwood will be the soloist.

BOSTON DAILY ADVERTISER.

Established 1813.

WEDNESDAY MORNING, NOV. 16, 1892,

MUSICAL MATTERS.

Adamowski Quartet Recital.

The Adamowski String Quartet gave their initial concert this season, the first of a series of three, in Chickering Hall, yesterday afternoon. The audience was a fair one, and if not enthusiastic, quite appreciative.

Miss Marguerite Hall, the assisting soloist, contributed a number of songs, rendered with commendable taste, particularly the old English ballads, "Phyllis" (Arne), and "Nymphs and Shepherds" (Purcell) vocal gems which are welcome on any modern programme, sometimes a relief, adding to the reputation she is making as a finished artist.

Mozart's quartette in G major, a charming example of the purity and melody of its school, was very acceptable, every movement receiving musicianly treatment. Of the Gade quartette in D major—a suitable contrast to the foregoing—the scherzo movement (allegretto-vivace) evoked hearty applause. Mr. T. Adamowski's tone is perfect, but the cello lacked rather the mellow quality which one loves to hear—most likely the fault of the instrument. The second concert will be given on Tuesday, 20th December.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCII., NO. 139.

WEDNESDAY, NOV. 16, 1892.

First of the Adamowski String Quartet Concerts.

The resumption of the concerts of the Adamowski quartet for the season of 1892-93 at Chickering Hall yesterday afternoon, was a source of great pleasure to all who have come to realize the value of the annual appearances of this admirable organization. The popularity of Mr. Adamowski and his fellow-players, Messrs. A. Moldauer, Max Zach and J. Adamowski, has been well established in earlier seasons, and the high standing of the quartet was well maintained yesterday.

The programme consisted of Mozart's quartet in C major, No. 12; an that by N. W. Gade in D major, op. 63, both of which compositions were well worth the careful preparation given. In the graceful movements of the Mozart quartet the playing of Mr. Adamowski and his associates was well calculated to meet satisfactorily the severest criticism, and some especially fine playing was done in the menuetta. The Gade quartet was given an equally good reading, and the delightful andante was made memorable by the faultless fashion in which it was interpreted. Both quartets were heartily enjoyed and the large audience showed its appreciation of the good work done by the player in a most pronounce fashion.

Miss Marguerite Hall was the soloist, and the charming manner in which she sang the old songs of "Phyllis," by Arne, and "Nymphs and Shepherds," by Purcell, quite won her audience, while her other numbers, "When Fairyland Was Young" and "O Swallow, Swallow," by Arthur Somerville, gave almost equal gratification.

Tuesday afternoon, Dec. 20, is the date of the next concert, and Mr. W. H. Sherwood will be the soloist.

SOUSA'S DESCRIPTIVE MUSIC.

In the first concert programme announced at Music Hall by Bandmaster Sousa's new military band, considerable prominence will be given to a new descriptive composition by Bandmaster Sousa called "Good-by," which depicts some imaginary experience in the organization in a remarkably clever way. It has created a great amount of fun wherever it has been played. The new band is now on the New England circuit, and makes its first appearance here at Music Hall next Sunday evening. It is made up of the best musicians in the country, and its concert here will be a revelation of the possibilities of a reed and brass band. The soloists to assist next Sunday evening are Mme. Marcella Linoh, a wonderfully brilliant colorateur singer; Sig. Galassi, the popular baritone; Sig. Liberati, the cornet soloist, and Sig. Rafayolo, the euphonium player.

GEORGE GROSSMITH IN NEW YORK.

[Special Dispatch to the Boston Herald.]

NEW YORK, Nov. 15, 1892. That delightful entertainer, George Grossmith, began his American tour in Chickering Hall tonight in a series of three humorous and musical recitals.

This was Mr. Grossmith's first appearance in New York, though his Sir Joseph Porter, K. C. B., and other characters of Gilbert & Sullivan's comic operas were long ago well known to the amusement public of this country as unexcelled pieces of work. He was greeted as almost an old acquaintance, and there was every sign that this will not be the only visit that Mr. Grossmith will pay to New York; at least in his satirical monologue entertainments.

Of course, his art, which ought to be mentioned first, must have refinement, or it would not have completely captivated a representative audience as it did tonight. In his keen sense of humor, facial expression and apt illustrations he out-Americans Americans.

The programme was bright, and even hackneyed subjects were placed in a new light. The imitation of the young lady playing the piano caused a conservatory professor to laugh, and his rendering of an old fashioned Italian opera duet was so delicious in all details that the Wagnerites in the house placed him on a pedestal.

An imitation of the average society pianist was followed, for example, with a bright exposition of how some men compose music, taking Handel's "Harmonious Blacksmith" and manufacturing, or rather pounding it, into a waltz.

INFANTRY HALL, ... PROVIDENCE,

Wednesday Evening, November 16, at 8 o'clock.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Single tickets, $1.25 each, now on sale at 170 Westminster St.

Boston Daily Globe.

WEDNESDAY, NOV. 16, 1892.

The Adamowski Quartet.

The first of a series of three subscription concerts by the Adamowski quartet was given in Chickering Hall yesterday afternoon. This popular quartet is always sure to meet with an enthusiastic welcome from its audiences, and the concert was ushered in with considerable enthusiasm. The membership does not differ from that of last year. Mozart's quartet in G major, No. 12, was the first number played and the treatment of this well-known composition was most acceptable.

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Boston Transcript

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The Adamowski Quartet (Mr. Timothée Adamowski, Mr. A. Moldauer, Mr. Max Zach, Mr. Joseph Adamowski) gave its first concert of the season in Chickering Hall yesterday afternoon, the programme being as follows:

Mozart: Quartet in G major, No. 12.
Arne: Phyllis.
Purcell: "Nymphs and shepherds."
Somervelle: "When fairy-land was young," "O swallow, swallow."
Gade: Quartet in D major, Opus 63.
Miss Marguerite Hall was the singer.

The ever beautiful Mozart quartet was excellently well played; but where the Quartet did its best work, perhaps the best it has ever done, was in the quartet by Gade. We are always glad to see this admirable composer, who at one time bid fair to be unduly forgotten here, figure on a programme. No matter who may have come up since the time when his works were standard parts of our current repertory, we cannot afford to lose his graceful, poetic genius. The quartet played by the Adamowskis is a fine example of him in his best mood, and all its varied beauties were shown forth in their true estate in the playing.

Miss Hall charmed her audience with her singing, as she did at her own concerts last week, albeit that on this occasion she made one or two slips from accurate pitch. But the beauty of her phrasing and her innate warmth of style were as admirable as ever.

THE PROVIDENCE JOURNAL, THURSDA

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Symphony Concert.

The Boston Symphony Orchestra appeared at Infantry Hall last night for the second time this season. A large and enthusiastic audience listened to their superb rendering of an unusually interesting programme, in the make-up of which the modern school of orchestral composition was largely represented. The opening number was the overture to Karl Reinecke's opera "King Manfred," a work which, while not of striking originality, abounds in graceful melody and well-balanced orchestration. It afforded an opportunity for Mr. Nikisch's players to display their wonderful skill in shading, the point in which they particularly excel all other similar organizations. The second orchestral number was Edvard Grieg's "Peer Gynt" suite, the four sharply contrasted movements of which were given with remarkable effect. The last movement, in which the imps and demons are supposed to chase Peer Gynt about through the halls of the mountain King, driving him to distraction, was redemanded. It is questionable musc, but undeniably effective in its demoniacal descriptiveness. Mendelssohn's "Scotch" symphony (No. 3, in A-minor) made a brilliant and satisfactory finish to the evening's performance.

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The Musical Courier.

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Concerto for violin, F sharp minor.....Ernst
Humoresque for orchestra.....Humperdink
Symphony No. 2.....Beethoven

The feature of Saturday evening was the symphony by Saint-Saëns, and yet it is doubtful whether the audience appreciated fully this delightful work. Its workmanship is too fine, perhaps; there are no nerve shattering effects; there is no profoundity that is akin to bathos. The musician rejoices in the contrapuntal seriousness of the first movement, which is free from pedagogic baldness and severity. Saint-Saëns is too much of a man of the world to insist on his learning, just as he is too well bred to attempt to startle by sensational means. How simple and how beautiful is the short adagio! The scherzo is a charming example of French refinement and piquancy in melody, harmony and instrumentation; the finale is not merely a brilliant signature and flourish; there is something said, something that is worth the remembering. It is true that the work is free from volcanic emotion and the deep intellectuality that is the brother of dull obscurity. It is eminently sane. The thought is often expressed in epigrams. The composer does not hammer his ideas into the hearer by anxious repetition; he admits frankly that the hearer has intelligence. He is even content with suggesting in certain instances, and leaves the hearer to his own devices. There are no trombones, tuba or harp, and in the second movement the horns, trumpets and drums are silent. But when an instrument speaks it is with reason, and when it is delivered of speech its mission is accomplished and it is silent.

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When there are musicians who are thus chilled or bored, it is a surprising fact that tickets for the concerts of the Kneisel Quartet are in eager demand in this city, and the concerts are apparently relished keenly. It is true that the ensemble playing is worthy of the highest praise, for it is distinguished by purity of tone, precision, admirable phrasing and artistic subordination of the players, one to each other; but artistic excellence or artistic perfection does not, unfortunately, compel popular appreciation. Nor are the men and women who, as pianists or singers, are advertised as assistants so unknown that the element of curiosity to be gratified enters into the problem. Mr. and Mrs. Nikisch, Messrs. Busoni, Sherwood, Jordan and Whiting are familiar names, and their deeds are already recorded in the chronicles of the town. The factor of individuality may be eliminated. It remains, however, that while to the great majority of concert goers a string quartet is an acquired taste, like unto olives or tomatoes, the Kneisel concerts are crowded, and the hearers wear the appearance of ineffable rapture in the exercise of a solemn function.

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Quartet, D minor.....Schubert

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The Telegram.
EVENING AND SUNDAY.

THURSDAY, NOVEMBER 17, 1892.

Boston Symphony Orchestra Charms a Large Audience.

An hour and a-half of enchantment was experienced in Infantry hall last night by one of the fashionable audiences which always collects to hear the Boston Symphony orchestra go through one of its unsurpassable programs. This was the second concert in the course, and in some ways it was so unique that it will be a subject of delightful retrospection for the majority of those who attended.

While the program was not so heavy nor so gay as some Conductor Nikisch has prepared, it contained one number which independent of any surroundings, would almost furnish entertainment sufficient for an entire evening. This was the serious suite from "Pere Gynt," a strange musical production by Edward Grieg, which was offered as a sort of seasoning for the balance of the selections. The conspicuous parts of the suite were a funeral march, grandly played by the violins, and the closing section, a species of wild, flighty and unearthly music, such as fitly suggested the sport the imps were having with their terrified victim. This latter was cleverly carried from one stage of development to the next, the instruments increasing the volume of tone as the episode advanced, and flinging the air from one set to another, till finally the kettledrums and symbols burst in with short punctuating crashes, answered by the strings in unison, and a long and startling crescendo terminating in a quick, sudden wind-up by the band.

The other leading work was the symphony No. 8, in A minor, by Felix Mendelssohn-Bartholdy. The composer has entertwined some ideas which decidedly savor of Scotland and her jaunty ballads, and almost encourage the inference that Mendelssohn was actually undertaking to write a score expressly for the transmission of the sentiments of the bonnie Highlands. The program was introduced by the overture to "Koenig Manfred," Karl Reinecke, composer, in which some exquisite harp and trombone playing is arranged for.

Miss Priscilla White of Boston appeared as the vocal soloist, and if it should be her experience to again favor Providence with the charm of her fresh, strong and very tuneful voice, she will find a most friendly reception ready for her acknowledgment. She sang Grau's "Lo! the Heaven-descended Prophet," from "Der Tod Jesu," and Ophelia's dying scene from "Hamlet," by Ambroise Thomas. In both cases she completely captured her auditors, and held them as long as her throat gave forth its rich and mellow stream. Her high notes were perfect, true to the pitch, steady, smooth and powerful, or soft and pearly, as the circumstances required. A lack of passionate injection and of the snap and vigor which further study will impart, were the only salient points on which improvement could be asked, in order to make Miss White's work even all around.

Alwin Schroeder performed two 'cello solos, an andante from Molique and a capriccio by Klengel. The velocity, daintiness and beauty of the utterances he drew from the instrument was, in each particular, marvellous and electrifying.

The third concert will take place Dec. 14.

[44]

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The concert as a whole was one of the best of the many delightful ones which the famous orchestra has furnished us. The programme was a well-balanced and thoroughly pleasing one, and it would be heard to imagine it better performed. The audience was thoroughly en rapport with the artists, and manifested their pleasure by the warmest and heartiest applause. The next symphony concert will be given on the evening of Wednesday, Dec. 14.

The Telegram.

EVENING AND SUNDAY.

THURSDAY, NOVEMBER 17, 1892.

Boston Symphony Orchestra Charms a Large Audience.

An hour and a-half of enchantment was experienced in Infantry hall last night by one of the fashionable audiences which always collects to hear the Boston Symphony orchestra go through one of its unsurpassable programs. This was the second concert in the course, and in some ways it was so unique that it will be a subject of delightful retrospection for the majority of those who attended.

While the program was not so heavy nor so gay as some Conductor Nikisch has prepared, it contained one number which independent of any surroundings, would almost furnish entertainment sufficient for an entire evening. This was the serious suite from "Pere Gynt," a strange musical production by Edward Grieg, which was offered as a sort of seasoning for the balance of the selections. The conspicuous parts of the suite were a funeral march, grandly played by the violins, and the closing section, a species of wild, flighty and unearthly music, such as fitly suggested the sport the imps were having with their terrified victim. This latter was cleverly carried from one stage of development to the next, the instruments increasing the volume of tone as the episode advanced, and flinging the air from one set to another, till finally the kettledrum and symbols burst in with short punctuating crashes, answered by the strings in unison, and a long and startling crescendo terminating in a quick, sudden wind-up by the band.

The other leading work was the symphony No. 3, in A minor, by Felix Mendelssohn-Bartholdy. The composer has entertwined some ideas which decidedly savor of Scotland and her jaunty ballads, and almost encourage the inference that Mendelssohn was actually undertaking to write a score expressly for the transmission of the sentiments of the bonnie Highlands. The program was introduced by the overture to "Koenig Manfred," Karl Reinecke, composer, in which some exquisite harp and trombone playing is arranged for.

Miss Priscilla White of Boston appeared as the vocal soloist, and if it should be her experience to again favor Providence with the charm of her fresh, strong and very tuneful voice, she will find a most friendly reception ready for her acknowledgment. She sang Grau's "Lo! the Heaven-descended Prophet," from "Der Tod Jesu," and Ophelia's dying scene from "Hamlet," by Ambroise Thomas. In both cases she completely captured her auditors, and held them as long as her throat gave forth its rich and mellow stream. Her high notes were perfect, true to the pitch, steady, smooth and powerful, or soft and pearly, as the circumstances required. A lack of passionate injection and of the snap and vigor which further study will impart, were the only salient points on which improvement could be asked, in order to make Miss White's work even all around.

Alwin Schroeder performed two 'cello solos, an andante from Molique and a capriccio by Klengel. The velocity, daintiness and beauty of the utterances he drew from the instrument was, in each particular, marvellous and electrifying.

The third concert will take place Dec. 14.

[44]

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When it became positively known that Mr. Grossmith was going on tour, many of the leading London papers — and not a few of those supposed to be in the "know" — commented, in no measured terms, on the folly of giving up a certainty for the uncertainty of trying to amuse provincial audiences with an "Entertainment Show" which might be said to be dead and buried, one gentleman going so far as to assure him that he would find it very different work to playing leading parts in one of the principal London theatres, and ventured a prophecy that "Grossmith," before he had done three months of his tour, would be back in London asking Mr. D'Oyley Carte for a re-engagement. The only offer he received since then was from Mr. George Edwards, lessee and manager of the Prince of Wales Theatre, to give a recital nightly at a salary of £100 a week,— an offer Mr. Grossmith was compelled to refuse.

Although every one wished him success, yet few had the courage to predict a success. Happily, the prophets were disappointed; and Mr. Grossmith's career since that time has been one of uninterrupted prosperity.

Boston Gazette

SATURDAY, NOVEMBER 19, 1892.

THE MUSIC HALL—FORTY YEARS OLD.

A music-loving correspondent reminds the readers of the Transcript of the fact that the Boston Music Hall has just completed the fortieth year of its existence. It is an illustration of how rapidly and with how little heed from us Time flies along—and all the more rapidly as the hair blanches and the crows leave the imprint of their tell-tale feet on aging temples—so that there seems to be a much shorter interval between the date of the Summer-street fire and the present, than had passed between the opening of the Music Hall and the great catastrophe which at one moment threatened to include the Hall in its track. And yet the two periods are almost precisely the same — twenty years. The record for either space shows that the Music Hall has been used for a multitude of purposes. Indeed it would be a shorter task to name the sorts of public gatherings that have not been held within its walls. Music in every form has been heard there, from the simplest song to the most advanced form of grand opera, even opera with scenic equipments. "Absolute music" has been offered in all its types, from solos on every conceivable instrument, to its highest development in symphony. All forms of choral music, from part-song to oratorio, have been sung on its stage.

Not alone has music charmed the ear. Orators, preachers and lecturers innumerable have there defended a cause, extolled a hero, expounded a theory or elucidated a point in science, all for the good of their fellow men. The Music Hall has been by turns an arena where strong men have competed, and a religious temple where various tenets have been preached. We have turned from the meeting of a representative body (part of the session of a State constitutional convention was held in the hall) and have come back when many cats have mewed there or a vociferous assemblage of dogs has had its day. Yet larger quadrupeds, horses in fact, have been shown in front of the stern brow of Beethoven, and pedestrians have there competed in matches against time, or to test their endurance. What, indeed, has there not been heard or seen in the Music Hall? Its walls have reëchoed to the steps of the greatest and the meanest. Men and women whom all the world has honored for their achievements in art, science or literature have there been seen and heard; dignitaries high in councils of State or whose hands have swayed the rod of empire, princes, the heirs to crowns, grave mandarins from far Cathay, the wise of the oldest nations on the earth—every sort and condition of man have there sat and listened to speech or song. The history of the Music Hall has been, in fact, the history of an inn whose roof has been ready to shelter every comer, whether he reach it on foot or horseback, or be brought there in chair or chariot.

But if one thinks of the Music Hall only as a hall for music, and recalls the feasts of melody that have been spread there in these two score years, what a noble army of artists is reviewed in his mind! It is indeed a glorious privilege for one to remember that he has heard there Sontag, Alboni, Patti, Nilsson, Parepa, Lucca, Tietjens, Badiali and Formes; Thalberg, Jaell, Von Bülow, Rubinstein and Paderewski; Ole Bull, Vieuxtemps, Wieniawski, Wilhelmj and Sarasate—to name but a few of the more brilliant stars and not to speak of a host of singers and players whose light has been dimmer only by comparison. He will recall with a sigh how many there are whose earthly notes have been silenced forever, and it will not be without some sadness that he will call to mind the changes that have come over the spirit of the management of its business reflected in the aspect of the inside of the hall—the disappearance of the great organ (whose stay, by the way, was also a period of twenty years, if one remembers aright—1863 to 1883), the construction of a hideous sounding board, before which the finikin white-fur rug for the conductor looks like a white necktie on a dirty shirt-front, the appearance on the walls for about half their height of a depressing drab. He will lament that the works of art in the hall have not been more worthily treated—the bronze Beethoven, originally the property of the late Charles C. Perkins, who bequeathed it to the Handel and Haydn Society; the Beethoven bust and bracket, the gift of Charlotte Cushman; its four companions are set in becoming prominence at the rear of the upper balcony, with the Apollo Belvedere, the property of the city of Boston, we believe, in their midst; and the group of portraits of Beethoven's friends which the late Gardner Brewer brought from Vienna. He will hope that the cheeriness of the hall in its old estate will be restored, and perhaps will allow himself to believe that bad business speculations with the symphony orchestra abroad will not be always at the cost of the home public. One more glance backward, and he will remember with gratitude that the idea of building the hall was urged to fulfilment, though not primarily inspired, by the visit of the queen of song, Jenny Lind.

The Beacon.

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Date 1-16

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[45]

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MECHANICS' HALL, ... WORCESTER

Tuesday Evening, November 22, at 7.45 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Ass't Manager.

Tickets, with reserved seats, on sale at C. L. Gorham & Co.'s Music Store, 454 Main Street.

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 13, 1892.

THE SYMPHONIES.

The programme of the fourth Symphony concert on Saturday evening, Nov. 12, was:

Saint-Saëns: Symphony No. 2, in A minor, Opus 55. Ernst: Concerto for violin, in one movement, in F-sharp minor, Opus 23. Humperdink: Humoresque for orchestra. Beethoven: Symphony No. 2, in D major, Opus 36. Mr. T. Adamowski was the violinist.

Mr. Adamowski gave a most careful and effective reading of the Ernst concerto, mastering its difficulties with skill. The Saint-Saëns symphony was quite a novelty, and enjoyable, although the gem of the evening was the Beethoven symphony, which was played with great spirit.

Last evening's programme was:

Soloist—Mr. E. A. MacDowell. Symphony No. 3, in F major, Brahms. Concerto for Pianoforte, No. 1, in A minor, MacDowell. a. Menuet des Follets; b. Danse des Sylphes from "Damnation of Faust," Berlioz. Symphonic Poem, "Tasso," Liszt.

Boston Sunday Globe.

SUNDAY, NOV. 20, 1892.

Echoes from the Symphony Concert.

The programme provided by Director Nikisch for yesterday's symphony concert was one of the most delightful of the season. It was admirably arranged and although no novelty was offered the selections given were most welcome and received rapt attention from the audience throughout a programme of uncommon length.

Mr. E. A. MacDowell was the soloist, and the enthusiastic plaudits which greeted his appearance was pleasing evidence of the high regard which Bostonians very justly have for the talented composer and brilliant pianist.

He played his new concerto, No. 1, A minor, op. 15, in a superb manner. It is a charming composition full of melodious and original ideas. Full opportunities are given the solo instrument, and the orchestration shows the hand of a master.

Mr. McDowell has never been heard to better advantage, and he displayed the beauties of his composition with magnificent effect. After the performance he was recalled four times amid tremendous enthusiasm.

Braham's symphony No. 3, in F major, was finely interpreted by Mr. Nikisch. It was a rare treat for the admirers of Braham, who are evidently very numerous among symphony patrons, and who have often expressed the wish that Mr. Nikisch would give this composer much greater prominence on the season's programme.

Two movements from Berlioz' "La Damnation de Faust," "Menuet des Feu-follets" and "Valse de Sylphes." Both were given with splendid effect. The interpretation of the latter was particularly graceful and dainty. Liszt's familiar but always welcome symphonic poem, "Tasso," concluded the concert, and was given, probably, as brilliant a performance as it has ever received in Boston.

Following is the announcement for the next concert: Dvorak, dramatic overture, "Hussitska;" Davidoff, concerto for violoncello; Svendsen, "Zorahayda," legend for orchestra; Schumann, Symphony No. 2, in C major. Soloist, Mr. Alwin Schroeder.

——That the first of the Adamowski concerts at Chickering Hall Tuesday afternoon at 3 called out an audience very fine in quality which completely filled the hall, goes without saying, and the famous quartet never played better. Mrs. S. B. Field was the admirable accompanist in the vocal part of the programme. Among the subscribers for the series, most of whom were present, are Mr. and Mrs. J. Montgomery Sears, Mrs. J. L. Gardner, Mrs. Joseph Burnett and Miss Eleanor Burnett, Miss Fairchild, Miss Florence Lyman, Mrs. Apthorp, Mr. Josiah Bradlee, Mr. W. P. Blake, Mr. Edward Jackson, Mrs. Francis Bacon, Miss Sampson, Miss Nichols, Miss Thomas, Miss Gertrude Edmands, Mrs. Robert F. Herrick and her sister, Miss Cora [illegible], Mrs. C. L. Shattuck and Mr. and Mrs. [illegible].

Gazette

BOSTON, SUNDAY MORNING, NOV. 20.

The Symphony Concert.

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VOL. [illegible] NO. [illegible]

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The symphony was the third of the series by Johannes Brahms, a work which goes far to make amends for the shortcomings of the composer in the two preceding efforts in this class by this admired representative of the modern German school. The graceful melodious writing in the second and third movements was given an admirable interpretation by Mr. Nikisch, and the sharply contrasted and always brilliant ideas of the finale were splendidly shown in the reading given this movement. It was an always satisfying performance, and the symphony had a hearty appreciation by the audience.

Mr. MacDowell's performance of his first pianoforte concerto, a work which gained instant recognition as the effort of a born composer and skillful musician, when played at one of Mr. Lang's concerts four seasons ago, revealed all its beauties, and all who heard it were delighted by its well contrasted and ever melodious movements. The player's refinement of style, his delicate pearly touch and pure tone gave an indescribable charm to the andante, and the breadth of treatment given the final presto fairly demonstrated the wealth and ability as an executant possessed by this most satisfying artist. Recall after recall rewarded Mr. MacDowell, and he acknowledged the honors with his usual modesty.

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[46]

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MECHANICS' HALL, ... WORCESTER

Tuesday Evening, November 22, at 7.45 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Ass't Manager.

Tickets, with reserved seats, on sale at C. L. Gorham & Co.'s Music Store, 454 Main Street.

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 13, 1892.

THE SYMPHONIES.

The programme of the fourth Symphony concert on Saturday evening, Nov. 12, was:

Saint-Saëns: Symphony No. 2, in A minor, Opus 55. Ernst: Concerto for violin, in one movement, in F-sharp minor, Opus 23. Humperdink: Humoresque for orchestra. Beethoven: Symphony No. 2, in D major, Opus 36. Mr. T. Adamowski was the violinist.

Mr. Adamowski gave a most careful and effective reading of the Ernst concerto, mastering its difficulties with skill. The Saint-Saëns symphony was quite a novelty, and enjoyable, although the gem of the evening was the Beethoven symphony, which was played with great spirit.

Last evening's programme was:

Soloist—Mr. E. A. MacDowell. Symphony No. 3, in F major, Brahms. Concerto for Pianoforte, No. 1, in A minor, MacDowell. a. Menuet des Follets; b. Danse des Sylphes from "Damnation of Faust," Berlioz. Symphonic Poem, "Tasso," Liszt.

Boston Sunday Globe.

SUNDAY, NOV. 20, 1892.

Echoes from the Symphony Concert.

The programme provided by Director Nikisch for yesterday's symphony concert was one of the most delightful of the season. It was admirably arranged and although no novelty was offered the selections given were most welcome and received rapt attention from the audience throughout a programme of uncommon length.

Mr. E. A. MacDowell was the soloist, and the enthusiastic plaudits which greeted his appearance was pleasing evidence of the high regard which Bostonians very justly have for the talented composer and brilliant pianist.

He played his new concerto, No. 1, A minor, op. 15, in a superb manner. It is a charming composition full of melodious and original ideas. Full opportunities are given the solo instrument, and the orchestration shows the hand of a master.

Mr. McDowell has never been heard to better advantage, and he displayed the beauties of his composition with magnificent effect. After the performance he was recalled four times amid tremendous enthusiasm.

Braham's symphony No. 3, in F major, was finely interpreted by Mr. Nikisch. It was a rare treat for the admirers of Braham, who are evidently very numerous among symphony patrons, and who have often expressed the wish that Mr. Nikisch would give this composer much greater prominence on the season's programme.

Two movements from Berlioz' "La Damnation de Faust," "Menuet des Feu-follets" and "Valse de Sylphes." Both were given with splendid effect. The interpretation of the latter was particularly graceful and dainty. Liszt's familiar but always welcome symphonic poem, "Tasso," concluded the concert, and was given, probably, as brilliant a performance as it has ever received in Boston.

Following is the announcement for the next concert: Dvorak, dramatic overture, "Hussitska;" Davidoff, concerto for violoncello; Svendsen, "Zorahayda," legend for orchestra; Schumann, Symphony No. 2, in C major. Soloist, Mr. Alwin Schroeder.

——That the first of the Adamowski concerts at Chickering Hall Tuesday afternoon at 3 called out an audience very fine in quality which completely filled the hall, goes without saying, and the famous quartet never played better. Mrs. S. B. Field was the admirable accompanist in the vocal part of the programme. Among the subscribers for the series, most of whom were present, are Mr. and Mrs. J. Montgomery Sears, Mrs. J. L. Gardner, Mrs. Joseph Burnett and Miss Eleanor Burnett, Miss Fairchild, Miss Florence Lyman, Mrs. Apthorp, Mr. Josiah Bradlee, Mr. W. P. Blake, Mr. Edward Jackson, Mrs. Francis Bacon, Miss Sampson, Miss Nichols, Miss Thomas, Miss Gertrude Edmands, Mrs. Robert F. Herrick and her sister, Miss Cora Taft, Mrs. G. B. Shattuck and Mr. and Mrs. Elliot W. Pratt.

Gazette

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PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCII., NO. 143.

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[46]

Boston Courier.

SUNDAY MORNING, NOVEMBER 20, 1892.

THE SYMPHONY.

The compliment may be taken for what it is worth that the fifth Boston Symphony Concert in Music Hall last evening had a programme of as nicely adjusted, balanced and enjoyable parts as it would seem possible to select from the work of Brahms, Berlioz and Liszt.

For any true music lover it was a privilege to be there even to enjoy an orchestral performance so high in standard, so marvellously artistic in its every detail, that it has not been equalled here even to the Boston symphony orchestra. A renewed experience with the symphony No. 3 in F Major by Johannes Brahms does not enhance the more or less favorable impression which a previous hearing of the work created here. Whatever question may arise as to the purely emotional enjoyment to be derived from the music, this is purely a question of taste; but it is a matter for congratulation that the work of at least one of the prominent composers of the present generation is void of all the impure practices which so often beset modern composers who attempt to produce a work in the highest instrumental form while dragging melody down to the veritable cesspool of their abnormal and eccentric ideas and inflated notions. True, the opening movement impresses one as being somewhat hazy and overcrowded with details which do not appear to bear any genial relation to each other; but in this connection we have used the word appear, hoping that that a more familiar acquaintance with the music will remove the impression. The symphony as a whole displays wonderful spirit and intellectuality, yet does not justify the attempts that have been made to place Brahms' art in juxtaposition with the last rays of the Beethoven spirituality. The first movement is not only rich in thematic matter, but wholly interesting, its heroic first theme being followed by a charmingly idylic second subject. The hymn-like andante with the scholarly variations in attendance upon it, is especially delightful, in its second subject given out by bassoons, and clarinets and supplemented by an episode for strings, and repeated by wood wind.

The concerto by MacDowell with all its symphonic proportion and originality of contour will easily take rank with some of the most brilliant and effective of piano concertos by contemporaneous composers, and is undeniably indicative of its composer's possession of genius. The pianoforte part while it is in the full free and safe custody of the technician's own art, affording him every opportunity of presenting his chosen instrument as a veritable orchestra in miniature, is so exquisitely developed in its relation to the main body of the orchestra that the two elements often combine in a perfect display of artistic feeling. The whole first movement is extremely lavish in passages of piquant beauty. There can be no mistaking the concerto as a genuine and scholarly creation replete with the very best quality of instrumental coloring and just such episodes, side-thoughts and poetic conceptions as are characteristic of a truly classical work. Refinement, purity and dignity in musical art have, indeed, a prominent example in E. A. MacDowell, and there is within him, too, the rich inner soul-life of the true tone-poet.

Seldom has a modern concerto made so favorable an impression here. Its themes are fine and poetical in character on the one hand and entrancingly rhythmical oc the other. The logical clearness of their development in a homogenous whole is no less admirable than the varied sentiment that pervades the work—now lyric, calm and full of peace, now all on fire, now with heartfelt tenderness, while interwoven with as captivating fioriturі as can be found in any modern concerto. The andante has a prolific and at the same time sympathetic, thoughtful, and tranquil theme to which the variations closely adhere yet with an abundance of ingenuity and refinement of design that are exceedingly eare. A wide variety of light and shade, an enwarmed conception that rigidly subordinated itself to the technical requirements of the work and a masterly intelligence that held both technique and feeling under perfect control, contributed as a whole a performance so artistically impressive that it would be naught but sapiency to state wherein it could have been surpassed. His ecstatic embrace of some of the most uncompromising of technical passages was no less creditable than was the swinging swaying bouyancy of his remarkable technique.

The concert closed with the Liszt symphonic poem "Tass," which produced no more favorable impression of the why and wherefore of its creation than it has done before. It is turgid and abnormal music against which the strongest objections that can be urged are that it contains little more than a very unwholesome compound of thematic fragments bearing no very logical relation to each other; and being so unvaryingly stimulated and overcharged that the hearer soon wearies and longs for a fresher, healthier and more normal atmosphere which Franz Liszt's ever noisy music is so incapable of affording.

THE ADAMOWSKI QUARTET.

The Adamowski Quartet made its first appearance this season in Chickering Hall Tuesday afternoon and with a programme that could but have proven highly acceptable to musical conservators. The performers were Mr. Timothee Adamowski, Mr. A. Moldaner, Mr. Max Zach and Mr. Joseph Adamowski. Miss Marguerite Hall also appeared with a choice variety of songs, the entire repertoire reading as follows: Mozart, quartet in G major, op. 12; Purcell, "Nymphs and Shepherds; Somerville, "When Fairy Land was Young," "O Swallow, Swallow"; Gade, quartet in D major. The concert had not a dull moment for such as were refined and cultivated listeners, or who, without being musical, might have entertained an adequate respect for a creation so imperishable as Mozart's quartet in E flat major or for the charming quartet by Gade, with all its inherent grace, melodiousness and ingenious architecture. The reverence and refined feeling with which each member of the quartet entered into the spirit of the Mozart selection resulted in a thoroughly loyal and artistic performance. Yet even more praiseworthy was the interpretation of Gade's ever welcome quartet in D major, opus 63. Here the musical mood of the four players was all that could have been wished and the excellence of their performanee was fully on a level with some of the very worthiest ensemble playing that has been heard here. In Miss Hall's singing there is more temperament than formerly. She has quite outgrown her early sentimentality and substituted instead a well-tempered warmth of feeling that is ever delightful.

C. L. C.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, NOV. 21, 1892.

The Symphony Concert.

Boston may yet become as fond of Brahms as of Browning, judging by the enthusiasm which the performance of that master's third symphony created at the concert of Saturday. Hans Richter once called this symphony the "Heroic," and it certainly presents as much of combat as the Beethoven symphony which carries that name, and, as in that work, the combative, aggressive principle is represented by a short and very simple figure which appears in season and out of season, dominating and ruling everything. It is far more difficult to bring this character home to a general public, than to make them appreciate the pastoral beauties of a tuneful work like the second symphony by the same composer, and the triumph of the work therefore was all the more remarkable. But, as in Beethoven's third symphony the last two movements do not seem essentially heroic, so in this one finds the "*Sturm und Drang*" only in the first and last movements, while the other two give a well contrasted element of romance. The first movement was taken with enormous power, and one could heartily agree with this reading, but the tenderness of the second theme, in A flat, was lacking in some degree, and the work lost some of its contrast thereby. Brahms, as well as Beethoven, understood the truth of the poet's adage.

"Wo Starkes sich mit Mildem paaret
Da giebt es einen guten Klang."

The development of this movement may compare with anything of its kind. Just before his death, Dr. Hiller, most conservative of composers, said to the writer: "We have only one man who can write a true symphonic development at present—Brahms!" and when one hears the vague struggles of the other symphonists to squeeze thematic treatment out of their melodies, one can agree with the above dictum so far as to acknowledge the composer the symphonic giant of this generation.

In the first movement the brasses overblew occasionally, but the antiphonal effects between the wind instruments and the deeper strings in the slow movement were finely rendered. The simply scored and almost Mendelssohnian allegretto was a most effective contrast to the strife and fury of the finale. Yet this finale ends with a coda that is half tranquility and half exhaustion, a most unexpected conclusion that rather unfits the symphony to close a programme, and makes it appropriate as an opening number, as it was used on this occasion.

MacDowell's piano concerto in A minor came next, with the composer himself as soloist. To make a success in such juxtaposition, and to have the orchestration of a native work sound effective even when sandwiched between Brahms and Berlioz, was a triumph indeed. The first movement was fiery in the extreme and so difficult that once or twice the composer found difficulty in controlling the Frankenstein he had evoked. The treatment here, as in fact throughout the work, was essentially modern, and the piano frequently added *fioritura* to the themes appearing on the strings. There was a shade of reminiscence of the composer's teacher in the movement but it was Raff set on fire, and shining in a new and lurid light. In the second movement (Andante tranquillo) the piano daintily embellished a theme on the cello, there was most effective horn passages, some splendid pizzicati on the contrabasses (both of these last touches reminded a trifle of Weber and the effects in his "Freischuetz" overture) and the themes as well as their scoring and treatment were masterly. A series of responses between kettledrum and piano, the latter giving a brilliant preluding of the dimensions of a cadenza, led into the chief theme of the finale, a wild, whirling-dervish sort of a subject. A little of Raff peeped out here in a tonic-dominant figure (two notes only) which was exactly like a passage in the "Im Walde" symphony, but was too transient to constitute more than a suspicion of imitation. The movement was a fine climax to a brilliant work. Mr. MacDowell has more to say in his works than any of our younger American composers, and if he does not fall into the native error of writing too much, may yet be the head of the American school. No less a composer than Massenet spoke enthusiastically of his abilities in 1889. The work and the pianist aroused the audience to a whole succession of recalls.

Berlioz was represented on the programme by two light selections, the elfin music from "The Damnation of Faust." The minuet of the will o' the wisps was rather heavily played, and had not the ethereal lightness of its subject, but the coda with the Mephistophelian theme was brilliant and had perfect ensemble. The waltz of the sylphs was charmingly played, and the muted violins gave the theme with utmost sweetness; nor must Mr. Schuecker's harp playing be passed over without praise.

Liszt's "Tasso" is characteristic enough, even if it does not reach high water mark. It is pleasant to chronicle that the passion was not torn to tatters, and the apotheosis was grand without being overswollen. The bass clarinet, the trumpets and the strings did exceptionally good work in this number. The oboe was also prominent in brilliant work. But, excellent as was the performance, Liszt does not wear well; he always seems a Wagner of lesser potency, with attenuated ideas and intensified vehemence. The very Rheingold figure is to be found in "Tasso," but not with the wonderful harmony with which Wagner made two chords, say as much as an entire theme. The concert, as will be seen from the list (Brahms, MacDowell, Berlioz and Liszt) was entirely a modern one, and it was one in which our orchestra could not fail to shine.

LOUIS C. ELSON.

Boston Journal.

MONDAY, NOVEMBER 21, 1892.

The Fifth Concert of the Symphony Orchestra.

The programme of the fifth Symphony concert was as follows:

Symphony No. 3, F major.....Brahms
Concerto for pianoforte No. 1.....MacDowell
Two movements from "La Damnation de Faust".....Berlioz
I. Menuet des Feu-follets.
II. Valse des Sylphes.
"Tasso, Lamento e Trionfo".....Liszt

Mr. E. A. MacDowell was the pianist.

The first pianoforte concerto of Mr. MacDowell was played as an arrangement for two pianofortes in concerts given respectively by Mr. Gerrish and Mr. Whelpley during the season of '85-'86. Its first performance with orchestra in this country was at a concerto concert given by Mr. Lang, April 3, 1888, when Mr. Whelpley was the pianist. It has been played in European and American cities (1888-1891) by Teresa Carreno. Its first performance in public by the composer was the performance of last week.

Mr. MacDowell has shown in this concerto greater fidelity to the traditions, or the fetich, or the sane rules of form than in the greater number of his later compositions. This fidelity has not choked spontaneity, nor has it stiffened expression of thought. The themes are melodious and characteristic; nor are they merely agreeable echoes of the tunes of honored composers who guided his steps, or who, years ago, joined the quire invisible. Technical knowledge does not intrude itself; it is ever present, however, ever mindful of the good of the hearer, who does not wish to inquire too thoroughly into the causes of his enjoyment. The most genuine musical stuff is in the first movement; at the same time it would be vain to deny the beauty of the song of the andante, which is full of sentiment that is never sentimental, and romance that is always within the control of the dreamer. Nor is the last movement merely the dashing "Yours truly" with a flourish that is so often the conclusion of the whole matter. The interest is maintained without an anticipation of a climax, and even at the very close there is a suspicion of reserve strength. In this composition the orchestra and the pianoforte are not at war with one another; they unite in a harmonious whole that is alive and glowing with color. Mr. MacDowell is a pianist, and he knows how to write for his special instrument; he also knows the resources and limitations of orchestra instruments; above all, he knows the value of discretion in instrumentation. To speak quietly and in detail of the performance of Mr. MacDowell, the pianist, might be to play the part of churlish Shimei. Perhaps the most characteristic feature of his playing is extreme sensitiveness. In a small hall, where the musical fluid travels quickly, this sensitiveness tells promptly and with effect. In Music Hall it is a more difficult task for the performer to establish intimate relations with the hearer; and a certain exaggeration, which is foreign to the nature of Mr. MacDowell, brings out the contrasts of a work in bolder relief. It is enough to say that Saturday evening Mr. MacDowell gave a refined reading of an eminently poetic work. And not without good reason was he applauded enthusiastically and thrice recalled.

The other numbers are familiar to our concert goers, and need no words of comment. The concert might well have stopped with the delightful dream-fancy of Berlioz. The "Tasso," with its bombastic platitudes spun out to a dreary length, left a bitter taste behind. It is not necessary to dismiss an audience with a roar and a crash, a jingling and a bray. The orchestra played, in the main, exceedingly well. There were ragged passages in the second movement of the symphony, and an occasional lack of precision in the concerto, but the first movement and the last of the symphony were given with infinite spirit and with genuine appreciation, and in the fantastical pranks of Berlioz, as well as in the circus pomp of Liszt, the orchestra was admirable.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

MONDAY MORNING, NOV. 21, 1892.

A varied programme was given by the Symphony Orchestra at Music Hall, Saturday evening, and, while nearly all the numbers were familiar to the patrons of these entertainments, the selections are always well received. The programme consisted of Brahm's symphony in F, which was rendered effectively, with Mr. Nikisch's peculiar though pleasing reading. Then followed numbers from Berlioz's "Faust," which were evidently enjoyed by the audience, and, indeed, were finished and artistic in their rendering. The closing number was Liszt's familiar "Tasso." The feature of the entertainment was the pianoforte playing of Mr. E. A. MacDowell. He played a concerto of his own, which he gave in a most brilliant style, with taking originality of theme and an artistic working out of musical ideas. All the movements were most enthusiastically received. The programme for next Saturday evening will be dramatic overture, "Hussitska," Dvorak, (first time); concerto for violoncello, Davidoff; "Zorahayda," legend for orchestra, Svensden, (first time); Symphony, No. 2, C-major, Schumann. The soloist is Mr. Alwin Schroeder.

NEWS, Providence, R. I.

Date..... 11-21

Boston Symphony Concert.

Fresh from their recent unprecedented successes, both artistically and financially in New York and other cities, the Boston Symphony Orchestra appeared at Infantry Hall last evening in the second concert of the series. Taken as a whole it cannot be said that the program was as happily chosen as that of the first concert, although it contained much that was both interesting and delightful. The most noticeable feature of the orchestra, and that which is its chiefest merit, is the absolute responsiveness to the wishes and intentions of its conductor. Mr. Nikisch imbues the orchestra with his own individuality so that the effect of its work is as one grand instrument in the hands of this great leader. The opening number of the program was the Overture to "Keonig Manfred," by Karl Reinecke, a composition which is not wanting either in melody or harmony. The introduction is charming in its seriousness and rather at variance with the customary overture-form, but the allegro is rapidly developed on the traditional lines. It was rendered last evening with that delicacy and precision for which these players are noted. The aria "Lo, the heaven-descended prophet," from Karl Heinrich Graun's oratorio "Der Tod Jesu," was delightfully rendered by Miss Priscilla White, who possesses a pure soprano voice, light, musical and of good range; its flexibility was apparent in the cadenza passages. Miss White was seemingly somewhat nervous, which was noticeable in the lack of breath control. In the dying scene from "Hamlet," by Ambroise Thomas, she appeared to better advantage, her thrills and runs being, with few exceptions, clean and true. In the orchestral accompaniments to these numbers the full orchestra was employed only in the first aria, and it is pleasant to note that Mr. Nikisch kept the tone subdued throughout, which cannot always be said of him.

The Grieg Suite from "Paer Gynt" was apparently the most enjoyed by the large audience present. It is not unfamiliar to the concert goers here, and is a work full of beauty, dainty and charming in the opening movement, solemn and impressive in the second, a funeral march for string orchestra, and in the final movement, which Mr. Nikisch was obliged to repeat, wild and weird in effect.

Mr. Alwin Schroeder, the 'cellist, was heard in an andante by Molique and a capriccioso by Klengel. His rendering of these numbers, although finished and artistic in style, as his playing always is, yet was as a whole rather disappointing, being at times faulty and lacking in rich tonal quality.

Mendelssohn's "Scotch" Symphony, No. 3, in A minor, was beautifully rendered. Different from most works of this kind it was written to be played without pause between the movements, thus giving the effect of a continuous whole. The first theme is a melody of a rather sombre and melancholy cast. A tender and plaintive subsidiary theme follows leading back to the andante of the introduction. The quality of the flutes, horns and bassoons heard in the passage connecting this serious movement with the scherzo was magnificent. It is needless to analyze the work, theme by theme; it is, as a whole, the expression of the romantic and poetic phases of Scotch life and was a fitting close to a very enjoyable concert. The next symphony will be given Wednesday, Dec. 14.

JOURNAL, Lewiston, Me.

Date..... 11-18

The Boston Symphony Orchestra will give the fifth concert of the current series Saturday afternoon and Saturday night. This is the program: Brahms's third symphony; MacDowell's first pianoforte concerto, with the composer for solo player; "Minuet of the Fire Flies" and "Dance of the Sylphs" from Berlioz's "The Damnation of Faust;" Liszt's symphonic poem, "Tasso." MacDowell is the present instructor in piano of two of our Auburn pianists. Miss Merrill of Auburn has studied piano under MacDowell for two years past.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCII., NO. 145.

TUESDAY, NOV. 22, 1892.

THE KNEISEL QUARTET.

The Kneisel quartet gave their third concert last night in Chickering Hall, assisted by Pianist William H. Sherwood. Mozart, Beethoven and Schumann were the composers.

Sherwood's touch was never more vital and never more sure than in the Schumann quintet. They all played together, and with high artistic finish.

BOSTON POST,

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The third of the series of concerts of Mr. Kneisel and his quartet was rendered to a delighted and charmed audience at Chickering Hall last evening. Mr. Kneisel had the valuable assistance of Mr. William H. Sherwood, who was given a most flattering reception. The programme in detail was: Quartet in E flat, Mozart, four movements—allegro-andante-allegretto and allegro vivace, exquisitely rendered; quartet in F minor, Beethoven, five movements—allegro con brio, allegretto ma non troppo, allegro assai vivace ma scrioso, larghetto espressiov and allegretto agitato, masterly given with brilliant first violin parts, giving Mr. Kneisel ample scope for his wonderful talent; piano quintet in E flat major, Schumann, four movements—allegro brilliante, in modo d'una marcia, scherzo, allegro ma non troppo, powerfully rendered. Mr. Sherwood and the quartet as one in performing this

[47]

Boston Courier.

SUNDAY MORNING, NOVEMBER 20, 1892.

THE SYMPHONY.

The compliment may be taken for what it is worth that the fifth Boston Symphony Concert in Music Hall last evening had a programme of as nicely adjusted, balanced and enjoyable parts as it would seem possible to select from the work of Brahms, Berlioz and Liszt.

For any true music lover it was a privilege to be there even to enjoy an orchestral performance so high in standard, so marvellously artistic in its every detail, that it has not been equalled here even to the Boston symphony orchestra. A renewed experience with the symphony No. 3 in F Major by Johannes Brahms does not enhance the more or less favorable impression which a previous hearing of the work created here. Whatever question may arise as to the purely emotional enjoyment to be derived from the music, this is purely a question of taste; but it is a matter for congratulation that the work of at least one of the prominent composers of the present generation is void of all the impure practices which so often beset modern composers who attempt to produce a work in the highest instrumental form while dragging melody down to the veritable cesspool of their abnormal and eccentric ideas and inflated notions. True, the opening movement impresses one as being somewhat hazy and overcrowded with details which do not appear to bear any genial relation to each other; but in this connection we have used the word appear, hoping that that a more familiar acquaintance with the music will remove the impression. The symphony as a whole displays wonderful spirit and intellectuality, yet does not justify the attempts that have been made to place Brahms' art in juxtaposition with the last rays of the Beethoven spirituality. The first movement is not only rich in thematic matter, but wholly interesting, its heroic first theme being followed by a charmingly idylic second subject. The hymn-like andante with the scholarly variations in attendance upon it, is especially delightful, in its second subject given out by bassoons, and clarinets and supplemented by an episode for strings, and repeated by wood wind.

The concerto by MacDowell with all its symphonic proportion and originality of contour will easily take rank with some of the most brilliant and effective of piano concertos by contemporaneous composers, and is undeniably indicative of its composer's possession of genius. The pianoforte part while it is in the full free and safe custody of the technician's own art, affording him every opportunity of presenting his chosen instrument as a veritable orchestra in miniature, is so exquisitely developed in its relation to the main body of the orchestra that the two elements often combine in a perfect display of artistic feeling. The whole first movement is extremely lavish in passages of piquant beauty. There can be no mistaking the concerto as a genuine and scholarly creation replete with the very best quality of instrumental coloring and just such episodes, side-thoughts and poetic conceptions as are characteristic of a truly classical work. Refinement, purity and dignity in musical art have, indeed, a prominent example in E. A. MacDowell, and there is within him, too, the rich inner soul-life of the true tone-poet.

Seldom has a modern concerto made so favorable an impression here. Its themes are fine and poetical in character on the one hand and entrancingly rhythmical oc the other. The logical clearness of their development in a homogenous whole is no less admirable than the varied sentiment that pervades the work—now lyric, calm and full of peace, now all on fire, now with heartfelt tenderness, while interwoven with as captivating fioriturі as can be found in any modern concerto. The andante has a prolific and at the same time sympathetic, thoughtful, and tranquil theme to which the variations closely adhere yet with an abundance of ingenuity and refinement of design that are exceedingly eare. A wide variety of light and shade, an enwarmed conception that rigidly subordinated itself to the technical requirements of the work and a masterly intelligence that held both technique and feeling under perfect control, contributed as a whole a performance so artistically impressive that it would be naught but sapiency to state wherein it could have been surpassed. His ecstatic embrace of some of the most uncompromising of technical passages was no less creditable than was the swinging swaying bouyancy of his remarkable technique.

The concert closed with the Liszt symphonic poem "Tass," which produced no more favorable impression of the why and wherefore of its creation than it has done before. It is turgid and abnormal music against which the strongest objections that can be urged are that it contains little more than a very unwholesome compound of thematic fragments bearing no very logical relation to each other; and being so unvaryingly stimulated and overcharged that the hearer soon wearies and longs for a fresher, healthier and more normal atmosphere which Franz Liszt's ever noisy music is so incapable of affording.

THE ADAMOWSKI QUARTET.

The Adamowski Quartet made its first appearance this season in Chickering Hall Tuesday afternoon and with a programme that could but have proven highly acceptable to musical conservators. The performers were Mr. Timothee Adamowski, Mr. A. Moldaner, Mr. Max Zach and Mr. Joseph Adamowski. Miss Marguerite Hall also appeared with a choice variety of songs, the entire repertoire reading as follows: Mozart, quartet in G major, op. 12; Purcell, "Nymphs and Shepherds; Somerville, "When Fairy Land was Young," "O Swallow, Swallow"; Gade, quartet in D major. The concert had not a dull moment for such as were refined and cultivated listeners, or who, without being musical, might have entertained an adequate respect for a creation so imperishable as Mozart's quartet in E flat major or for the charming quartet by Gade, with all its inherent grace, melodiousness and ingenious architecture. The reverence and refined feeling with which each member of the quartet entered into the spirit of the Mozart selection resulted in a thoroughly loyal and artistic performance. Yet even more praiseworthy was the interpretation of Gade's ever welcome quartet in D major, opus 63. Here the musical mood of the four players was all that could have been wished and the excellence of their performanee was fully on a level with some of the very worthiest ensemble playing that has been heard here. In Miss Hall's singing there is more temperament than formerly. She has quite outgrown her early sentimentality and substituted instead a well-tempered warmth of feeling that is ever delightful.

C. L. C.

BOSTON DAILY ADVERTISER.
Established 1813.

MONDAY MORNING, NOV. 21, 1892.

The Symphony Concert.

Boston may yet become as fond of Brahms as of Browning, judging by the enthusiasm which the performance of that master's third symphony created at the concert of Saturday. Hans Richter once called this symphony the "Heroic," and it certainly presents as much of combat as the Beethoven symphony which carries that name, and, as in that work, the combative, aggressive principle is represented by a short and very simple figure which appears in season and out of season, dominating and ruling everything. It is far more difficult to bring this character home to a general public, than to make them appreciate the pastoral beauties of a tuneful work like the second symphony by the same composer, and the triumph of the work therefore was all the more remarkable. But, as in Beethoven's third symphony the last two movements do not seem essentially heroic, so in this one finds the "*Sturm und Drang*" only in the first and last movements, while the other two give a well contrasted element of romance. The first movement was taken with enormous power, and one could heartily agree with this reading, but the tenderness of the second theme, in A flat, was lacking in some degree, and the work lost some of its contrast thereby. Brahms, as well as Beethoven, understood the truth of the poet's adage.

"Wo Starkes sich mit Mildem paaret
Da giebt es einen guten Klang."

The development of this movement may compare with anything of its kind. Just before his death, Dr. Hiller, most conservative of compo-ers, said to the writer: "We have only one man who can write a true symphonic development at present—Brahms!" and when one hears the vague struggles of the other symphonists to squeeze thematic treatment out of their melodies, one can agree with the above dictum so far as to acknowledge the composer the symphonic giant of this generation.

In the first movement the brasses overblew occasionally, but the antiphonal effects between the wind instruments and the deeper strings in the slow movement were finely rendered. The simply scored and almost Mendelssohnian allegretto was a most effective contrast to the strife and fury of the finale. Yet this finale ends with a coda that is half tranquility and half exhaustion, a most unexpected conclusion that rather unfits the symphony to close a programme, and makes it appropriate as an opening number, as it was used on this occasion.

MacDowell's piano concerto in A minor came next, with the composer himself as soloist. To make a success in such juxtaposition, and to have the orchestration of a native work sound effective even when sandwiched between Brahms and Berlioz, was a triumph indeed. The first movement was fiery in the extreme and so difficult that once or twice the composer found difficulty in controlling the Frankenstein he had evoked. The treatment here, as in fact throughout the work, was essentially modern, and the piano frequently added *fioritura* to the themes appearing on the strings. There was a shade of reminiscence of the composer's teacher in the movement but it was Raff set on fire, and shining in a new and lurid light. In the second movement (Andante tranquillo) the piano daintily embellished a theme on the cello, there was most effective horn passages, some splendid pizzicati on the contrabasses (both of these last touches reminded a trifle of Weber and the effects in his "Freischuetz" overture) and the themes as well as their scoring and treatment were masterly. A series of responses between kettledrum and piano, the latter giving a brilliant preluding of the dimensions of a cadenza, led into the chief theme of the finale, a wild, whirling-dervish sort of a subject. A little of Raff peeped out here in a tonic-dominant figure (two notes only) which was exactly like a passage in the "Im Walde" symphony, but was too transient to constitute more than a suspicion of imitation. The movement was a fine climax to a brilliant work. Mr. MacDowell has more to say in his works than any of our younger American composers, and if he does not fall into the native error of writing too much, may yet be the head of the American school. No less a composer than Massenet spoke enthusiastically of his abilities in 1889. The work and the pianist aroused the audience to a whole succession of recalls.

Berlioz was represented on the programme by two light selections, the elfin music from "The Damnation of Faust." The minuet of the will o' the wisps was rather heavily played, and had not the ethereal lightness of its subject, but the coda with the Mephistophelian theme was brilliant and had perfect ensemble. The waltz of the sylphs was charmingly played, and the muted violins gave the theme with utmost sweetness; nor must Mr. Schuecker's harp playing be passed over without praise.

Liszt's "Tasso" is characteristic enough, even if it does not reach high water mark. It is pleasant to chronicle that the passion was not torn to tatters, and the apotheosis was grand without being overswollen. The bass clarinet, the trumpets and the strings did exceptionally good work in this number. The oboe was also prominent in brilliant work. But, excellent as was the performance, Liszt does not wear well; he always seems a Wagner of lesser potency, with attenuated ideas and intensified vehemence. The very Rheingold figure is to be found in "Tasso," but not with the wonderful harmony with which Wagner made two chords, say as much as an entire theme. The concert, as will be seen from the list (Brahms, MacDowell, Berlioz and Liszt) was entirely a modern one, and it was one in which our orchestra could not fail to shine.

LOUIS C. ELSON.

Boston Journal.

MONDAY, NOVEMBER 21, 1892.

The Fifth Concert of the Symphony Orchestra.

The programme of the fifth Symphony concert was as follows:

Symphony No. 3, F major.....Brahms
Concerto for pianoforte No. 1.....MacDowell
Two movements from "La Damnation de Faust"..Berlioz
I. Menuet des Feu-follets.
II. Valse des Sylphes.
"Tasso, Lamento e Trionfo".....Liszt

Mr. E. A. MacDowell was the pianist.

The first pianoforte concerto of Mr. MacDowell was played as an arrangement for two pianofortes in concerts given respectively by Mr. Gerrish and Mr. Whelpley during the season of '85-'86. Its first performance with orchestra in this country was at a concerto concert given by Mr. Lang, April 3, 1888, when Mr. Whelpley was the pianist. It has been played in European and American cities (1888-1891) by Teresa Carreno. Its first performance in public by the composer was the performance of last week.

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Mr. MacDowell has shown in this concerto greater fidelity to the traditions, or the fetich, or the sane rules of form than in the greater number of his later compositions. This fidelity has not choked spontaneity, nor has it stiffened expression of thought. The themes are melodious and characteristic; nor are they merely agreeable echoes of the tunes of honored composers who guided his steps, or who, years ago, joined the quire invisible. Technical knowledge does not intrude itself; it is ever present, however, ever mindful of the good of the hearer, who does not wish to inquire too thoroughly into the causes of his enjoyment. The most genuine musical stuff is in the first movement; at the same time it would be vain to deny the beauty of the song of the andante, which is full of sentiment that is never sentimental, and romance that is always within the control of the dreamer. Nor is the last movement merely the dashing "Yours truly" with a flourish that is so often the conclusion of the whole matter. The interest is maintained without an anticipation of a climax, and even at the very close there is a suspicion of reserve strength. In this composition the orchestra and the pianoforte are not at war with one another; they unite in a harmonious whole that is alive and glowing with color. Mr. MacDowell is a pianist, and he knows how to write for his special instrument; he also knows the resources and limitations of orchestra instruments; above all, he knows the value of discretion in instrumentation. To speak quietly and in detail of the performance of Mr. MacDowell, the pianist, might be to play the part of churlish Shimei. Perhaps the most characteristic feature of his playing is extreme sensitiveness. In a small hall, where the musical fluid travels quickly, this sensitiveness tells promptly and with effect. In Music Hall it is a more difficult task for the performer to establish intimate relations with the hearer; and a certain exaggeration, which is foreign to the nature of Mr. MacDowell, brings out the contrasts of a work in bolder relief. It is enough to say that Saturday evening Mr. MacDowell gave a refined reading of an eminently poetic work. And not without good reason was he applauded enthusiastically and thrice recalled.

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NEWS, Providence, R. I.

Date.....11-17.....

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Fresh from their recent unprecedented successes, both artistically and financially in New York and other cities, the Boston Symphony Orchestra appeared at Infantry Hall last evening in the second concert of the series. Taken as a whole it cannot be said that the program was as happily chosen as that of the first concert, although it contained much that was both interesting and delightful. The most noticeable feature of the orchestra, and that which is its chiefest merit, is the absolute responsiveness to the wishes and intentions of its conductor. Mr. Nikisch imbues the orchestra with his own individuality so that the effect of its work is as one grand instrument in the hands of this great leader. The opening number of the program was the Overture to "Keonig Manfred," by Karl Reinecke, a composition which is not wanting either in melody or harmony. The introduction is charming in its seriousness and rather at variance with the customary overture-form, but the allegro is rapidly developed on the traditional lines. It was rendered last evening with that delicacy and precision for which these players are noted. The aria "Lo, the heaven-descended prophet," from Karl Heinrich Graun's oratorio "Der Tod Jesu," was delightfully rendered by Miss Priscilla White, who possesses a pure soprano voice, light, musical and of good range; its flexibility was apparent in the cadenza passages. Miss White was seemingly somewhat nervous, which was noticeable in the lack of breath control. In the dying scene from "Hamlet," by Ambroise Thomas, she appeared to better advantage, her thrills and runs being, with few exceptions, clean and true. In the orchestral accompaniments to these numbers the full orchestra was employed only in the first aria, and it is pleasant to note that Mr. Nikisch kept the tone subdued throughout, which cannot always be said of him.

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JOURNAL, Lewiston, Me.

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CHICKERING HALL.

EIGHTH SEASON 1892-93.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*

Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MR. WILLIAM H. SHERWOOD.

III. CONCERT.

MONDAY, NOVEMBER 21, AT 8 P. M.

PROGRAMME.

MOZART. QUARTET in E flat.
Allegro ma non troppo.—Andante con moto.—
Menuetto (allegretto).—Allegro vivace.

BEETHOVEN. QUARTET in F minor. ("Quatuor Serioso") op. 95.
Allegro con brio.—Allegretto ma non troppo.—
Allegro assai vivace ma serioso.—
Larghetto espressivo; Allegretto agitato.

SCHUMANN. PIANO QUINTET in E flat major, op. 44.
Allegro brilliante.—In modo d'una marcia.—
Scherzo.—Allegro ma non troppo.

The Pianoforte is a Mason & Hamlin.

The date of the Fourth Concert is December 26.

BOSTON DAILY ADVERTISER.
Established 1813.

TUESDAY MORNING, NOV. 22, 1892.

The Kneisel Quartette.

The third concert in the Kneisel quartette's series took place last night at Chickering Hall, Mr. W. H. Sherwood assisting. In all three numbers were given, the Mozart quartette in E flat and the Schuman piano quintette in E flat major beginning and ending the programme, while the graver and heavier Beethoven quartette in F minor occupied the place of honor between.

The Mozart number was given in a delicate and dainty manner that suggested plainly a powdered dame of the last century seated at a spinet, playing a pastoral with pleasant variations. The element of grandeur, of fury, of intense passion is irreconcilable with this Wattan shepherdess phase of music that ran through the Mozart quartette. The allegro, the andante and the menuetto suggest alike patches and periwigs and the vanished graces of a buried past. As rendered by the quartette last night, the effect was refined and dainty, a trifle "thin" in a few passages, but on the whole ripplingly pleasant.

Even one who was unfamiliar with the mysteries of the dominant seventh and unaware of the heinousness of consecutive fifths could not fail to appreciate the decided transition from the prettiness of Mozart to the graver themes of the Beethoven "Quatuor Serioso." The transition was not entirely reconcilable, and seemed almost too great a leap. The opening allegro of the "Serioso" was taken with a fierce attack, and a general vigor and force pervaded the rendition of the entire number. The only noticeable fault was a lack of perfect "shading" just before the transition to the "allegro assai vivace."

The Schumann quintette, which closed the programme, brought in Mr. Sherwood, who is surely no stranger to Boston audiences and who won much praise during his visit of the last season. Mr. Sherwood was perhaps a trifle too vigorous and muscular in his work of last night, the piano sometimes obscuring the work of the violins. In the second movement he pursued the theme a trifle too rapidly, accelerating the strings beyond the proper tempo, although his rendition of the staccato "runs" was really admirable from the standpoint of technique. The conflict of time between the strings and the piano was perhaps due to the fact that the latter usually leads the average soloist to dependence upon rapidity for brilliancy, just as the same motive has resulted in a gradual raise of concert pitch since the widespread use of the pianoforte. However, the quintette did much better in the scherzo, although once again in the closing movement the time was a trifle too much accelerated. It can be fairly said, however, that the general rendition of the Schumann number was of a high and artistic type, and Mr. Sherwood's technique was, if not faultless, at least noticeably above the ordinary standard of concert piano-playing.

Boston Journal.

TUESDAY, NOVEMBER 22, 1892.

THE KNEISEL CONCERT.

The third of the Kneisel Quartet concerts was given last evening in Chickering Hall. The pianist, Mr. William H. Sherwood, assisted. The programme was as follows:

Quartette, E flat.....Mozart
Quartette, F minor, op. 95.....Beethoven
Pianoforte quintette, op. 44.....Schumann

Mr. Sherwood gave a brilliant performance of the pianoforte part of the quintette. It was one to be remembered for its crispness, clearness, rhythmic sense and fire. Once or twice there was a suspicion—faint, to be sure—of undue haste, but the suspicion was only for a moment.

Mr. Sherwood is a virtuoso in the true meaning of the word; virtuoso blood runs in his veins. That he should so chasten his spirit and curb desire to monopolize attention was not, however, unexpected, for he has given many proofs in days past of an artistic nature thoroughly schooled. At the same time, the exhibition of manly subordination at the proper time is not so common that when it is in evidence it should be slighted as almost foreign to the issue.

Neither is it necessary to praise in detail the playing of the members of the quartette. The characteristics of the different composers, as seen in the particular works, were admirably expressed—the serenity, the childlike innocence, the vague sadness of Mozart; the gloom, the struggle, the grotesque fancy of Beethoven; the romanticism of Schumann.

The selections themselves might well serve as pegs on which sermons concerning the changes in popular opinion could be hung. The Mozart quartettes that were dedicated to Haydn surprised, if they did not shock the amateurs and even many of the wise men of his day. When the Schuppanzigh quartette played the last quartettes of Beethoven, the name of doubting Thomas was legion. Lenz calls the one in F minor, "the marvelous bridge thrown from the second style of Beethoven to the third;" but to many of our own time this bridge was burned promptly by the composer, who stood safely on the ground of his later, mystical works. Perhaps Ignaz Schuppanzigh, "Mylord Falstaff," only increased the doubts of the hearers by his own performance, for we are told that his hand was so big and fat that he often played false, and he had the habit of dividing the phrase, as well as the tricks of distorting the rhythm and accenting unimportant notes. Furthermore, Camille Saint-Saens has shown us in the very case of the Schumann quintette how a man shifts his opinions, perhaps with his skin, in every seven years, perhaps from year to year. "The first time," he says, "I heard this celebrated quintette I was so unappreciative of its worth that I am now astonished. Later I enjoyed it, and for several years my enthusiasm knew no bounds. Now my noble rage is comparatively calm. While I recognize it as an extraordinary work, epoch-making in the history of chamber-music, I find serious faults, which almost pain me when I listen. I knew these faults long ago, but I did not wish to see them. You fall in love with works of art, and as long as you love them there are no faults; if there are faults, they are virtues. Love passes away; the faults remain. There are works which one loves until death comes. Others triumph over the changes in taste. These rare compositions are the true masterpieces; and the greatest composers do not make them every day in the week." Such a masterpiece is the Mozart quartette played last evening, and written over a century ago.

PHILIP HALE.

MONDAY, NOVEMBER 21, 1892.

Music Hall: Boston Symphony Orchestra.

The progamme of the fifth concert, given in Music Hall last Saturday evening, was as follows:

Brahms: Symphony No. 3, in F major, Opus 90.
MacDowell: Pianoforte Concerto No. 1, in A minor, Opus 15.
Berlioz: Two movements from "La Damnation de Faust":
Menuet des Feu-follets—Valse des Sylphes.
Liszt: Symphonic Poem No. 2, "Tasso; Lamento e Trionfo."

Mr. E. A. MacDowell was the pianist.

A good deal that is not exactly flattering has been said from time to time about Boston audiences; but we believe it has not yet been hinted that a Boston audience will applaud enthusiastically anything that it has not really liked and enjoyed. The thing called "fashion" may prompt people to do this or do that; but it seldom, if ever, invites his devotees to an ebullient outward show of enthusiasm. So, when we find a splendid performance of a great work call forth loud and persistent hand-clapping, we may safely conclude that the audience really enjoyed that work. Few things that have been played here since the Symphony Orchestra was first founded have been more rapturously applauded than Brahms's F major symphony was last Saturday evening. Is Brahms at last becoming popular, then? It looks somewhat like it!

Never before has this third symphony of Brahms's seemed so entirely fine and great a work. It has stood the test of study, it has seemed finer and stronger with every successive performance; now it seems great all through. Mr. Nikisch and the orchestra gave it splendidly; with contagious fire and vigor, with clear coherency, with a true sense of its strength and beauty. There was but one blot on the playing—at several points the wooden wind was well out of tune. If this failing in our orchestra cannot be cured in any other way, one would fain fall back upon the old-fashioned way of having the men tune on the stage; this is, to be sure, rather frowned upon nowadays, but it is in any case better than playing out of tune. But, with this exception, the symphony was given magnificently.

The two selections from Berlioz's "Faust" went less to our liking. We have often before heard them go more effectively. The Minuet seemed to drag a little, and to lack decision of accent; the queer little *coda*, taken from Méphistophélès's serenade, went too slow—not much too slow, to be sure, but a little difference in a quick *tempo* like that makes all the difference in the world. The Sylphs' Waltz was decidedly too slow, and in two mechanical a rhythm; it gave no impression of the dainty atomies waltzing off through the air, but suggested rather the automatic rythmic cadence of the little mechanical figures that jerk round and round in the show-windows of old-fashioned hand-organs. Both *tempo* and accent, as Mr. Nikisch took the movement, savored a good deal of the old Ländler; but we are much mistaken if, when Berlioz marked the piece *Allegro, mouvement de valse*, he had not in mind something more nearly approaching the modern waltz. In so far as exquisite delicacy is concerned, the performance left nothing to be desired—the flutes, clarinets and harp were perfect, but somehow it did not sound right.

In Liszt's "Tasso," on the other hand, Mr. Nikisch covered himself with glory. The "Tasso" is not a composition for which one feels any overwhelming respect; still it is better to have as much made of it as possible in performance, and Mr. Nikisch makes a great deal of it. Especially fine was his reading of the Finale. This turbulent movement, from the point marked "*Quasi Presto*," where the trumpets begin their crackling triplets, and later on, after the "*Allegro maestoso*," just before the marks "*molto animato*" and "*stretto*," has always sounded to us more like the gibbering and chattering of a maniac than like a song of triumph. Mr. Nikisch plays these ticklish passages with a decision of accent, a well-balanced phrasing, and above all with a wise moderation in *tempo*, that allow the strange and often far-fetched harmonic progressions to impress themselves distinctly upon the ear; as he plays it, the music may sound turgid and harmonically outrageous, if you will, but it at least sounds as if Liszt were really saying something, and saying it articulately and forcibly. It was a grand performance.

Mr. MacDowell's A minor concerto has not been given here before to a large audience. It was played some years ago (whether by the composer or by Mr. Whelpley, we now forget) at one of Mr. Lang's concerto concerts in Chickering Hall; but it was too long ago for us to retain any distinct impression of the work. Last Saturday evening a feeling that has more than once troubled us before grew to the force of a conviction. This is that Mr. MacDowell is at once the most interesting and (as far as we personally are concerned) the most puzzling of contemporary American composers. The man evidently walks with a very sure gait in what he writes; his compositions have anything but a tentative air; you recognize them at once as distinctly professional work. Moreover, he invariably gives the impression of having something to say. And yet, except in one little fugitive piece for pianoforte, we have never been able to make out exactly what he is driving at; it is like listening to an impassioned poem superbly read in Russian; we feel that, as Mary Anderson once said, it is "somenow splendid," but we don't know what it all means. Energy and seriousness of purpose, warmth of feeling, a wondrous glow of color, are all apparent; only we cannot make out for *what* purpose, nor *what* feeling. The fault is undoubtedly in us, as we are beginning to perceive; no man—that is, no sincere man—can speak with that air of decision, and say nothing; and Mr. MacDowell's artistic sincerity is above all doubt. We are already beginning to look upon his compositions in a new light; time was when we could not even find them inviting to study and investigation; now we do find them so—we have progressed so far at least. In the concerto he played last Saturday evening, there were moments of such exalted beauty that no one could fail to be impressed by them; but, as to the coherence and true musical meaning of the work, we are still in the dark. Of course no critic is going to take the trouble to write himself down an—idiot in face of a man or a work, unless he feels pretty sure that there is something of real, even exceptional, value in that man or work. And we should not take the trouble to say all we have about Mr. MacDowell were we not convinced that there is something in him that we do not understand, and which is well worth understanding. We mean to study him more, and as hard as we can. As for his playing of the concerto, that was superb! The enthusiasm of the audience was at white heat, and he was recalled at the close oftener than we can remember.

The next programme is: Dvorák, dramatic overture to "Hussitska;" Davidoff, concerto for 'cello; Svendsen, "Zorahayda," legend for orchestra; Schumann, symphony

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TUESDAY, NOVEMBER 22, 1892.

Chickering Hall: The Kneisel Quartet.

The Kneisel Quartet, assisted by Mr. William H. Sherwood, gave the third concert of this, its eighth, season in Chickering Hall last evening. The programme was as follows:

Mozart: Quartet for strings, No. 3, in E-flat major.
Beethoven: Quartet for strings, No. 11, in F minor, Opus 95.
Schumann: Quintet for pianoforte and strings, in E-flat major, Opus 44.

The Mozart quartet was beautifully played. As a composition it is one of those things that are ever welcome; pure in form, full of the finest inspiration, characteristic of the great composer in his best moods. The *Andante con moto* (second movement) is in especial a gem of the first water.

Beethoven's F minor quartet, opus 95, is not one of the most familiar ones here. It belongs to the period of the seventh and eighth symphonies and the great B-flat trio, and was dedicated to the court secretary, Baron Zmeskall von Domanovetz, one of Beethoven's noble Viennese friends who formed an admiring circle around him, and were not to be frightened nor offended by the great man's not always conciliating temper. Of the great works that were written about the same time as this quartet, the eighth symphony, in F major, seems to have most in common with it, in so far as musical style is concerned, although the two compositions show the composer in quite different moods; but, with the eighth symphony, this quartet belongs distinctly to Beethoven's third manner. It should be ranked with the "later quartets." In mood and spiritual quality, however, it has not a little in common with a much earlier work, the *sonata appassionata*, opus 57; which, by the way, is also in F minor. One finds in this quartet not a little of the fitful spirit, of those paroxysms of passion, that pervade the first movement of the "*appassionata*;" much in it gives the same impression of stretching the laws of musical form to the uttermost, but without ever breaking them in spirit. But with all this there is a certain "modernness" in style, a subtlety in harmony—a finesse, in fine—that stamps the work as belonging to Beethoven's last manner. Like several other compositions in this third manner of Beethoven's, it contains not a little that we can now recognize as "prophetic;" it shows us, among other things, where a good deal in Brahms came from—not to mention two such dissimilar people as Schumann and Berlioz. There is a fugued passage in the *Allegretto ma non troppo* (second movement) which—allowing for all sorts of differences in technique, contrapuntal treatment, etc.—reminds one forcibly of certain *fugato* passages in Berlioz's "Faust." There is the same chromatic wail (very different from Wagner's, by the by), the same spleen and sickness of life, the same frankness in expressing utter misery of soul—with the difference however, that Berlioz takes this desperate mood quite seriously, as really tragic and incurable, whereas we find in Beethoven a touch of not-to-be-silenced humor, that shows that, however wretched the present moment may be, he knows in his heart of heart that the cause may be purely physical, after all, and that he may soon feel much better. Ransack the dictionary, and you will not find terms to give an idea of the greatness, beauty, vigor, passion, humor of the music in this F minor quartet; it is an unique work, one in which Beethoven, as has been said of Shakspeare, "says all that has been said before or after him—only better!" The great work was absolutely superbly played—one knows not which member of the quartet to praise most highly. To hear such music so played is one of the high privileges that some of us in this good city of ours are beginning to appreciate at its full value.

The Schumann quintet seemed to us, somehow, to hang fire all through. Whether the fault was in its coming right after the Beethoven quartet, or in the playing, or in ourself, we do not know; but, in spite of many admirable points made by Mr. Sherwood and the members of the Quartet, it all *sounded* a little slow and lacking in vivacity. Notwithstanding this impression, however, it was impossible not to recognize a great deal that was signally good in the performance. Mr. Sherwood was firm as a rock in the pianoforte part; lacking perhaps something of the Schumann depth and expansiveness of expression, but admirably strong and well balanced. He was especially fine in the glowing *coda* to the last movement. But, upon the whole, we have heard this quintet—which some one has called "the father of all the chamber-music that has come after it"—go with more vim and *entrain*. Mr. Sherwood was very warmly received by the audience, which was, by the way, steadily enthusiastic throughout the concert.

Boston Daily Globe.

TUESDAY, NOV. 22, 1892.

KNEISEL QUARTET CONCERT.

Third of the Series Enjoyed a Brilliant Assemblage.

The third in the course of concerts by the Kneisel quartet was given last evening in Chickering Hall. An unusually large audience, consisting of most of the leading musical people of the city, was in attendance.

The programme consisted of three numbers, Mozart's quartet in E flat, Beethoven's quartet in F minor, and Schumann's piano quintet in E flat major. Mr. William H. Sherwood played the piano part in the last number.

The programme made a pleasing climax with the acme at the Schumann quintet, which was played with great breadth and power by the performers.

Mr. Sherwood was warmly received and was at his best. He showed his usual brilliancy of execution, and did his best work in the forte passages where his power was great and his tempo extremely well marked.

The members of the quartet were almost perfect in the numbers which they had to themselves; the minuetto movement in the Mozart quartet and the opening movement in the Beethoven quartet were most warmly received.

The next concert will be given on the evening of Dec. 26.

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CHICKERING HALL.

EIGHTH SEASON 1892-93.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*

Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MR. WILLIAM H. SHERWOOD.

III. CONCERT.

MONDAY, NOVEMBER 21, AT 8 P. M.

PROGRAMME.

MOZART. QUARTET in E flat.
Allegro ma non troppo.—Andante con moto.—
Menuetto (allegretto).—Allegro vivace.

BEETHOVEN. QUARTET in F minor. ("Quatuor Serioso") op. 95.
Allegro con brio.—Allegretto ma non troppo.—
Allegro assai vivace ma serioso.—
Larghetto espressivo; Allegretto agitato.

SCHUMANN. PIANO QUINTET in E flat major, op. 44.
Allegro brilliante.—In modo d'una marcia.—
Scherzo.—Allegro ma non troppo.

The Pianoforte is a Mason & Hamlin.

The date of the Fourth Concert is December 26.

BOSTON DAILY ADVERTISER.
Established 1813.

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The Mozart number was given in a delicate and dainty manner that suggested plainly a powdered dame of the last century seated at a spinet, playing a pastoral with pleasant variations. The element of grandeur, of fury, of intense passion is irreconcilable with this Wattan shepherdess phase of music that ran through the Mozart quartette. The allegro, the andante and the menuetto suggest alike patches and periwigs and the vanished graces of a buried past. As rendered by the quartette last night, the effect was refined and dainty, a trifle "thin" in a few passages, but on the whole ripplingly pleasant.

Even one who was unfamiliar with the mysteries of the dominant seventh and unaware of the heinousness of consecutive fifths could not fail to appreciate the decided transition from the prettiness of Mozart to the graver themes of the Beethoven "Quatuor Serioso." The transition was not entirely reconcilable, and seemed almost too great a leap. The opening allegro of the "Serioso" was taken with a fierce attack, and a general vigor and force pervaded the rendition of the entire number. The only noticeable fault was a lack of perfect "shading" just before the transition to the "allegro assai vivace."

The Schumann quintette, which closed the programme, brought in Mr. Sherwood, who is surely no stranger to Boston audiences and who won much praise during his visit of the last season. Mr. Sherwood was perhaps a trifle too vigorous and muscular in his work of last night, the piano sometimes obscuring the work of the violins. In the second movement he pursued the theme a trifle too rapidly, accelerating the strings beyond the proper tempo, although his rendition of the staccato "runs" was really admirable from the standpoint of technique. The conflict of time between the strings and the piano was perhaps due to the fact that the latter usually leads the average soloist to dependence upon rapidity for brilliancy, just as the same motive has resulted in a gradual raise of concert pitch since the widespread use of the pianoforte. However, the quintette did much better in the scherzo, although once again in the closing movement the time was a trifle too much accelerated. It can be fairly said, however, that the general rendition of the Schumann number was of a high and artistic type, and Mr. Sherwood's technique was, if not faultless, at least noticeably above the ordinary standard of concert piano-playing.

Boston Journal.

TUESDAY, NOVEMBER 22, 1892.

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Quartette, E flat.....Mozart
Quartette, F minor, op. 95.....Beethoven
Pianoforte quintette, op. 44.....Schumann

Mr. Sherwood gave a brilliant performance of the pianoforte part of the quintette. It was one to be remembered for its crispness, clearness, rhythmic sense and fire. Once or twice there was a suspicion—faint, to be sure—of undue haste, but the suspicion was only for a moment.

Mr. Sherwood is a virtuoso in the true meaning of the word; virtuoso blood runs in his veins. That he should so chasten his spirit and curb desire to monopolize attention was not, however, unexpected, for he has given many proofs in days past of an artistic nature thoroughly schooled. At the same time, the exhibition of manly subordination at the proper time is not so common that when it is in evidence it should be slighted as almost foreign to the issue.

Neither is it necessary to praise in detail the playing of the members of the quartette. The characteristics of the different composers, as seen in the particular works, were admirably expressed—the serenity, the childlike innocence, the vague sadness of Mozart; the gloom, the struggle, the grotesque fancy of Beethoven; the romanticism of Schumann.

The selections themselves might well serve as pegs on which sermons concerning the changes in popular opinion could be hung. The Mozart quartettes that were dedicated to Haydn surprised, if they did not shock the amateurs and even many of the wise men of his day. When the Schuppanzigh quartette played the last quartettes of Beethoven, the name of doubting Thomas was legion. Lenz calls the one in F minor, "the marvelous bridge thrown from the second style of Beethoven to the third;" but to many of our own time this bridge was burned promptly by the composer, who stood safely on the ground of his later, mystical works. Perhaps Ignaz Schuppanzigh, "Mylord Falstaff," only increased the doubts of the hearers by his own performance, for we are told that his hand was so big and fat that he often played false, and he had the habit of dividing the phrase, as well as the tricks of distorting the rhythm and accenting unimportant notes. Furthermore, Camille Saint-Saens has shown us in the very case of the Shumann quintette how a man shifts his opinions, perhaps with his skin, in every seven years, perhaps from year to year. "The first time," he says, "I heard this celebrated quintette I was so unappreciative of its worth that I am now astonished. Later I enjoyed it, and for several years my enthusiasm knew no bounds. Now my noble rage is comparatively calm. While I recognize it as an extraordinary work, epoch-making in the history of chamber-music, I find serious faults, which almost pain me when I listen. I knew these faults long ago, but I did not wish to see them. You fall in love with works of art, and as long as you love them there are no faults; if there are faults, they are virtues. Love passes away; the faults remain. There are works which one loves until death comes. Others triumph over the changes in taste. These rare compositions are the true masterpieces; and the greatest composers do not make them every day in the week." Such a masterpiece is the Mozart quartette played last evening, and written over a century ago.

PHILIP HALE.

Boston Transcript

MONDAY, NOVEMBER 21, 1892.

Music Hall: Boston Symphony Orchestra.

The progamme of the fifth concert, given in Music Hall last Saturday evening, was as follows:

Brahms: Symphony No. 3, in F major, Opus 90.
MacDowell: Pianoforte Concerto No. 1, in A minor, Opus 15.
Berlioz: Two movements from "La Damnation de Faust":
Menuet des Feu-follets—Valse des Sylphes.
Liszt: Symphonic Poem No. 2, "Tasso; Lamento e Trionfo."

Mr. E. A. MacDowell was the pianist.

A good deal that is not exactly flattering has been said from time to time about Boston audiences; but we believe it has not yet been hinted that a Boston audience will applaud enthusiastically anything that it has not really liked and enjoyed. The thing called "fashion" may prompt people to do this or do that; but it seldom, if ever, invites his devotees to an ebullient outward show of enthusiasm. So, when we find a splendid performance of a great work call forth loud and persistent hand-clapping, we may safely conclude that the audience really enjoyed that work. Few things that have been played here since the Symphony Orchestra was first founded have been more rapturously applauded than Brahms's F major symphony was last Saturday evening. Is Brahms at last becoming popular, then? It looks somewhat like it!

Never before has this third symphony of Brahms's seemed so entirely fine and great a work. It has stood the test of study, it has seemed finer and stronger with every successive performance; now it seems great all through. Mr. Nikisch and the orchestra gave it splendidly; with contagious fire and vigor, with clear coherency, with a true sense of its strength and beauty. There was but one blot on the playing—at several points the wooden wind was well out of tune. If this failing in our orchestra cannot be cured in any other way, one would fain fall back upon the old-fashioned way of having the men tune on the stage; this is, to be sure, rather frowned upon nowadays, but it is in any case better than playing out of tune. But, with this exception, the symphony was given magnificently.

The two selections from Berlioz's "Faust" went less to our liking. We have often before heard them go more effectively. The Minuet seemed to drag a little, and to lack decision of accent; the queer little *coda*, taken from Méphistophélès's serenade, went too slow—not much too slow, to be sure, but a little difference in a quick *tempo* like that makes all the difference in the world. The Sylphs' Waltz was decidedly too slow, and in two mechanical a rhythm; it gave no impression of the dainty atomies waltzing off through the air, but suggested rather the automatic rythmic cadence of the little mechanical figures that jerk round and round in the show-windows of old-fashioned hand-organs. Both *tempo* and accent, as Mr. Nikisch took the movement, savored a good deal of the old Ländler; but we are much mistaken if, when Berlioz marked the piece *Allegro, mouvement de valse*, he had not in mind something more nearly approaching the modern waltz. In so far as exquisite delicacy is concerned, the performance left nothing to be desired—the flutes, clarinets and harp were perfect, but somehow it did not sound right.

In Liszt's "Tasse," on the other hand, Mr. Nikisch covered himself with glory. The "Tasso" is not a composition for which one feels any overwhelming respect; still it is better to have as much made of it as possible in performance, and Mr. Nikisch makes a great deal of it. Especially fine was his reading of the Finale. This turbulent movement, from the point marked "*Quasi Presto*," where the trumpets begin their crackling triplets, and later on, after the "*Allegro maestoso*," just before the marks "*molto animato*" and "*stretto*," has always sounded to us more like the gibbering and chattering of a maniac than like a song of triumph. Mr. Nikisch plays these ticklish passages with a decision of accent, a well-balanced phrasing, and above all with a wise moderation in *tempo*, that allow the strange and often far-fetched harmonic progressions to impress themselves distinctly upon the ear; as he plays it, the music may sound turgid and harmonically outrageous, if you will, but it at least sounds as if Liszt were really saying something, and saying it articulately and forcibly. It was a grand performance.

Mr. MacDowell's A minor concerto has not been given here before to a large audience. It was played some years ago (whether by the composer or by Mr. Whelpley, we now forget) at one of Mr. Lang's concerto concerts in Chickering Hall; but it was too long ago for us to retain any distinct impression of the work. Last Saturday evening a feeling that has more than once troubled us before grew to the force of a conviction. This is that Mr. MacDowell is at once the most interesting and (as far as we personally are concerned) the most puzzling of contemporary American composers. The man evidently walks with a very sure gait in what he writes; his compositions have anything but a tentative air; you recognize them at once as distinctly professional work. Moreover, he invariably gives the impression of having something to say. And yet, except in one little fugitive piece for pianoforte, we have never been able to make out exactly what he is driving at; it is like listening to an impassioned poem superbly read in Russian; we feel that, as Mary Anderson once said, it is "somenow splendid," but we don't know what it all means. Energy and seriousness of purpose, warmth of feeling, a wondrous glow of color, are all apparent; only we cannot make out for *what* purpose, nor *what* feeling. The fault is undoubtedly in us, as we are beginning to perceive; no man—that is, no sincere man—can speak with that air of decision, and say nothing; and Mr. MacDowell's artistic sincerity is above all doubt. We are already beginning to look upon his compositions in a new light; time was when we could not even find them inviting to study and investigation; now we do find them so—we have progressed so far at least. In the concerto he played last Saturday evening, there were moments of such exalted beauty that no one could fail to be impressed by them; but, as to the coherence and true musical meaning of the work, we are still in the dark. Of course no critic is going to take the trouble to write himself down an—idiot in face of a man or a work, unless he feels pretty sure that there is something of real, even exceptional, value in that man or work. And we should not take the trouble to say all we have about Mr. MacDowell were we not convinced that there is something in him that we do not understand, and which is well worth understanding. We mean to study him more, and as hard as we can. As for his playing of the concerto, that was superb! The enthusiasm of the audience was at white heat, and he was recalled at the close oftener than we can remember.

The next programme is: Dvorák, dramatic overture to "Hussitska:" Davidoff, concerto for 'cello; Svendsen, "Zorahayda," legend for orchestra; Schumann, symphony No. 2, in C major, op. 61. Mr. Alwin Schroeder will be the 'cellist.

Boston Transcript

TUESDAY, NOVEMBER 22, 1892.

Chickering Hall: The Kneisel Quartet.

The Kneisel Quartet, assisted by Mr. William H. Sherwood, gave the third concert of this, its eighth, season in Chickering Hall last evening. The programme was as follows:

Mozart: Quartet for strings, No. 3, in E-flat major.
Beethoven: Quartet for strings, No. 11, in F minor, opus 95.
Schumann: Quintet for pianoforte and strings, in E-flat major, Opus 44.

The Mozart quartet was beautifully played. As a composition it is one of those things that are ever welcome; pure in form, full of the finest inspiration, characteristic of the great composer in his best moods. The *Andante con moto* (second movement) is in especial a gem of the first water.

Beethoven's F minor quartet, opus 95, is not one of the most familiar ones here. It belongs to the period of the seventh and eighth symphonies and the great B-flat trio, and was dedicated to the court secretary, Baron Zmeskall von Domanovetz, one of Beethoven's noble Viennese friends who formed an admiring circle around him, and were not to be frightened nor offended by the great man's not always conciliating temper. Of the great works that were written about the same time as this quartet, the eighth symphony, in F major, seems to have most in common with it, in so far as musical style is concerned, although the two compositions show the composer in quite different moods; but, with the eighth symphony, this quartet belongs distinctly to Beethoven's third manner. It should be ranked with the "later quartets." In mood and spiritual quality, however, it has not a little in common with a much earlier work, the *sonata appassionata*, opus 57; which, by the way, is also in F minor. One finds in this quartet not a little of the fitful spirit, of those paroxysms of passion, that pervade the first movement of the "*appassionata*;" much in it gives the same impression of stretching the laws of musical form to the uttermost, but without ever breaking them in spirit. But with all this there is a certain "modernness" in style, a subtlety in harmony—a finesse, in fine—that stamps the work as belonging to Beethoven's last manner. Like several other compositions in this third manner of Beethoven's, it contains not a little that we can now recognize as "prophetic;" it shows us, among other things, where a good deal in Brahms came from—not to mention two such dissimilar people as Schumann and Berlioz. There is a fugued passage in the *Allegretto ma non troppo* (second movement) which—allowing for all sorts of differences in technique, contrapuntal treatment, etc.—reminds one forcibly of certain *fugato* passages in Berlioz's "Faust." There is the same chromatic wail (very different from Wagner's, by the by), the same spleen and sickness of life, the same frankness in expressing utter misery of soul—with the difference however, that Berlioz takes this desperate mood quite seriously, as really tragic and mourable, whereas we find in Beethoven a touch of not-to-be-silenced humor, that shows that, however wretched the present moment may be, he knows in his heart of heart that the cause may be purely physical, after all, and that he may soon feel much better. Ransack the dictionary, and you will not find terms to give an idea of the greatness, beauty, vigor, passion, humor of the music in this F minor quartet; it is an unique work, one in which Beethoven, as has been said of Shakspeare, "says all that has been said before or after him—only better!" The great work was absolutely superbly played—one knows not which member of the quartet to praise most highly. To hear such music so played is one of the high privileges that some of us in this good city of ours are beginning to appreciate at its full value.

The Schumann quintet seemed to us, somehow, to hang fire all through. Whether the fault was in its coming right after the Beethoven quartet, or in the playing, or in ourself, we do not know; but, in spite of many admirable points made by Mr. Sherwood and the members of the Quartet, it all *sounded* a little slow and lacking in vivacity. Notwithstanding this impression, however, it was impossible not to recognize a great deal that was signally good in the performance. Mr. Sherwood was firm as a rock in the pianoforte part; lacking perhaps something of the Schumann depth and expansiveness of expression, but admirably strong and well balanced. He was especially fine in the glowing *coda* to the last movement. But, upon the whole, we have heard this quintet—which some one has called "the father of all the chamber-music that has come after it"—go with more vim and *entrain*. Mr. Sherwood was very warmly received by the audience, which was, by the way, steadily enthusiastic throughout the concert.

Boston Daily Globe.

TUESDAY, NOV. 22, 1892.

KNEISEL QUARTET CONCERT.

Third of the Series Enjoyed a Brilliant Assemblage.

The third in the course of concerts by the Kneisel quartet was given last evening in Chickering Hall. An unusually large audience, consisting of most of the leading musical people of the city, was in attendance.

The programme consisted of three numbers, Mozart's quartet in E flat, Beethoven's quartet in F minor, and Schumann's piano quintet in E flat major. Mr. William H. Sherwood played the piano part in the last number.

The programme made a pleasing climax with the acme at the Schumann quintet, which was played with great breadth and power by the performers.

Mr. Sherwood was warmly received and was at his best. He showed his usual brilliancy of execution, and did his best work in the forte passages where his power was great and his tempo extremely well marked.

The members of the quartet were almost perfect in the numbers which they had to themselves; the minuetto movement in the Mozart quartet and the opening movement in the Beethoven quartet were most warmly received.

The next concert will be given on the evening of Dec. 26.

[48]

Clipping from *Tribune*
Amesbury Mass
Date *11 19*

Symphony Concert.

The second concert by the Boston Symphony orchestra was given in Sanders theatre on Thursday evening, November 10, with the following programme: Reinecke, overture to "King Manfred." Mozart, Aria from "The Marriage of Figaro." Volkmann, serenade for strings. Songs with piano. Chaminade, Chanson Slave. Brahms, Sonntag. Guiraud, Bercouse. Mendelssohn, Symphony No. 3 in A minor. "Scotch." Miss Alice Wentworth was the soloist. Reinecke's "King Manfred" overture was heard for the first time in Boston, at the second concert of the current season when the interest that it excited was due to the fact that it was a novelty, rather than to any striking originality in the composition It gains however on a second hearing, the principal theme being abundant in melody, and surrounded by all the intricacies which the wealth of modern instrumentation knows so well how to adopt. The element of sensationalism is not wanting, the introduction of trombone and drum, producing quite a theatrical effect. One does not long to make the acquaintance of the five act opera which follows, but the overture is certainly worthy of a place on a concert programme. It was played with wonderful spirit and brilliancy. Miss Wentworth's singing of the Mozart Aria, won for her the enthusiastic encomiums of the audience. She has a high soprano voice, lovely in quality, which she uses with skill and ease, and with more experience in singing before audiences she will develop into a delightful artist. Later in the evening she was heard again in a group of songs, with piano accompaniments beautifully played by Mr. Nikisch. Of these, "Sonntag" by Brahms, was decidedly the gem, but they were all so much alike in sentiment, that at last the effect became monotonous, and one naturally craved a little more variety of contrast and coloring. The refined and delicate style of the young artist was heard to great advantage, and she was twice recalled with great enthusiasm. The serenade for string orchestra is one of the most charming and spontaneous of Volkmann's compositions. Each of the four movements has a distinct individuality of its own, the entrancing waltz which constitutes the third, finding especial favor with the audience. It was all played to absolute perfection, and will long haunt the memories of those who heard it. Mendelssohn's beautiful "Scotch" symphony, now familiar as "household words," brought the concert to a close, and Mr. Nikisch showed most conclusively his absolute command over the orchestra, which now responds to him, as if he were playing upon a solo instrument. The personality of the orchestra is in especial demand throughout this symphony and the graduations of light and shade were never more apparent. The pianissimo of the drum was a marvel to listen to, while the notes of the flute and obeo were of crystalline clearness and brilliancy. Mr. Schroder's cello delighted his listeners in the beautiful solo of the first movement, all the strings working wonders in the way of virtuosity. The clarinet is especially favored in this symphony with a peculiarly dainty effect in the scherzo which was exquisitely played. This movement is the only one which really suggests Scotch music, and Schumann wrote that the Italian pictures of the A minor symphony are so beautiful as to make up to one who has not visited Italy, for never having seen that blessed land. The Allegro was beautifully sung, and the Finale, "Allegro Vivacissimo" was worked up with splendid élan. The next concert will be given on Thursday evening, December 1.

C. R.

GAZETTE, Worcester, Mass.
Date *11-21*

THE SYMPHONY CONCERT.

The analytical programmes are out for the symphony concert to-morrow night, and certainly never has a more brilliant concert been rendered in this city. The "Sakuntala" Overture is a musical expression of Kalidasa's Sanskrit poem portraying love, despair, revenge, with the most gorgeous richness of coloring. Mrs. Bloomfield-Zeisler will be heard for the first time in two solo numbers. The concert will be called promptly at 7:45 P. M., as the orchestra returns to Boston this same evening. It is said that the ladies will appear without hats.

[49]

Worcester Spy

THE SPY SHOULD HAVE THE EYE OF ARGUS: HE IS DISHONORABLE IF HE DO BUT LOOK TO THE WELFARE OF THE COMMONWEALTH.

WORCESTER.
WEDNESDAY, NOV. 23, 1892.

FIRST SYMPHONY CONCERT.

A LARGE AUDIENCE LISTENS TO INSPIRING MUSIC.

AN INTENSELY MODERN PROGRAM, BRILLIANT WITH LAVISH ORCHESTRAL COLORING—MRS. BLOOMFIELD-ZEISLER.

The Boston Symphony Orchestra gave the first of a series of four concerts in this city last evening before an audience that filled nearly everything save the galleries in Mechanics Hall. Some of the best known players were absent. The program was as follows:

Goldmark, overture, "Sakuntala."

Saint-Saens, concerto for piano, No. 4, in C minor, op. 44.

Wagner, Vorspiel and "Liebestod," from "Tristan und Isolde."

Solos for piano: Rameau, Gavotte with variations; Schubert-Tausig, march Militaire.

Tschaikowsky, symphony No. 5, in E minor.

The soloist was Mrs. Fanny Bloomfield-Zeisler.

The large audiences assured for this series make reasonable the expectation that the course will be repeated next year, and in fact be made a permanent institution. As the Boston managers themselves say, they never let go if once they get a foothold in a town.

The orchestra has sometimes played Goldmark's famous overture with finer finish and more perfect unity, but seldom with more sensuous effect than it played it last night. Since the overture has become a concert favorite in America there has appeared a disposition among critics to decry the work, but, though one may not care to have it for breakfast, dinner and supper and between meals, the work wears well, and new beauties are certain to be discovered at each successive hearing.

Saint-Saens' C minor concerto ranks next to the more common No. 2, in G minor. Like most of his concertos, it departs from the established form, the first allegro being dwarfed to a mere prelude of the andante or second movement. The third movement is made up of a sort of scherzo, an episodic andante and a vigorous final allegro. It is an interesting and virile work. Mrs. Zeisler gave a charming reading of the piano score, for the most part, especially of the slow movements and the more emotional passages. The performance of the orchestra, though the concerto had been played in Boston only a few weeks ago, was decidedly ragged, at times, and was not up to the standard. Some readers may be gratified to learn, by the way, that the composer's name is pronounced approximately like "*Sent-Sance*," with the broad sound of the *a*.

Wagner's orchestral music seldom fails to please, and it was to be expected that the orchestra's very romantic delivery of the dramatic "Tristan" prelude and "Love's Death" should be received with demonstrations of delight by the audience.

Mrs. Zeisler's solos were attractive, chiefly as they furnished opportunity for the display of clever virtuosity. In the Rameau gavotte she was especially successful in the clearness, delicacy and accuracy of her execution. In the more strenuous measures of the Schubert-Tausig military march she was less satisfying, after the high hopes she had raised in the less pompous and more musical introduction. Considered as a whole her performance last evening shows that she has developed her art in various ways since her last appearance in this city, where she is a deserving favorite.

Tschaikowsky's fifth symphony has been a puzzle if not a stumbling block to the musical doctrinaires. Except that the first section of the first allegro is not repeated; that a waltz displaces the scherzo, and that an andante of the "God Save the Queen" variety, largely in unisons, is dropped bodily into a blizzard-like Muscovite finale, the form of the symphony follows the classic model, and these innovations were not original with this composer. On the other hand, its spirit is no more that of the symphony than is that of a Liszt symphonic poem or Wagner's "Kaiser-Marsch." Writers have agreed to disagree about it, but a majority praise it with certain cautious reservations. Its chief beauties are obvious enough at the first hearing, and it wears better than perhaps might be expected, for the themes are tuneful, if not always dignified, and the instrumentation is gorgeous.

Those who have heard much modern Russian music say that some composers have written eccentric Slavic rhythms, coarse Tartar melodies and ferocious Cossack harmonies to which the originality of Tschaikowsky is but as skimmed milk to Kirschwasser or Vodka. Such composers are said to spell their names Dargomijsky, Rimsky-Korsakoff, Moussorgsky, etc., and license nobody west of the Vistula to pronounce them. Really, there seems little to complain of in the Tschaikowsky symphony, save in the excessive working out section in the first movement, and that should not be displeasing to the doctrinaires, though it may be tiresome to others. The audience applauded the last three movements heartily.

The next concert will be given Dec. 29, and Nordica will be the soloist.

After the concert, which was an admirable beginning for the series, Mrs. Zeisler was very handsomely entertained by the Misses Burnside of Chestnut street. Present, also, were Mr. and Mrs. Richard Ward Greene, Miss Durand of Rochester, N. Y.; Walter S. Kennedy, Charles A. Williams, Dr. W. R. Gilman and Dr. Leonard Wheeler. Next October Mrs. Zeisler intends to go to Vienna for further study.

EVENING GAZETTE
WORCESTER, MASS.
WEDNESDAY EVENING, NOV. 23, 1892.

SYMPHONY CONCERT.

A Large and Appreciative Audience.

The first of a series of four concerts by the Boston Symphony Orchestra, conducted by Arthur Nikisch, took place last evening in Mechanics Hall. Special efforts at procuring subscriptions had been begun as early as last spring by public-spirited ladies interested in music, so that the success of the course was guaranteed before it opened. There were not many persons in the galleries last evening, although they contain some of the most desirable seats in the house, but the floor was substantially filled, and the audience applauded with great regularity.

The programme was made up from Goldmark, Saint-Saens, Wagner, and Tschaikowsky, with two solos for the piano-forte, Mrs. Fannie Bloomfield-Zeisler being the pianist. Not to criticise very seriously, the grouping of the selections, the listener must have been struck, particularly in the first hour, with a certain repetition of his musical impressions. Not that Saint Saens resembles the German composers, but the wailing and the pleading of the violins in "Sakuntala" seemed to find and echo in the French concerto and even in the sad selections from "Tristan and Isolde." With the military march, so admirably played by Mrs. Bloomfield-Zeisler, there came an entire contrast of theme and *tempo*, which was refreshing. The somewhat new fashion of putting the symphony last on the programme is also open to debate, although we admit the character of the Russian music, which was tolerably easy to comprehend without fatigue, made its place at the end of the evening not particularly out of place. It may here be noted that this symphony (No. 5, in E Minor) was greatly cut to save time, in the waltz movement and the Finale.

The concert was of course enjoyable, as the music of the best composers so intelligently performed must always be to the cultivated musical ear, and it is to be hoped that the Symphony Orchestra, having got a foothold here, will keep it in future years.

The sensible essays of the official programme, although explanatory rather than critical, save the newspapers some perfunctoy work at least, and there is nothing new to be said of Mr. Nikisch, or his band. The playing of Mrs. Bloomfield-Zeisler merits very high praise. Her power and precision are remarkable, and on occasion, her touch can be made sensitive and delicate. She will take the highest rank among artists and has improved since her last appearance here.

THE WORCESTER TELEGRAM.
Published Daily and Sunday.
WEDNESDAY, NOVEMBER 23, 1892.

FIRST OF THE SERIES.

Nikisch and Bloomfield-Zeisler at Mechanics Hall.

The scene at Mechanics hall, last night, reminded one of the days of the festival. All musical Worcester was there and it was to their credit and their good taste that the cold, biting night did not prevent them hearing one of the finest instrumental concerts that has ever been given in Worcester.

The occasion was the first of a series of concerts by the Boston symphony orchestra. Very little needs to be said of that splendid body of instruments except that it is, perhaps, without a superior in the country. Every man in the orchestra is an artist.

Incidentally, last night, there was a good deal of interest in the appearance of Arthur Nikisch, as conductor. He disappointed a number of people in the hall inasmuch as he did not throw himself all over the stage or enter into any gymnastic capers, even when he was conducting the selections from the most gymnastic of all composers—Wagner. But while Nikisch was calm and stately and dignified, he showed, from first to last, an admirable command of his forces.

The orchestra presented Goldmark's overture "Sakuntata," Wagner's vorspiel and "Liebestod" from "Triston and Isolde," in addition to the famous symphony No. 5 in E minor of Tschaikowsky, with its four movements, and in them all it gave evidence of the refinement, delicacy, strength and sweetness which have helped to make the Boston symphony orchestra what it is today.

Fanny Bloomfield-Zeisler was the soloist of the evening, and on her Steinway she easily shared the honors with Nikisch and his instruments. The lady, girlish in form and feature, has been heard in Worcester before, so that it was no stranger who was so cordially welcomed last night when she sat down to play Saint-Saens' concerto, No. 4, in C minor. Her execution was, as usual, finished to a degree, and she was so vociferously encored that she had to play again. The same story may be told of her soli, Rameau's gavot, which was brilliantly played, and Schubert-Tausig's march Militaire.

But, indeed, the whole concert was a thorough artistic success, and provoked during the evening as much applause as a Worcester fashionable audience is capable of.

The next concert in the series will be given on Thursday night, the 29th of December, when Mme. Lillian Nordica will be the vocalist.

The Beacon.

BOSTON, SATURDAY, NOV. 26, 1892.

THE SYMPHONY CONCERTS.

The chief interest of the audience at the fifth Symphony unquestionably attached to Mr. E. A. MacDowell and his pianoforte, in spite of the herculean efforts of Mr. Apthorp in the programme-book to excite enthusiasm for that object of his admiration—one might almost say adoration—Brahms, whose third symphony began the evening. It does no good, in praising this able, but laborious and often abstruse composer, to say that other musicians before him were not liked and appreciated in their times, and that therefore people ought to be advised and to proceed at once to the enshrining of Brahms in their hearts in the same niche with Beethoven. We are all getting to understand his ways a little better than at first, to bear with his ponderousness, his over-elaboration and his complicated textures, and to like what is clear, sweet, simple, strong or eloquent in him. But it is too soon to insist upon his general and entire acceptance. We are living now, not in some future period, when the musical shall (perhaps) have been drawn quite to his ways of thought and expression. Let not the reader imagine, however, that we are hastening to exalt Mr. MacDowell's star above that of Brahms or to proclaim his to be the superior genius. But his ideas are fresh, his intuitions definite, his writing able and often either impressive or captivating, and his personality and performance attractive and commanding. He inclines too much toward the eccentrically-fanciful in his light and humorous moments and his vocal writing is apt to be intricate and almost unsingable. But he has power and independence, he understands his art and its instruments and he does justice alike to the orchestral and solo parts. His concerto is well put together and holds attention from the first bar, the first and last movements being the most characteristic of his peculiar talent in their fiery speed and their urgent spirit. His performance of the piano part was striking in its brilliancy, its defiance of all difficulties and its constant strength, and it showed delicacy when required. There is a pleasant calm in the *andante*, and this movement was read with gravity and reserve. The remainder of the programme calls for no comment, consisting as it did of the long familiar dances from Berlioz's "Damnation of Faust" and the noisy, splurgy, melodramatic "Tasso" of Liszt, all exceedingly well played.

The programme for tonight is of better selection and arrangement. It stands thus: Dvoràk's dramatic overture, "Hassitska," for the first time in Boston, a violoncello concerto of Davidoff, for Mr. Schroeder; Svensen's orchestral legend, "Zoharayda," for the first time, and Schumann's second symphony.

THE KNEISEL QUARTETTE.

Quartettes by Mozart and by Beethoven, followed by Schumann's piano quintette in E major, composed the programme for the third concert in this series. The arrangement was only just less than perfection, for some allowance had to be made for a few inequalities in the last work. The Mozart was played with a fanciful delicacy and a fine light touch, while the Beethoven had breadth, depth, fulness and that equal balancing of parts which has sometimes been forgotten in a too great subordination of the other players to their eminent leaders. Mr. Sherwood was the pianist and he evidently took up his task with earnestness and enthusiasm. He apparently underrated the sonority of the instrument he used and occasionally quite overpowered his coadjutors, also accelerating the pace upon them now and then. His brilliant, decisive and forceful manner is well-known in Boston and he displayed it splendidly, but not to the point of making the listener forget that he lacks tenderness and mellowness of passion.

Clipping from Tribune
Dunbridge Mass
Date 11/19

Symphony Concert.

The second concert by the Boston Symphony orchestra was given in Sanders theatre on Thursday evening, November 10, with the following programme: Reinecke, overture to "King Manfred." Mozart, Aria from "The Marriage of Figaro." Volkmann, serenade for strings. Songs with piano. Chaminade, Chanson Slave. Brahms, Sonntag. Guiraud, Berceuse. Mendelssohn, Symphony No. 3 in A minor. "Scotch." Miss Alice Wentworth was the soloist. Reinecke's "King Manfred" overture was heard for the first time in Boston, at the second concert of the current season when the interest that it excited was due to the fact that it was a novelty, rather than to any striking originality in the composition It gains however on a second hearing, the principal theme being abundant in melody, and surrounded by all the intricacies which the wealth of modern instrumentation knows so well how to adopt. The element of sensationalism is not wanting, the introduction of trombone and drum, producing quite a theatrical effect. One does not long to make the acquaintance of the five act opera which follows, but the overture is certainly worthy of a place on a concert programme. It was played with wonderful spirit and brilliancy. Miss Wentworth's singing of the Mozart Aria, won for her the enthusiastic encomiums of the audience. She has a high soprano voice, lovely in quality, which she uses with skill and ease, and with more experience in singing before audiences she will develop into a delightful artist. Later in the evening she was heard again in a group of songs, with piano accompaniments beautifully played by Mr. Nikisch. Of these, "Sonntag" by Brahms, was decidedly the gem, but they were all so much alike in sentiment, that at last the effect became monotonous, and one naturally craved a little more variety of contrast and coloring. The refined and delicate style of the young artist was heard to great advantage, and she was twice recalled with great enthusiasm. The serenade for string orchestra is one of the most charming and spontaneous of Volkmann's compositions. Each of the four movements has a distinct individuality of its own, the entrancing waltz which constitutes the third, finding especial favor with the audience. It was all played to absolute perfection, and will long haunt the memories of those who heard it. Mendelssohn's beautiful "Scotch" symphony, now familiar as "household words," brought the concert to a close, and Mr. Nikisch showed most conclusively his absolute command over the orchestra, which now responds to him, as if he were playing upon a solo instrument. The personality of the orchestra is in especial demand throughout this symphony and the graduations of light and shade were never more apparent. The pianissimo of the drum was a marvel to listen to, while the notes of the flute and obeo were of crystalline clearness and brilliancy. Mr. Schroder's cello delighted his listeners in the beautiful solo of the first movement, all the strings working wonders in the way of virtuosity. The clarinet is especially favored in this symphony with a peculiarly dainty effect in the scherzo which was exquisitely played. This movement is the only one which really suggests Scotch music, and Schumann wrote that the Italian pictures of the A minor symphony are so beautiful as to make up to one who has not visited Italy, for never having seen that blessed land. The Allegro was beautifully sung, and the Finale, "Allegro Vivacissimo" was worked up with splendid élan. The next concert will be given on Thursday evening, December 1.

C. R.

GAZETTE, Worcester, Mass.
Date 11-21

THE SYMPHONY CONCERT.

The analytical programmes are out for the symphony concert to-morrow night, and certainly never has a more brilliant concert been rendered in this city. The "Sakuntala" Overture is a musical expression of Kalidasa's Sanskrit poem portraying love, despair, revenge, with the most gorgeous richness of coloring. Mrs. Bloomfield-Zeisler will be heard for the first time in two solo numbers. The concert will begin promptly at 7:45 P. M., as the orchestra returns to Boston this same evening. It is hoped that the ladies will appear without bonnets.

Morning Worcester Spy
THE SPY SHOULD HAVE THE EYE OF ARGUS: HE IS DISHONORABLE IF HE DO BUT LOOK TO THE WELFARE OF THE COMMONWEALTH
WORCESTER.
WEDNESDAY, NOV. 23, 1892.

FIRST SYMPHONY CONCERT.

A LARGE AUDIENCE LISTENS TO INSPIRING MUSIC.

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Wagner, Vorspiel and "Liebestod," from "Tristan und Isolde."

Solos for piano: Rameau, Gavotte with variations; Schubert-Tausig, march Militaire.

Tschaikowsky, symphony No. 5, in E minor.

The soloist was Mrs. Fanny Bloomfield-Zeisler.

The large audiences assured for this series make reasonable the expectation that the course will be repeated next year, and in fact be made a permanent institution. As the Boston managers themselves say, they never let go if once they get a foothold in a town.

The orchestra has sometimes played Goldmark's famous overture with finer finish and more perfect unity, but seldom with more sensuous effect than it played it last night. Since the overture has become a concert favorite in America there has appeared a disposition among critics to decry the work, but, though one may not care to have it for breakfast, dinner and supper and between meals, the work wears well, and new beauties are certain to be discovered at each successive hearing.

Saint-Saens' C minor concerto ranks next to the more common No. 2, in G minor. Like most of his concertos, it departs from the established form, the first allegro being dwarfed to a mere prelude of the andante or second movement. The third movement is made up of a sort of scherzo, an episodic andante and a vigorous final allegro. It is an interesting and virile work. Mrs. Zeisler gave a charming reading of the piano score, for the most part, especially of the slow movements and the more emotional passages. The performance of the orchestra, though the concerto had been played in Boston only a few weeks ago, was decidedly ragged, at times, and was not up to the standard. Some readers may be gratified to learn, by the way, that the composer's name is pronounced approximately like "*Sent-Sance*," with the broad sound of the *a*.

Wagner's orchestral music seldom fails to please, and it was to be expected that the orchestra's very romantic delivery of the dramatic "Tristan" prelude and "Love's Death" should be received with demonstrations of delight by the audience.

Mrs. Zeisler's solos were attractive, chiefly as they furnished opportunity for the display of clever virtuosity. In the Rameau gavotte she was especially successful in the clearness, delicacy and accuracy of her execution. In the more strenuous measures of the Schubert-Tausig military march she was less satisfying, after the high hopes she had raised in the less pompous and more musical introduction. Considered as a whole her performance last evening shows that she has developed her art in various ways since her last appearance in this city, where she is a deserving favorite.

Tschaikowsky's fifth symphony has been a puzzle if not a stumbling block to the musical doctrinaires. Except that the first section of the first allegro is not repeated; that a waltz displaces the scherzo, and that an andante of the "God Save the Queen" variety, largely in unisons, is dropped bodily into a blizzard-like Muscovite finale, the form of the symphony follows the classic model, and these innovations were not original with this composer. On the other hand, its spirit is no more that of the symphony than is that of a Liszt symphonic poem or Wagner's "Kaiser-Marsch." Writers have agreed to disagree about it, but a majority praise it with certain cautious reservations. Its chief beauties are obvious enough at the first hearing, and it wears better than perhaps might be expected, for the themes are tuneful, if not always dignified, and the instrumentation is gorgeous.

Those who have heard much modern Russian music say that some composers have written eccentric Slavic rhythms, coarse Tartar melodies and ferocious Cossack harmonies to which the originality of Tschaikowsky is but as skimmed milk to Kirschwasser or Vodka. Such composers are said to spell their names Dargomijsky, Rimsky-Korsakoff, Moussorgsky, etc., and license nobody west of the Vistula to pronounce them. Really, there seems little to complain of in the Tschaikowsky symphony, save in the excessive working out section in the first movement, and that should not be displeasing to the doctrinaires, though it may be tiresome to others. The audience applauded the last three movements heartily.

The next concert will be given Dec. 29, and Nordica will be the soloist.

After the concert, which was an admirable beginning for the series, Mrs. Zeisler was very handsomely entertained by the Misses Burnside of Chestnut street. Present, also, were Mr. and Mrs. Richard Ward Greene, Miss Durand of Rochester, N. Y.; Walter S. Kennedy, Charles A. Williams, Dr. W. R. Gilman and Dr. Leonard Wheeler. Next October Mrs. Zeisler intends to go to Vienna for further study.

EVENING GAZETTE
WORCESTER, MASS.
WEDNESDAY EVENING, NOV. 23, 1892.

SYMPHONY CONCERT.

A Large and Appreciative Audience.

The first of a series of four concerts by the Boston Symphony Orchestra, conducted by Arthur Nikisch, took place last evening in Mechanics Hall. Special efforts at procuring subscriptions had been begun as early as last spring by public-spirited ladies interested in music, so that the success of the course was guaranteed before it opened. There were not many persons in the galleries last evening, although they contain some of the most desirable seats in the house, but the floor was substantially filled, and the audience applauded with great regularity.

The programme was made up from Goldmark, Saint-Saens, Wagner, and Tschaikowsky, with two solos for the piano-forte, Mrs. Fannie Bloomfield-Zeisler being the pianist. Not to criticise very seriously, the grouping of the selections, the listener must have been struck, particularly in the first hour, with a certain repetition of his musical impressions. Not that Saint Saens resembles the German composers, but the wailing and the pleading of the violins in "Sakuntala" seemed to find and echo in the French concerto and even in the sad selections from "Tristan and Isolde." With the military march, so admirably played by Mrs. Bloomfield-Zeisler, there came an entire contrast of theme and *tempo*, which was refreshing. The somewhat new fashion of putting the symphony last on the programme is also open to debate, although we admit the character of the Russian music, which was tolerably easy to comprehend without fatigue, made its place at the end of the evening not particularly out of place. It may here be noted that this symphony (No. 5, in E Minor) was greatly cut to save time, in the waltz movement and the Finale.

The concert was of course enjoyable, as the music of the best composers so intelligently performed must always be to the cultivated musical ear, and it is to be hoped that the Symphony Orchestra, having got a foothold here, will keep it in future years.

The sensible essays of the official programme, although explanatory rather than critical, save the newspapers some perfunctoy work at least, and there is nothing new to be said of Mr. Nikisch, or his band. The playing of Mrs. Bloomfield-Zeisler merits very high praise. Her power and precision are remarkable, and on occasion, her touch can be made sensitive and delicate. She will take the highest rank among artists and has improved since her last appearance here.

THE WORCESTER TELEGRAM.
Published Daily and Sunday.
WEDNESDAY, NOVEMBER 23, 1892.

FIRST OF THE SERIES.

Nikisch and Bloomfield-Zeisler at Mechanics Hall.

The scene at Mechanics hall, last night, reminded one of the days of the festival. All musical Worcester was there and it was to their credit and their good taste that the cold, biting night did not prevent them hearing one of the finest instrumental concerts that has ever been given in Worcester.

The occasion was the first of a series of concerts by the Boston symphony orchestra. Very little needs to be said of that splendid body of instruments except that it is, perhaps, without a superior in the country. Every man in the orchestra is an artist.

Incidentally, last night, there was a good deal of interest in the appearance of Arthur Nikisch, as conductor. He disappointed a number of people in the hall inasmuch as he did not throw himself all over the stage or enter into any gymnastic capers, even when he was conducting the selections from the most gymnastic of all composers—Wagner. But while Nikisch was calm and stately and dignified, he showed, from first to last, an admirable command of his forces.

The orchestra presented Goldmark's overture "Sakuntata," Wagner's vorspiel and "Liebestod" from "Triston and Isolde," in addition to the famous symphony No. 5 in E minor of Tschaikowsky, with its four movements, and in them all it gave evidence of the refinement, delicacy, strength and sweetness which have helped to make the Boston symphony orchestra what it is today.

Fanny Bloomfield-Zeisler was the soloist of the evening, and on her Steinway she easily shared the honors with Nikisch and his instruments. The lady, girlish in form and feature, has been heard in Worcester before, so that it was no stranger who was so cordially welcomed last night when she sat down to play Saint-Saens' concerto, No. 4, in C minor. Her execution was, as usual, finished to a degree, and she was so vociferously encored that she had to play again. The same story may be told of her soul, Rameau's gavot, which was brilliantly played, and Schubert-Tausig's march Militaire.

But, indeed, the whole concert was a thorough artistic success, and provoked during the evening as much applause as a Worcester fashionable audience is capable of.

The next concert in the series will be given on Thursday night, the 29th of December, when Mme. Lillian Nordica will be the vocalis..

The Beacon.
BOSTON, SATURDAY, NOV. 26, 1892.

THE SYMPHONY CONCERTS.

The chief interest of the audience at the fifth Symphony unquestionably attached to Mr. E. A. MacDowell and his pianoforte, in spite of the herculean efforts of Mr. Apthorp in the programme-book to excite enthusiasm for that object of his admiration—one might almost say adoration—Brahms, whose third symphony began the evening. It does no good, in praising this able, but laborious and often abstruse composer, to say that other musicians before him were not liked and appreciated in their times, and that therefore people ought to be advised and to proceed at once to the enshrining of Brahms in their hearts in the same niche with Beethoven. We are all getting to understand his ways a little better than at first, to bear with his ponderousness, his over-elaboration and his complicated textures, and to like what is clear, sweet, simple, strong or eloquent in him. But it is too soon to insist upon his general and entire acceptance. We are living now, not in some future period, when the musical shall (perhaps) have been drawn quite to his ways of thought and expression. Let not the reader imagine, however, that we are hastening to exalt Mr. MacDowell's star above that of Brahms or to proclaim his to be the superior genius. But his ideas are fresh, his intuitions definite, his writing able and often either impressive or captivating, and his personality and performance attractive and commanding. He inclines too much toward the eccentrically-fanciful in his light and humorous moments and his vocal writing is apt to be intricate and almost unsingable. But he has power and independence, he understands his art and its instruments and he does justice alike to the orchestral and solo parts. His concerto is well put together and holds attention from the first bar, the first and last movements being the most characteristic of his peculiar talent in their fiery speed and their urgent spirit. His performance of the piano part was striking in its brilliancy, its defiance of all difficulties and its constant strength, and it showed delicacy when required. There is a pleasant calm in the *andante*, and this movement was read with gravity and reserve. The remainder of the programme calls for no comment, consisting as it did of the long familiar dances from Berlioz's "Damnation of Faust" and the noisy, splurgy, melodramatic "Tasso" of Liszt, all exceedingly well played.

The programme for tonight is of better selection and arrangement. It stands thus: Dvoràk's dramatic overture, "Hassitska," for the first time in Boston, a violoncello concerto of Davidoff, for Mr. Schroeder; Svensen's orchestral legend, "Zoharayda," for the first time, and Schumann's second symphony.

THE KNEISEL QUARTETTE.

Quartettes by Mozart and by Beethoven, followed by Schumann's piano quintette in E major, composed the programme for the third concert in this series. The arrangement was only just less than perfection, for some allowance had to be made for a few inequalities in the last work. The Mozart was played with a fanciful delicacy and a fine light touch, while the Beethoven had breadth, depth, fulness and that equal balancing of parts which has sometimes been forgotten in a too great subordination of the other players to their eminent leaders. Mr. Sherwood was the pianist and he evidently took up his task with earnestness and enthusiasm. He apparently underrated the sonority of the instrument he used and occasionally quite overpowered his coadjutors, also accelerating the pace upon them now and then. His brilliant, decisive and forceful manner is well-known in Boston and he displayed it splendidly, but not to the point of making the listener forget that he lacks tenderness and mellowness of passion.

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The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 23, 1892.

The musical feature of the week was the performance of Mr. E. A. MacDowell's first concerto for piano, A minor, at the Symphony concert last evening. It was played by the composer, who was applauded enthusiastically and thrice recalled. The concerto was played in this country in 1888 and 1889 and in European cities in 1890 and 1891 by Teresa Carreño and others, but I am told Mr. MacDowell played it last week for the first time.

Traditional form is perhaps more respected in this concerto than in the later works of the talented composer; but this respect is not merely the creature of conventionality, for Mr. MacDowell shows his respect in many original ways. First of all the music is eminently euphonious; it is singularly free from slavish following of esteemed composers who worked out their thoughts before Mr. MacDowell was big enough to sit at his desk. It is melodious and the themes are delightfully treated. They do not reappear like sulky children whipped by the schoolmaster, but with smiling faces, or even roguishly they come before the audience, for they know full well that they are welcome visitors. The instrumentation is masterly throughout, especially in the discretion, the self restraint shown by the composer.

The other numbers of this fifth Symphony concert were Brahms' third symphony, the menuet and the "Waltz of Sylphs" from "The Damnation of Faust," and Liszt's "Tasso." The playing of the orchestra was in the main excellent. There were ragged passages in the second movement of the symphony, but the first and last movements, as well as the other numbers of the program, were played exceedingly well.

* * *

BOSTON, November 20, 1892.

THE first of three subscription concerts was given by the Adamowski Quartet in Chickering Hall the afternoon of Tuesday, the 15th. The instrumental numbers were Mozart's G major quartet, No. 12, and Gade's D major quartet, op. 63. Miss Marguerite Hall sang songs by Arne, Purcell and Arthur Somervell. The quartet is now made up of the Adamowski brothers, Timothy and Joseph, A. Moldauer and M. Zach. They are all members of the Symphony Orchestra.

It is a pleasure to record a marked improvement in the performance of the players. The virtuoso blood of Mr. T. Adamowski has in the past been injurious to the proper balance of the quartet and to the spirit of the earlier composers. Unrest, unnecessary shifting of rhythm, an absence of reserve power and suggested strength, these were too often the characteristics of the performance of last year. Even now the ensemble is by no means perfect. The intonation of the brothers is not always above suspicion, and at times the brothers are too much in evidence. But where there is general improvement, both in conception and the carrying out, one can afford to be silent concerning little matters of detail, such as the proper execution of certain ornaments and questions of individual taste.

The quartet was more successful in the Gade composition. The serenity and the restrained passion of Mozart are still a severe tax to the players. Miss Hall sang the English songs with taste. The numbers by Arthur Somervell, a pupil of Kiel and an Englishman of rare fancy, were a refreshing novelty.

Boston Journal.

MONDAY, NOVEMBER 28, 1892.

SIXTH SYMPHONY CONCERT.

The novelties chosen by Mr. Arthur Nikisch for the programme of the sixth Boston Symphony Orchestra proved to be more numerous than interesting. Of the four numbers given three were new to Boston, although two at least of these have been heard in New York without making any marked sensation. All were kindly received on Saturday evening. The programme was:

Antonin Dvorak. Dramatic overture, "Husitska," op. 67.
Karl Davidoff. Concerto for Violoncello, No. 3, one movement.
Johan Severin Svendsen. "Zorahayda," legend for orchestra. op. 11.
Robert Alexander Schumann. Symphony No. 2 in C major. op. 61.

The Husitska overture seemed like the perfunctory work of a poet laureate. It was composed for the opening of the Bohemian Theatre in Prague. The programme gives the German spelling Pray, which would not probably delight the composer's heart if his dislikes in other things of the nationality run as far as spelling. The phrase taken from Hussiteau hymn, which forms the theme of the first movement, is ingeniously, but somewhat uninterestingly worked. Mr. Alwin Schroeder was the soloist, and did all with the Davidoff concerto that could have been wished, and his playing won a double recall. The Legend of the Alhambra was the subject of the Svendsen composition, and it is a bit doubtful if it was quite Irving's idea, but it proved to be tuneful in parts, if somewhat light. The Schumann Symphony was not only the feature by contrast, but was played with perhaps more spirit than the other numbers, and if the tempi were not as of old they were of as Mr. Nikisch of the new. The next programme has the Grieg suite for string orchestra. The Flying Dutchman overture and, for the first time in America, Eugen D'Albert's Symphony in F major.

Boston Courier.

SUNDAY MORNING, NOVEMBER 27, 1892.

THE SYMPHONY CONCERT.

Judging from any such standpoint as would not entorce an individual preference regarding certain music about which even doctors differ the programme for last evening's symphony concert was wisely chosen. The "Husitzka" overture with which the concert opened had its first performance in this city, it was composed by Herr Dvorak for the opening of the Bohemian Theatre at Prague, and he resolved instead of writing the ordinary *piece d'occasion*, to commerate in the tone-language a great epoch in the history of his country. So with this end in view he chose the Hussites' wars as his subject. Students of musical history are well aware of the significance which attaches to the Hussitean hymns and will learn with interest that Dvorak has used a phrase from one of these hymns as the second theme of the introductory adagio of his overture. The theme is characteristic and undergoes numerous metamorphoses. With grotesque effect it is boldly thrown out by the cornets and then dies away to a sigh, but finally calls up in the imagination a vigorous picture of battle. The chief themes of the work are developed with uncommon variety of treatment, and the whole is a richly orchestrated, sonorous composition in regular form; but it is, nevertheless, intensely personal as regards the composer, whom it reveals in perfection not only as regards the scope, depth and height of his genius, but in his mood and habit of thought. Regarding the soloist for the concert, Mr. Alwin Shroder is especially entitled to a thankful recognition for introducing the 'cello concerto Davidhoff, for despite any unfavorable judgment which the work may receive as the result of a single hearing, Mr. Schroeder at least should be the best judge of its technical merits. He must have thought it a masterly work ror the cello or he would not have selected it for an important performance. The concerto as a whole was destined to achieve some success at the hands of so finished an artist as Mr. Schroeder, and it was certainly not his fault if no musician will care to hear the work a second time. for the performance was in every way masterly. The poetic justice of the interpretation, the charming delicacy, culture and refinement of his tone shaking, as well as the absolute fidelity of his intonation, were invariably not only in the beautiful cantalile passages, but in the virtuosic roulades and arpeggio, the performance was of entrancing and flawless interest and was so acknowledged by the audience.

Following the concerto the "Zorahazda" legend for Orchestra by Svendsen, was given for the first time in Boston. The most obvious fault of the work as a whole is with its monotonous color and character. It is also kapellmeistermusik pure and simple or as the English writers would quite as aptly call it "organist's music." The attempt at fidelity to Irving's "Legend of the Rose of the Alhambra" is strained and with all its yearning it never succeeds in shaking off its sluggishness. The concert ended with Schumann's symphony in C major, a work which somewhat unworthily follows the immortal symphony in B flat major as it is neither based on lowest deeps nor does it tower to transcendent heights. It was performed with all the justice which that perfect balance of parts for which the orchestra is noted and all the refined tonal quality that could be brought in play. Such was the general character of the playing throughout the concert, which however, wos perhaps the least interesting of the series t u far.

THE KNEISEL QUARTET CONCERT.

It would seem enough to acknowledge for the Kneisel Quartet concert, Monday evening, that it began well, went on well and ended well, just as the Kneisel Quartet concerts invariably do, with music old and new, but always chaste in quality. True, no composer of the present generation was represented on the programme for Mo day evening but the Beethoven Quartet op. 95 in F minor sounded new and was doubtless unfamiliar to all present. The Mozart Quartet in E flat offered a capital illustration of many from his pen that. thanks to Mr. Kneisel and his associates. are oftener heard here now than formerly. Each movement was religiously well performed and with that high order of musical intelligence and sympathetic feeling pervading the performance that were superbly true to the reputation of the Kneisel Quartet. It was listened to with such obvious pleasure that all doubts must have vanished as to whether an audience familiar with the imposing and kaleidoscopic ensemble of modern music would turn the cold shoulder to Mozart or ever cease to reverence him. The effect of such music is always healthy, always elevating. As is even more true of the Haydn quartets it is like going to the original source of a stream which tributary brooklets have in vain attempted to pollute. The interest was well sustained throughout the opening movement, and the fine performance of the finale continued the impression that every musician present, whether amateur or professional, must have felt for the genius that gave it birth, a genius who has never been so universally recognized in the musical world as today. Surely the reaction which has so decisively taken place in favor of the old and too long neglected masters, means and methods must be somewhat discouraging to the higher development illusions of modern fanatics. The Beethoven quartet was chiefly interesting as a novelty and would seem scarcely to demand frequent hearings, for in very few qualities, if any, does it equal Beethoven at his worthiest. Schumann's quintet in E flat was the royal number of the programme. Scholarship and inspiration have combined in this quintet in creating the clearest, if not the most effective model ever cut by Robert Schumann, and the performance by Mr. W. H. Sherwood, who has seldom been more heartily welcomed here, and the Kneisel Quartet was excellent. The heart was unanimous and an admirable interpretation was gained by it. C. L. C.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

MONDAY MORNING, NOV. 28, 1892.

The programme of the sixth symphony concert in Music Hall, Saturday evening, contained many novel features. Of the four numbers presented only one had ever before been given in Boston, and the others were therefore particularly attractive. Mr. Nikisch has been very liberal the present season with compositions of Dvorak, and the programme was opened with his dramatic overture "Hersitska." It is a thoroughly enjoyable work, replete with unique ideas, melodious themes and graceful movements, and, under the skilful reading of Mr. Nikisch, made a most pleasing acquisition to the orchestra's repertory.

The "legend" for the orchestra, "Zorahayda," Svendsen, was beautifully rendered and afforded a striking example of this author's peculiar ideas. The closing number was Schumann's symphony in C major, which was given in the usual masterly manner.

The soloist of the evening was Alwin Schroeder, and the number played was Dandoff's concerto No. 3. This was new to Boston and met with appreciation, but was marred in some instances by false intonations. Mr. Schroeder's execution is artistic, and the difficult numbers were well rendered. The seventh concert will be given next Saturday evening at which the following programme will be given: Edvard Grieg. suite for string orchestra, "From Holberg's Time;" Eugen D'Albert, symphony No. 1, in F major, op. 4 (first time in America); Richard Wagner, overture, "Flying Dutchman."

Gazette

BOSTON, SUNDAY MORNING, NOV. 27.

The Symphony Concert.

For the sixth concert of the Boston Symphony Orchestra, in Music Hall, last night, the following programme was performed: Dramatic Overture, "Husaitska," Dvorak (first time); Concerto for violincello, Davidoff; "Zorahayda," Legend for orchestra, Svenaden (first time), and Symphony No. 2, in C Schumann. The soloist was Mr. Alwyn Schroeder. The selections were of no great interest, except the symphony by Robert Alexander Schumann. It was comforting to have the composer's middle name on the programme; for it did away with all possible misconceptions that might have arisen regarding which Schumann it was who really wrote the symphony. The Dvorak overture is a bit of pretentious dulness, now and then absolutely vulgar, and suggesting occasionally the manner in which the dear, conventional, industrious old Küffner ground out overtures some fifty years ago. The Svenaden legend is a bit of pretty weakness, richly harmonized and scored, but meaning nothing in particular. The concerto is dull and over long drawn out for what it has to say. It has some graceful and some brilliant moments in it, but it is of slight musical value. It was delightfully played by Mr. Schroeder, who was vigorously applauded and twice recalled. The Symphony stood out finely from the midst of this otherwise stupid programme, despite the fact that the work was, on the whole, somewhat roughly and noisily played, and now and then taken at a pace better calculated to display the virtuosity of the orchestra than to pay conscientious observance to the indications of Robert Alexander Schumann. The programme for the next concert is the following curious medley: Suite for string orchestra, from "Holberg's Time," Grieg; Symphony No. 1, Op. 4, Eugen d' Albert (first time); and overture, "Flying Dutchman," Wagner. There will be no soloist. Verily programme making is not among the finer gifts of the programme-maker.

On Monday evening, the Kneisel Quartet, assisted by Mr. W. H. Sherwood gave its third concert of the season, in Chickering Hall. The programme was: Quartet No. 3, E-flat, Mozart; Quartet No. 11, F-minor, Beethoven; Quintet for piano and strings, E flat, Op. 44, Schumann. The Mozart Quartet, a perfect work, always fascinating in the hearing, and one that cannot be heard too often at a time when the purely beautiful in musical art finds no exponent among living composers, was exquisitely read and played. The high finish that characterizes the performances of this fine organization bears with especial felicity on the music of Mozart, and it may be added that the interpretation was wholly free from the sugary sentimentality that is so often foisted on the composer by those who read him as if he were without virility. The Beethoven work, is not among the strongest and the most interesting of the composer's works in this class, though it shows him in his fullest and highest development. It has many moments of sturdy impressiveness, but also many in which eccentricity obtrudes itself at the expense of clearness. Its vigor, however, is immense, often exciting, and there are few Beethoven quartets in which the master has shown greater skill in extracting from the instruments so wonderful a variety of contrasts in effects. It was played faultlessly throughout; in fact, its performance was as fine an example of quartet playing as we can hope to hear. The noble Schumann Quintet was, perhaps, the least satisfying interpretation of the concert. It may be that the ear was tired after listening to two quartets, and was unequal to the appreciation of another long work, but it seemed to drag. Mr. Sherwood's playing of the piano part was brilliant and masterly, leaving but little to be desired except something more, now and then, of dynamic temperance. Taken altogether, however, he gave a fine exemplification of masterly virtuosity swayed by artistic discretion, and fairly earned the hearty approval that was accorded him. The next concert will be given Monday evening, Dec. 26.

SUNDAY HERALD.

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SUNDAY, NOVEMBER 27, 1892.

The Symphony Concert, Soloist Alwin Schroeder.

At the sixth of the season's concerts by the Boston Symphony orchestra in Music Hall, last evening, Mr. Alwin Schroeder, leading 'cello player of the band, was the soloist, his appearance being made in Karl Davidoff's concerto No. 3, one movement, and the success he made fully realized all the pleasant anticipations of those who were familiar with his triumphs in former performances here. He unites in his work breadth of style, fine technical attainments, rare purity of tone, and a delicacy and refinement in his playing, upon occasion, which combine to give him a well deserved prominence among the best 'cello soloists of the day. The single movement of the concerto gave the player ample opportunity to display his skill, and the hearty and enthusiastic fashion in which his masterly interpretation of its many beauties was recognized proved the audience to be keenly alive to the player's artistic merits.

The Dvorak tendencies of the day were recognized by Director Nikisch, in the placing upon the progr mme of this composer's "Dramatic Overture," written in 1883 for the opening of a theatre in Prag. It is a notable illustration of the musical fertility of Dvorak, who is seldom guilty of writing without a purpose, or without valuable results. Its leading idea finds expression in a grand hymn-like theme of a solemn character, first introduced by the wood wind section in full harmony. This is shown in strong contrast with a brilliant them later on, and a fine dramatic climax is worked out with rare skill, the overture concluding with a return to the first theme, which makes a most effective coda.

Another novelty of the evening consisted of Johan Severin Svendsen's "Zorahayda," legend for orchestra, op. 11, a composition full of the odd characteristics of its writer's style, a strikingly beautiful movement, being that for solo violin with pizzicato accompaniment, in which Mr. Kneisel gave his best efforts. It was most admirably played throughout, and afforded much pleasure.

The C major symphony of Schumann ended the concert, and its grand performance was thoroughly appreciated.

Next Saturday's programme consists of Grieg's suite for string orchestra, "From Holberg's Time"; Eugen D'Albert's symphony No. 1, in F major, Op. 4, for the first time in America, and Wagner's overture, "Flying Dutchman."

Boston Sunday Globe.

SUNDAY, NOV. 27, 1892.

Programme of Novelties by the Symphony Orchestra.

Novelties predominated on the programme provided by Director Nikisch for the sixth of this season's symphony concerts. A dramatic overture by Antonin Dvorak, a concerto for violoncello by Karl Davidoff, and a legend for orchestra by Johan Severin Svendsen were all played for the first time in Boston, and with the exception of the latter, all proved most acceptable to the audience.

Mr. Alwin Schroeder was the soloist, and the appearance of this very popular member of Mr. Nikisch's band was heartily welcomed. His solo playing at the symphony concerts a year ago proved him entitled to rank among the first of 'celloists in America, and established him firmly in the favor of Bostonians.

His playing yesterday more than fulfilled expectations. His style seemed broader and more finished than heretofore, his tone sweeter and purer, his technique freer, and, if possible, more exact.

Davidoff's concerto, No. 3, in one movement, afforded him ample opportunity for a display of his virtuosity. It is a showy composition, fairly bristling with difficult and brilliant passages for the solo instrument, and having a rich and substantial orchestration. After its performance Mr. Schroeder was three times enthusiastically recalled.

The Dvorak dramatic overture, "Husitska," is a distinctly descriptive piece, and is written in the broad and impressive manner for which the works of this composer are noted. Its subject is the Hussite wars, and the music is most suggestive of fierce and savage warfare. The solemn grandeur of the opening harmony was superbly interpreted by Mr. Nikisch, especially commendable being the work of the wooden wind instruments, and scarcely less effective was the playing of the fiery, martial passages which add so much to the brilliancy of the second movement.

Johan Severin Svendsen's legend for orchestra, "Zorahayda," did not make a particularly favorable impression. The composer has taken for his subject Washington Irving's "Legend of the Rose of the Alhambra." So far as suggestiveness in the music is concerned, he might as well have chosen any other subject.

The first of the three movements is the most interesting. In this there are some novel orchestral effects and some brilliant harmonies.

The other two movements, although treated in a scholarly manner, are devoid of originality, and are for the most part colorless and conventional to a degree. An admirable performance was given the composition.

Robert Schumann's Symphony No. 2 in C major was the concluding offering at yesterday's concerto. Mr. Nikisch is particularly happy in his reading of Schumann's writings, and it is not remembered that a more satisfactory performance of this fine symphony was ever given in Boston than was the performance last evening.

The programme for the next concert will be as follows:

Suite for string orchestra, from Holberg's Time.....Grieg
Symphony No. 1, in F major, op. 4.....Eugen d'Albert
(First time in America.)
Overture, Flying Dutchman.....Wagner

[50]

The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 23, 1892.

The musical feature of the week was the performance of Mr. E. A. MacDowell's first concerto for piano, A minor, at the Symphony concert last evening. It was played by the composer, who was applauded enthusiastically and thrice recalled. The concerto was played in this country in 1888 and 1889 and in European cities in 1890 and 1891 by Teresa Carreño and others, but I am told Mr. MacDowell played it last week for the first time.

Traditional form is perhaps more respected in this concerto than in the later works of the talented composer; but this respect is not merely the creature of conventionality, for Mr. MacDowell shows his respect in many original ways. First of all the music is eminently euphonious; it is singularly free from slavish following of esteemed composers who worked out their thoughts before Mr. MacDowell was big enough to sit at his desk. It is melodious and the themes are delightfully treated. They do not reappear like sulky children whipped by the schoolmaster, but with smiling faces, or even roguishly they come before the audience, for they know full well that they are welcome visitors. The instrumentation is masterly throughout, especially in the discretion, the self restraint shown by the composer.

The other numbers of this fifth Symphony concert were Brahms' third symphony, the menuet and the "Waltz of Sylphs" from "The Damnation of Faust," and Liszt's "Tasso." The playing of the orchestra was in the main excellent. There were ragged passages in the second movement of the symphony, but the first and last movements, as well as the other numbers of the program, were played exceedingly well.

* * *

BOSTON, November 20, 1892.

THE first of three subscription concerts was given by the Adamowski Quartet in Chickering Hall the afternoon of Tuesday, the 15th. The instrumental numbers were Mozart's G major quartet, No. 12, and Gade's D major quartet, op. 63. Miss Marguerite Hall sang songs by Arne, Purcell and Arthur Somervell. The quartet is now made up of the Adamowski brothers, Timothy and Joseph, A. Moldauer and M. Zach. They are all members of the Symphony Orchestra.

It is a pleasure to record a marked improvement in the performance of the players. The virtuoso blood of Mr. T. Adamowski has in the past been injurious to the proper balance of the quartet and to the spirit of the earlier composers. Unrest, unnecessary shifting of rhythm, an absence of reserve power and suggested strength, these were too often the characteristics of the performance of last year. Even now the ensemble is by no means perfect. The intonation of the brothers is not always above suspicion, and at times the brothers are too much in evidence. But where there is general improvement, both in conception and the carrying out, one can afford to be silent concerning little matters of detail, such as the proper execution of certain ornaments and questions of individual taste.

The quartet was more successful in the Gade composition. The serenity and the restrained passion of Mozart are still a severe tax to the players. Miss Hall sang the English songs with taste. The numbers by Arthur Somervell, a pupil of Kiel and an Englishman of rare fancy, were a refreshing novelty.

Boston Journal.

MONDAY, NOVEMBER 28, 1892.

SIXTH SYMPHONY CONCERT.

The novelties chosen by Mr. Arthur Nikisch for the programme of the sixth Boston Symphony Orchestra proved to be more numerous than interesting. Of the four numbers given three were new to Boston, although two at least of these have been heard in New York without making any marked sensation. All were kindly received on Saturday evening. The programme was:

Antonin Dvorak. Dramatic overture. "Husitska." op. 67.
Karl Davidoff. Concerto for Violoncello, No. 3, one movement.
Johan Severin Svendsen. "Zorahayda," legend for orchestra. op. 11.
Robert Alexander Schumann. Symphony No. 2 in C major. op. 61.

The Husitska overture seemed like the perfunctory work of a poet laureate. It was composed for the opening of the Bohemian Theatre in Prague. The programme gives the German spelling Pray, which would not probably delight the composer's heart if his dislikes in other things of the nationality run as far as spelling. The phrase taken from Hussiteau hymn, which forms the theme of the first movement, is ingeniously, but somewhat uninterestingly worked. Mr. Alwin Schroeder was the soloist, and did all with the Davidoff concerto that could have been wished, and his playing won a double recall. The Legend of the Alhambra was the subject of the Svendsen composition, and it is a bit doubtful if it was quite Irving's idea, but it proved to be tuneful in parts, if somewhat light. The Schumann Symphony was not only the feature by contrast, but was played with perhaps more spirit than the other numbers, and if the tempi were not as of old they were of as Mr. Nikisch of the new. The next programme has the Grieg suite for string orchestra. The Flying Dutchman overture and, for the first time in America, Eugen D'Albert's Symphony in F major.

Boston Courier.

SUNDAY MORNING, NOVEMBER 27, 1892.

THE SYMPHONY CONCERT.

Judging from any such standpoint as would not entorce an individual preference regarding certain music about which even doctors differ the programme for last evening's symphony concert was wisely chosen. The "Husitzka" overture with which the concert opened had its first performance in this city, it was composed by Herr Dvorak for the opening of the Bohemian Theatre at Prague, and he resolved instead of writing the ordinary *piece d'occasion*, to commerate in the tone-language a great epoch in the history of his country. So with this end in view he chose the Hussites' wars as his subject. Students of musical history are well aware of the significance which attaches to the Hussitean hymns and will learn with interest that Dvorak has used a phrase from one of these hymns as the second theme of the introductory adagio of his overture. The theme is characteristic and undergoes numerous metamorphoses. With grotesque effect it is boldly thrown out by the coronets and then dies away to a sigh, but finally calls up in the imagination a vigorous picture of battle. The chief themes of the work are developed with uncommon variety of treatment, and the whole is a richly orchestrated, sonorous composition in regular form; but it is, nevertheless, intensely personal as regards the composer, whom it reveals in perfection not only as regards the scope, depth and height of his genius, but in his mood and habit of thought. Regarding the soloist for the concert, Mr. Alwin Shroder is especially entitled to a thankful recognition for introducing the 'cello concerto Davidhoff, for despite any unfavorable judgment which the work may receive as the result of a single hearing, Mr. Schroeder at least should be the best judge of its technical merits. He must have thought it a masterly work ror the cello or he would not have selected it for an important performance. The concerto as a whole was destined to achieve some success at the hands of so finished an artist as Mr. Schroeder, and it was certainly not his fault if no musician will care to hear the work a second time, for the performance was in every way masterly. The poetic justice of the interpretation, the charming delicacy, culture and refinement of his tone shaking, as well as the absolute fidelity of his intonation, were invariably not only in the beautiful cantalile passages, but in the virtuosic roulades and arpeggio, the performance was of entrancing and flawless interest and was so acknowledged by the audience.

Following the concerto the "Zorahazda" legend for Orchestra by Svendsen, was given for the first time in Boston. The most obvious fault of the work as a whole is with its monotonous color and character. It is also kapellmeistermusik pure and simple or as the English writers would quite as aptly call it "organist's music." The attempt at fidelity to Irving's "Legend of the Rose of the Alhambra" is strained and with all its yearning it never succeeds in shaking off its sluggishness. The concert ended with Schumann's symphony in C major, a work which somewhat unworthily follows the immortal symphony in B flat major as it is neither based on lowest deeps nor does it tower to transcendent heights. It was performed with all the justice which that perfect balance of parts for which the orchestra is noted and all the refined tonal quality that could be brought in play. Such was the general character of the playing throughout the concert, which however, was perhaps the least interesting of the series thus far.

THE KNEISEL QUARTET CONCERT.

It would seem enough to acknowledge for the Kneisel Quartet concert, Monday evening, that it began well, went on well and ended well, just as the Kneisel Quartet concerts invariably do, with music old and new, but always chaste in quality. True, no composer of the present generation was represented on the programme for Monday evening but the Beethoven Quartet op. 95 in F minor sounded new and was doubtless unfamiliar to all present. The Mozart Quartet in E flat offered a capital illustration of many from his pen that, thanks to Mr. Kneisel and his associates, are oftener heard here now than formerly. Each movement was religiously well performed and with that high order of musical intelligence and sympathetic feeling pervading the performance that were superbly true to the reputation of the Kneisel Quartet. It was listened to with such obvious pleasure that all doubts must have vanished as to whether an audience familiar with the imposing and kaleidoscopic ensemble of modern music would turn the cold shoulder to Mozart or ever cease to reverence him. The effect of such music is always healthy, always elevating. As is even more true of the Haydn quartets it is like going to the original source of a stream which tributary brooklets have in vain attempted to pollute. The interest was well sustained throughout the opening movement, and the fine performance of the finale continued the impression that every musician present, whether amateur or professional, must have felt for the genius that gave it birth, a genius who has never been so universally recognized in the musical world as today. Surely the reaction which has so decisively taken place in favor of the old and too long neglected masters, means and methods must be somewhat discouraging to the higher development illusions of modern fanatics. The Beethoven quartet was chiefly interesting as a novelty and would seem scarcely to demand frequent hearings, for in very few qualities, if any, does it equal Beethoven at his worthiest. Schumann's quintet in E flat was the royal number of the programme. Scholarship and inspiration have combined in this quintet in creating the clearest, if not the most effective model ever cut by Robert Schumann, and the performance by Mr. W. H. Sherwood, who has seldom been more heartily welcomed here, and the Kneisel Quartet was excellent. The heart was unanimous and an admirable interpretation was gained by it. C. L. C.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

MONDAY MORNING, NOV. 28, 1892.

The programme of the sixth symphony concert in Music Hall, Saturday evening, contained many novel features. Of the four numbers presented only one had ever before been given in Boston, and the others were therefore particularly attractive. Mr. Nikisch has been very liberal the present season with compositions of Dvorak, and the programme was opened with his dramatic overture "Hersitska." It is a thoroughly enjoyable work, replete with unique ideas, melodious themes and graceful movements, and, under the skilful reading of Mr. Nikisch, made a most pleasing acquisition to the orchestra's repertory.

The "legend" for the orchestra, "Zorahayda," Svendsen, was beautifully rendered and afforded a striking example of this author's peculiar ideas. The closing number was Schumann's symphony in C major, which was given in the usual masterly manner.

The soloist of the evening was Alwin Schroeder, and the number played was Dandoff's concerto No. 3. This was new to Boston and met with appreciation, but was marred in some instances by false intonations. Mr. Schroeder's execution is artistic, and the difficult numbers were well rendered. The seventh concert will be given next Saturday evening at which the following programme will be given: Edvard Grieg, suite for string orchestra, "From Holberg's Time;" Eugen D'Albert, symphony No. 1, in F major, op. 4 (first time in America); Richard Wagner, overture, "Flying Dutchman."

Gazette

BOSTON, SUNDAY MORNING, NOV. 27.

The Symphony Concert.

For the sixth concert of the Boston Symphony Orchestra, in Music Hall, last night, the following programme was performed: Dramatic Overture, "Husaitska," Dvorak (first time); Concerto for violincello, Davidoff; "Zorahayda," Legend for orchestra, Svenaden (first time), and Symphony No. 2, in C, Schumann. The soloist was Mr. Alwyn Schroeder. The selections were of no great interest, except the symphony by Robert Alexander Schumann. It was comforting to have the composer's middle name on the programme; for it did away with all possible misconceptions that might have arisen regarding which Schumann it was who really wrote the symphony. The Dvorak overture is a bit of pretentious dulness, now and then absolutely vulgar, and suggesting occasionally the manner in which the dear, conventional, industrious old Küffner ground out overtures some fifty years ago. The Svenaden legend is a bit of pretty weakness, richly harmonized and scored, but meaning nothing in particular. The concerto is dull and over long drawn out for what it has to say. It has some graceful and some brilliant moments in it, but it is of slight musical value. It was delightfully played by Mr. Schroeder, who was vigorously applauded and twice recalled. The Symphony stood out finely from the midst of this otherwise stupid programme, despite the fact that the work was, on the whole, somewhat roughly and noisily played, and now and then taken at a pace better calculated to display the virtuosity of the orchestra than to pay conscientious observance to the indications of Robert Alexander Schumann. The programme for the next concert is the following curious medley: Suite for string orchestra, from "Holberg's Time," Grieg; Symphony No. 1, Op. 4, Eugen d' Albert (first time); and overture, "Flying Dutchman," Wagner. There will be no soloist. Verily programme making is not among the finer gifts of the programme-maker.

On Monday evening, the Kneisel Quartet, assisted by Mr. W. H. Sherwood gave its third concert of the season, in Chickering Hall. The programme was: Quartet No. 3, E-flat, Mozart; Quartet No. 11, F-minor, Beethoven; Quintet for piano and strings, E flat, Op. 44, Schumann. The Mozart Quartet, a perfect work, always fascinating in the hearing, and one that cannot be heard too often at a time when the purely beautiful in musical art finds no exponent among living composers, was exquisitely read and played. The high finish that characterizes the performances of this fine organization bears with especial felicity on the music of Mozart, and it may be added that the interpretation was wholly free from the sugary sentimentality that is so often foisted on the composer by those who read him as if he were without virility. The Beethoven work, is not among the strongest and the most interesting of the composer's works in this class, though it shows him in his fullest and highest development. It has many moments of sturdy impressiveness, but also many in which eccentricity obtrudes itself at the expense of clearness. Its vigor, however, is immense, often exciting, and there are few Beethoven quartets in which the master has shown greater skill in extracting from the instruments so wonderful a variety of contrasts in effects. It was played faultlessly throughout; in fact, its performance was as fine an example of quartet playing as we can hope to hear. The noble Schumann Quintet was, perhaps, the least satisfying interpretation of the concert. It may be that the ear was tired after listening to two quartets, and was unequal to the appreciation of another long work, but it seemed to drag. Mr. Sherwood's playing of the piano part was brilliant and masterly, leaving but little to be desired except something more, now and then, of dynamic temperance. Taken altogether, however, he gave a fine exemplification of masterly virtuosity swayed by artistic discretion, and fairly earned the hearty approval that was accorded him. The next concert will be given Monday evening, Dec. 26.

SUNDAY HERALD.

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SUNDAY, NOVEMBER 27, 1892.

The Symphony Concert, Soloist Alwin Schroeder.

At the sixth of the season's concerts by the Boston Symphony orchestra in Music Hall, last evening, Mr. Alwin Schroeder, leading 'cello player of the band, was the soloist, his appearance being made in Karl Davidoff's concerto No. 3, one movement, and the success he made fully realized all the pleasant anticipations of those who were familiar with his triumphs in former performances here. He unites in his work breadth of style, fine technical attainments, rare purity of tone, and a delicacy and refinement in his playing, upon occasion, which combine to give him a well deserved prominence among the best 'cello soloists of the day. The single movement of the concerto gave the player ample opportunity to display his skill, and the hearty and enthusiastic fashion in which his masterly interpretation of its many beauties was recognized proved the audience to be keenly alive to the player's artistic merits.

The Dvorak tendencies of the day were recognized by Director Nikisch, in the placing upon the programme of this composer's "Dramatic Overture," written in 1883 for the opening of a theatre in Prag. It is a notable illustration of the musical fertility of Dvorak, who is seldom guilty of writing without a purpose, or without valuable results. Its leading idea finds expression in a grand hymn-like theme of a solemn character, first introduced by the wood wind section in full harmony. This is shown in strong contrast with a brilliant them later on, and a fine dramatic climax is worked out with rare skill, the overture concluding with a return to the first theme, which makes a most effective coda.

Another novelty of the evening consisted of Johan Severin Svendsen's "Zorahayda," legend for orchestra, op. 11, a composition full of the odd characteristics of its writer's style, a strikingly beautiful movement, being that for solo violin with pizzicato accompaniment, in which Mr. Kneisel gave his best efforts. It was most admirably played throughout, and afforded much pleasure.

The C major symphony of Schumann ended the concert, and its grand performance was thoroughly appreciated.

Next Saturday's programme consists of Grieg's suite for string orchestra, "From Holberg's Time"; Eugen D'Albert's symphony No. 1, in F major, Op. 4, for the first time in America, and Wagner's overture, "Flying Dutchman."

Boston Sunday Globe.

SUNDAY, NOV. 27, 1892.

Programme of Novelties by the Symphony Orchestra.

Novelties predominated on the programme provided by Director Nikisch for the sixth of this season's symphony concerts. A dramatic overture by Antonin Dvorak, a concerto for violoncello by Karl Davidoff, and a legend for orchestra by Johan Severin Svendsen were all played for the first time in Boston, and with the exception of the latter, all proved most acceptable to the audience.

Mr. Alwin Schroeder was the soloist, and the appearance of this very popular member of Mr. Nikisch's band was heartily welcomed. His solo playing at the symphony concerts a year ago proved him entitled to rank among the first of 'celloists in America, and established him firmly in the favor of Bostonians.

His playing yesterday more than fulfilled expectations. His style seemed broader and more finished than heretofore, his tone sweeter and purer, his technique freer, and, if possible, more exact.

Davidoff's concerto, No. 3, in one movement, afforded him ample opportunity for a display of his virtuosity. It is a showy composition, fairly bristling with difficult and brilliant passages for the solo instrument, and having a rich and substantial orchestration. After its performance Mr. Schroeder was three times enthusiastically recalled.

The Dvorak dramatic overture, "Husitska," is a distinctly descriptive piece, and is written in the broad and impressive manner for which the works of this composer are noted. Its subject is the Hussite wars, and the music is most suggestive of fierce and savage warfare. The solemn grandeur of the opening harmony was superbly interpreted by Mr. Nikisch, especially commendable being the work of the wooden wind instruments, and scarcely less effective was the playing of the fiery, martial passages, which add so much to the brilliancy of the second movement.

Johan Severin Svendsen's legend for orchestra, "Zorahayda," did not make a particularly favorable impression. The composer has taken for his subject, Washington Irving's "Legend of the Rose of the Alhambra." So far as suggestiveness in his music is concerned, he might as well have chosen any other subject.

The first of the three movements is the most interesting. In this there are some novel orchestral effects and some brilliant harmonies.

The other two movements, although treated in a scholarly manner, are devoid of originality, and are for the most part colorless and conventional to a degree. An admirable performance was given the composition.

Robert Schumann's Symphony No. 2 in C major was the concluding offering at yesterday's concerto. Mr. Nikisch is particularly happy in his reading of Schumann's writings, and it is not remembered that a more satisfactory performance of this noble symphony was ever given in Boston than was the performance last evening.

The programme for the next concert will be as follows:

Suite for string orchestra, from Holberg's Time. (Grieg.
Symphony No. 1, in F major, op. 4...Eugen d'Albert
(First time in America.)
Overture, Flying Dutchman.....Wagner

[50]

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, NOV. 28, 1892.

The Sixth Symphony Concert.

While the quality of the music performed at the sixth symphony concert in Music Hall, Saturday evening, might not have attracted the musical hermit from his cell yet with a single exception the ordre du jour was capital.

Dvorak's dramatic overture "Husitska" is chiefly of historical interest, relating as it does to the wars of the Hussites, a religious sect that, theologically speaking, became extinct at the time of the reformation. The old Hussites were passionately fond of their hymn tunes; and these tunes have more or less permeated the Slavonic masterpieces of Dvorak and similar composers, albeit one can not speak so highly of their grandeur and solidity as of the contemporaneous chorals that the great German composers have so frequently adopted as the basis of their art work. Dvorak's overture opens with a lugubrious and somewhat morbid hymn-tune of Hussitean origin, which, however, is developed into something truly musical by what the composer has done for it. The orchestration is rich, piquant and striking, and the work as a whole is a fairly good specimen of Herr Dvorak's style, being somewhat tainted with mannerism it is true, but on the other hand architecturally beautiful and excellent. In brief it is a composition of dignity and vigor, that nowhere sinks to triviality, and nowhere rises to intensity.

The soloist for the concert was one of the orchestra's own members, namely, Mr. Alwin Schroeder. It cannot be said that the violoncello is one of the most popular musical instruments of the day; yet Mr. Schroeder could but have won a few converts to it by the peculiar charm of his tone. His cantabile playing was exquisite, while aside from this, his roulades were evenly and beautifully executed. The bright and emphatic, as well as the tender and melodious phrases of the music were all given out with remarkable expression. The concerto might not be one which a 'cello virtuoso would select for the exhibition of pure and simple virtuosity as such; but, what is far better, it enabled Mr. Schroeder to show himself as a musician, artist and poetical interpreter, and the opportunity was improved in the performer's worthiest manner.

With the Legend for Orchestra by Svendsen came some of the most dreary and dismal programme music that has been heard in Boston for many a day, and wherein its wrenching groans, its shooting pains and melancholy moans were in any respect true to Washington Irving's "Legend of Alhambra" which has been taken by Svendsen as a subject, it would puzzle an Œdipus to determine. 'Tis not a healthful, manly work, but truly soars "sicklied o'er with but the pale cast of thought."

The interpretation of Schumann's second symphony was perfectly clear, unflagging and elegant from beginning to end. The work itself is not so markedly beyond praise as the imperishable symphony in B flat—Schumann's first and worthiest symphony—but it nevertheless unites in it so much of the Schumann individuality, so much poetic sentiment, and in the adagio such genuine unaffected pathos, and the texture of each movement is so subtle, yet artistic in form, that it easily holds high rank among the few great symphonies that have been written since Beethoven's time. The allegros especially are all strong, clear, glowing and full of fire. Throughout the concert the orchestra had matter challenging its best powers, and it seems superfluous to add that the challenge was responded to with a zeal and loyalty that it has not yet surpassed. At the seventh concert to be given next Saturday evening the repertoire will consist of a suite for string orchestra "Aus Holberg's Zeit" by Grieg; Symphony No. 1, in F major, op 4, Eugen D'Albert; and the "Flying Dutchman" overture by Wagner. There will be no soloist.

C. L. CAPEN.

Philadelphia Abend-Post

Montag, 28. Nov. 1892.

Das Boston Symphonie-Orchester. Am Montag Nachmittag, den 5. December, wird das berühmte Boston Symphonie-Orchester unter Leitung des Herrn Arthur Nikisch die einzige Matinee in dieser Saison in der Academy of Music veranstalten. Ein reichhaltiges Programm ist für das Konzert aufgestellt worden. Madame Lilian Nordica und Herr Alwin Schroeder wirken in demselben mit. Tickets für dieses Konzert sind jetzt im No. 1221 Chestnut Str. zu haben.

[51]

Boston Transcript

MONDAY, NOVEMBER 28, 1892.

Music Hall: Boston Symphony Orchestra.

The programme of the sixth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Dvorák: Dramatic Overture, "Husitská," Opus 67.
Davidoff: Concerto for Violoncello, No. 3, in one movement.
Svendsen: "Zorahayda," Legend for Orchestra, Opus 11.
Schumann: Symphony No. 2, in C Major, Opus 61.
Mr. Alwin Schroeder was the 'cellist.

Something in this programme suggested to us to look over the programmes of this season, so far, to see how many novelties they contained. The result of this investigation is as follows: In six concerts we have had nine old and more or less familiar works (not counting songs); four works that have been given here before, but which are by no means familiar to the public; eight absolutely new works. Adding together the last two categories, as we may fairly do—for works like Dvorák's suite in D, or Saint-Saën's symphony in A minor, which have been played here once or twice before at long intervals, are virtually novelties—we find that the six concerts have given us twelve novelties against nine old or familiar works! Now, is not this too much in all conscience? Is not this proportion of four novelties to three familiar works out of all proper balance? Ferdinand Hiller has said:

> Men (musicians excepted) prefer hearing what is familiar to what is new. The musician, to be sure, is "also a man, so to speak," and often likes to perform, or have performed, works of which he is fond, over and over again; but that which is new has a peculiar charm for him, inasmuch as it excites his curiosity and makes higher demands upon his apprehensive faculty. The public, on the contrary, prefers to enjoy at ease; and we can hardly turn to reproach an impulse so deeply rooted in human nature.

We have always maintained that the taste of the audience was not too much to be considered in making out symphony programmes; there are certain works which it is well to give now and then purely for their own sake, whether the average audience likes them or not. Still, the public's pleasure ought to be consulted to a certain extent, especially when this can be done without lessening the dignity of the concerts; and we mistake much if the glut of novelties we have recently had is not too much for the endurance even of musicians. Add to this the, to say the least, unfortunate character of some of the novelties we have had, and the argument against the plan adopted is only strengthened. A vast city like Paris, which has three independent organizations to give symphony concerts throughout the season, can well afford to found and support a "Société des Premières Auditions" (or whatever its official style may be); but a city like Boston, which looks to the symphony orchestra for the staple of its orchestral music, cannot afford to have this, its one orchestra, so nearly turned into a "Society for First Performances."

We even feel like quarrelling with the quality and character of some of the novelties given. Against giving things like the Tschaikowsky symphony, or Dvorák's overture "Husitska," we have nothing to urge; it is pretty tough work listening to them, to be sure, but we, as an audience, in a certain sense, owe them that work. Tschaikowsky stands at the head of the Russian school today, Dvorák is in the foremost rank of contemporary composers; both are men of mark, and it is interesting to hear what they have to say; moreover, they have, to a certain extent, earned the right to speak to us and command our attention. But, when it comes to things like Scharwenka's "Frühlingswogen," Humperdink's "Humoresque" or Svendsen's "Zorahayda," the game is not worth the candle; who are Scharwenka and Humperdink, that we should be asked to listen to poor stuff of theirs? They are writers of merely local interest, and their locality is not Boston. We owe them nothing. With Svendsen the case is somewhat different; he stands, with Grieg, at the head of the Scandinavian school today; he, too, is a man of mark. Let us then cheerfully listen to some of his important works; but let us not be asked to waste our time with such sheer musical twaddle as his "Zorahayda"! Time and nerves are too valuable to be given to such experiments as that!

To come to last Saturday evening's concert. Dvorák's "Husitska" overture does not seem one of his strong works; much in it is commonplace, much inordinately noisy, and the whole thing is terribly spun out. Svendsen's "Zorahayda" is out of place at a symphony concert; it is pleasant music enough, but it belongs properly to light, "popular" concerts.

Schumann's great C major symphony, on the other hand, is a work of the very first rank; here we have music, and great music, too. The performance was admirable; we can not remember ever hearing the working-out in the first movement so well cured of its generally thin and ragged effect. Schumann's instrumentation at the period when this symphony was written (and notably in this very work) often requires a deal of "management" to make it sound well and clear; and on this occasion it was managed with the greatest skill. The first violins did wonders in the Scherzo, and both strings and wind covered themselves with glory in the *Adagio*. But Mr. Nikisch's finest triumph was, perhaps, in the Finale; to hear this wonderful movement go with such fire and force, so entirely right, in a word, is a rare delight. It has been objected to this finale that it is deficient in "form;" that it, like some others of Schumann's symphonic movements, departs considerably and even fundamentally from accepted, traditional forms is indubitable; but it is in no wise formless for all that; it emphatically has a form of its own, and its development is finely coherent throughout. It sets out as a rondo, and sticks to this form so far as the return of the first theme; from this point on it is a piece of free thematic development, of the stoutest sort, bnt not according to symphonic traditions. In a certain sense, it is dramatic, the unravelling of an ideal plot, rather than a symphonic movement of the cyclical sort. Thirty-four pages (almost half its length) are taken up with the *coda* alone. But one fails to see how these irregularities, or unconventionalities, detract from its greatness; it is no piece of mere formless tone-painting, it is musically coherent and ever growing in strength; it is, in a sense, unique. To us it is the greatest of all Schumann's Finales; the most heroic and dramatic, and at the same time the most beautiful. The way in which it was played was a positive triumph.

Mr. Schroeder played the Davidoff concerto very beautifully indeed; his tone, intonation, phrasing and musical warmth can hardly be praised too highly. Unfortunately the work itself belongs unmistakably to the things that [illegible] their day. Nothing can be said against it save this; that it is dead past revival, it belongs to a bygone period, to an obsolete style. If anything could have given it new life Mr. Schroeder's playing could; but even his playing could not. The time is not far distant when the 'cello must logically follow the flute, oboe and other wind instruments in the orchestra, and stop playing concertos. The form itself is a weak one, it is yearly growing more and more apart from the musical feeling of the present day. For the pianoforte and violin, there are some few great works that can keep it alive; but for the 'cello this is not so. The literature of the instrument comprises almost nothing of real value in this form. And it is to be remembered that an instrument keeps its legitimate place before the world as a solo instrument, not through the ability of the artists that play it, but solely through the musical value of its literature—by what has been written for it. Mr. Schroeder was enthusiastically applauded and recalled.

The next programme is: Grieg, suite for string orchestra, "Aus Holberg's Zeiten"; D'Albert, symphony No. 1, in F major, op. 4; Wagner, overture to "Der fliegende Holländer."

BOSTON DAILY TRAVELLER

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For the first time this season, the tympanist had his innings, even if he did have to wait until the last measures of the symphony to be heard from. He ought to feel as proud over his achievement as Governor Russell does over his election. The next concert takes place Saturday, Dec. 3, when the programme will embrace the overture to "Flying Dutchman," Wagner; a suite for string orchestra, "From Holberg's Time," Grieg; and Eugen D'Albert's Symphony No. 1, which is announced as "first time in America." This cannot be true, unless New York is not in the land of the free and the home of the brave, for Dr. Damrosch played it in Gotham about five years ago.

WARREN DAVENPORT.

Clipping from Worcester Mass
Date 11-26

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The soloist of the evening was Fannie Bloomfield-Zeisler, who is well known to many of the music loving portion of the Worcester public by reason of her former appearances in connection with the annual musical festival. She demonstrated that she had made marked progress and development in her art, since she was last heard in this city.

Madame Zeisler was heard to the best advantage, perhaps, in the Romeou Davotte, with variations, which she executed with a clearness and delicacy, which was wholly admirable.

The second Symphony Concert will be given Thursday evening, December 29, when Madame Nordica will be the soloist.

The Beacon.

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The orchestra played well, often beautifully and sometimes exquisitely, at the sixth Symphony concert; but the programme was not altogether worthy of such careful and elegant work. Of its four numbers three were new, and of one of them one must say that it must have obtained its place—like that triviality of Humperdink—just because it was a novelty. This was Svendsen's parallel to parts of that story of Zorahayda which Irving reports from among the legends of Spain. If the listener did not attempt to fit upon the music, paragraph by paragraph, the extract from the book, he might find in the successive phases of the music a sufficiently suggestive symbolism of still night, sheeny waters, tender melancholy and mild cheer, encouragement, calm and a gradual melting away of everything into the depths of air and water. But this is not material for a Symphony programme, although Svendsen is a man of the right importance to have a place there. The shimmering, cobwebby prettiness of the orchestral atmosphere was delicately done and the *obbligati* which portray the dialogue between *Jacinta* and *Zorahayda* were sweet and smooth. The overture was Dvorak's "Hussitska," which depicts strongly, shiningly and often truthfully the spirit, religious, fanatic, patriotic and fierce, of the Hussite wars. Solemn and severe is the mood of the beginning, which seems planted on a huge hymn; then come the heat and confusion of conflict, and at last rise once more the ecclesiastical strains, but jubilant and resplendent. Schumann in C major, the second, was the Symphony, which was largely and conservatively read and greatly enjoyed. The soloist was Mr. Schroeder, who enriched a short 'cello concerto by Davidoff with his ample and suave tone and beautified it with his fine, ornate and cultivated execution.

The concert of tonight will have no soloist. It will begin with that pleasant *suite* of Grieg, "From Holberg's Time," and end with the "Flying Dutchman" overture, there being placed between them the D'Albert symyhony which was expected last season. It will now be heard for the first time in this country.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, NOV. 28, 1892.

The Sixth Symphony Concert.

While the quality of the music performed at the sixth symphony concert in Music Hall, Saturday evening, might not have attracted the musical hermit from his cell yet with a single exception the ordre du soir was capital.

Dvorak's dramatic overture "Husitska" is chiefly of historical interest, relating as it does to the wars of the Hussites, a religious sect that, theologically speaking, became extinct at the time of the reformation. The old Hussites were passionately fond of their hymn tunes; and these tunes have more or less permeated the Slavonic masterpieces of Dvorak and similar composers, albeit one can not speak so highly of their grandeur and solidity as of the contemporaneous chorals that the great German composers have so frequently adopted as the basis of their art work. Dvorak's overture opens with a lugubrious and somewhat morbid hymn-tune of Hussitean origin, which, however, is developed into something truly musical by what the composer has done for it. The orchestration is rich, piquant and striking, and the work as a whole is a fairly good specimen of Herr Dvorak's style, being somewhat tainted with mannerism it is true, but on the other hand architecturally beautiful and excellent. In brief it is a composition of dignity and vigor, that nowhere sinks to triviality, and nowhere rises to intensity.

The soloist for the concert was one of the orchestra's own members, namely, Mr. Alwin Schroeder. It cannot be said that the violoncello is one of the most popular musical instruments of the day; yet Mr. Schroeder could but have won a few converts to it by the peculiar charm of his tone. His cantabile playing was exquisite, while aside from this, his roulades were evenly and beautifully executed. The bright and emphatic, as well as the tender and melodious phrases of the music were all given out with remarkable expression. The concerto might not be one which a 'cello virtuoso would select for the exhibition of pure and simple virtuosity as such; but, what is far better, it enabled Mr. Schroeder to show himself as a musician, artist and poetical interpreter, and the opportunity was improved in the performer's worthiest manner.

With the Legend for Orchestra by Svendsen came some of the most dreary and dismal programme music that has been heard in Boston for many a day, and wherein its wrenching groans, its shooting pains and melancholy moans were in any respect true to Washington Irving's "Legend of Alhambra" which has been taken by Svendsen as a subject, it would puzzle an Œdipus to determine. 'Tis not a healthful, manly work, but truly soars "sicklied o'er with but the pale cast of thought."

The interpretation of Schumann's second symphony was perfectly clear, unflagging and elegant from beginning to end. The work itself is not so markedly beyond praise as the imperishable symphony in B flat—Schumann's first and worthiest symphony—but it nevertheless unites in it so much of the Schumann individuality, so much poetic sentiment, and in the adagio such genuine unaffected pathos, and the texture of each movement is so subtle, yet artistic in form, that it easily holds high rank among the few great symphonies that have been written since Beethoven's time. The allegros especially are all strong, clear, glowing and full of fire. Throughout the concert the orchestra had matter challenging its best powers, and it seems superfluous to add that the challenge was responded to with a zeal and loyalty that it has not yet surpassed. At the seventh concert to be given next Saturday evening the repertoire will consist of a suite for string orchestra "Aus Holberg's Zeit" by Grieg; Symphony No. 1, in F major, op 4, Eugen D'Albert; and the "Flying Dutchman" overture by Wagner. There will be no soloist.

C. L. CAPEN.

Philadelphia Abend-Post

Montag, 28. Nov. 1892.

Das Boston Symphonie-Orchester. Am Montag Nachmittag, den 5. Dezember, wird das berühmte Boston Symphonie-Orchester unter Leitung des Herrn Arthur Nikisch die einzige Matinee in dieser Saison in der Academy of Music veranstalten. Ein reichhaltiges Programm ist für das Konzert aufgestellt worden. Madame Lilian Nordica und Herr Alwin Schroeder wirken in demselben mit. Tickets für dieses Konzert sind jetzt im No. 1221 Chestnut Str. zu haben.

Boston Transcript

MONDAY, NOVEMBER 28, 1892.

Music Hall: Boston Symphony Orchestra.

The programme of the sixth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Dvorák: Dramatic Overture, "Husitská," Opus 67.
Davidoff: Concerto for Violoncello, No. 3, in one movement.
Svendsen: "Zorahayda," Legend for Orchestra, Opus 11.
Schumann: Symphony No. 2, in C Major, Opus 61.

Mr. Alwin Schroeder was the 'cellist.

Something in this programme suggested to us to look over the programmes of this season, so far, to see how many novelties they contained. The result of this investigation is as follows: In six concerts we have had nine old and more or less familiar works (not counting songs); four works that have been given here before, but which are by no means familiar to the public; eight absolutely new works. Adding together the last two categories, as we may fairly do—for works like Dvorák's suite in D, or Saint-Saën's symphony in A minor, which have been played here once or twice before at long intervals, are virtually novelties—we find that the six concerts have given us twelve novelties against nine old or familiar works! Now, is not this too much in all conscience? Is not this proportion of four novelties to three familiar works out of all proper balance? Ferdinand Hiller has said:

Men (musicians excepted) prefer hearing what is familiar to what is new. The musician, to be sure, is "also a man, so to speak," and often likes to perform, or have performed, works of which he is fond, over and over again; but that which is new has a peculiar charm for him, inasmuch as it excites his curiosity and makes higher demands upon his apprehensive faculty. The public, on the contrary, prefers to enjoy at ease; and we can hardly turn to reproach an impulse so deeply rooted in human nature.

We have always maintained that the taste of the audience was not too much to be considered in making out symphony programmes; there are certain works which it is well to give now and then purely for their own sake, whether the average audience likes them or not. Still, the public's pleasure ought to be consulted to a certain extent, especially when this can be done without lessening the dignity of the concerts; and we mistake much if the glut of novelties we have recently had is not too much for the endurance even of musicians. Add to this the, to say the least, unfortunate character of some of the novelties we have had, and the argument against the plan adopted is only strengthened. A vast city like Paris, which has three independent organizations to give symphony concerts throughout the season, can well afford to found and support a "Société des Premières Auditions" (or whatever its official style may be); but a city like Boston, which looks to the symphony orchestra for the staple of its orchestral music, cannot afford to have this, its one orchestra, so nearly turned into a "Society for First Performances."

We even feel like quarrelling with the quality and character of some of the novelties given. Against giving things like the Tschaikowsky symphony, or Dvorák's overture "Husitska," we have nothing to urge; it is pretty tough work listening to them, to be sure, but we, as an audience, in a certain sense, owe them that work. Tschaikowsky stands at the head of the Russian school today, Dvorák is in the foremost rank of contemporary composers; both are men of mark, and it is interesting to hear what they have to say; moreover, they have, to a certain extent, earned the right to speak to us and command our attention. But, when it comes to things like Scharwenka's "Frühlingswogen," Humperdink's "Humoresque" or Svendsen's "Zorahayda," the game is not worth the candle; who are Scharwenka and Humperdink, that we should be asked to listen to poor stuff of theirs? They are writers of merely local interest, and their locality is not Boston. We owe them nothing. With Svendsen the case is somewhat different; he stands, with Grieg, at the head of the Scandinavian school today; he, too, is a man of mark. Let us then cheerfully listen to some of his important works; but let us not be asked to waste our time with such sheer musical twaddle as his "Zorahayda"! Time and nerves are too valuable to be given to such experiments as that!

To come to last Saturday evening's concert. Dvorák's "Husitska" overture does not seem one of his strong works; much in it is commonplace, much inordinately noisy, and the whole thing is terribly spun out. Svendsen's "Zorahayda" is out of place at a symphony concert; it is pleasant music enough, but it belongs properly to light, "popular" concerts.

Schumann's great C major symphony, on the other hand, is a work of the very first rank; here we have music, and great music, too. The performance was admirable; we can not remember ever hearing the working-out in the first movement so well cured of its generally thin and ragged effect. Schumann's instrumentation at the period when this symphony was written (and notably in this very work) often requires a deal of "management" to make it sound well and clear; and on this occasion it was managed with the greatest skill. The first violins did wonders in the Scherzo, and both strings and wind covered themselves with glory in the *Adagio*. But Mr. Nikisch's finest triumph was, perhaps, in the Finale; to hear this wonderful movement go with such fire and force, so entirely right, in a word, is a rare delight. It has been objected to this finale that it is deficient in "form;" that it, like some others of Schumann's symphonic movements, departs considerably and even fundamentally from accepted, traditional forms is indubitable; but it is in no wise formless for all that; it emphatically has a form of its own, and its development is finely coherent throughout. It sets out as a rondo, and sticks to this form so far as the return of the first theme; from this point on it is a piece of free thematic development, of the stoutest sort, but not according to symphonic traditions. In a certain sense, it is dramatic, the unravelling of an ideal plot, rather than a symphonic movement of the cyclical sort. Thirty-four pages (almost half its length) are taken up with the *coda* alone. But one fails to see how these irregularities, or unconventionalities, detract from its greatness; it is no piece of mere formless tone-painting, it is musically coherent and ever growing in strength; it is, in a sense, unique. To us it is the greatest of all Schumann's Finales; the most heroic and dramatic, and at the same time the most beautiful. The way in which it was played was a positive triumph.

Mr. Schroeder played the Davidoff concerto very beautifully indeed; his tone, intonation, phrasing and musical warmth can hardly be praised too highly. Unfortunately the work itself belongs unmistakably to the things that have had their day. Nothing need be said against it save this; that it is dead past revival, it belongs to a bygone period, to an obsolete style. If anything could have given it new life Mr. Schroeder's playing could; but even his playing could not. The time is not far distant when the 'cello must logically follow the flute, oboe and other wind instruments in the orchestra, and stop playing concertos. The form itself is a weak one, it is yearly growing more and more apart from the musical feeling of the present day. For the pianoforte and violin, there are some few great works that can keep it alive; but for the 'cello this is not so. The literature of the instrument comprises almost nothing of real value in this form. And it is to be remembered that an instrument keeps its legitimate place before the world as a solo instrument, not through the ability of the artists that play it, but solely through the musical value of its literature—by what has been written for it. Mr. Schroeder was enthusiastically applauded and recalled.

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The Beacon.

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CHICKERING HALL, . .

Saturday, Dec. 10,
Saturday, Jan. 14,
Saturday, Feb. 11,
Saturday, Mar. 18,
} AFTERNOONS at 3.

Four Concerts by the

Kneisel Quartette

OF BOSTON.

FRANZ KNEISEL, 1st Violin. L. SVECENSKI, Viola.
OTTO ROTH, 2d Violin. ALWIN SCHROEDER, Violoncello

First Concert, Saturday Afternoon, Dec. 10.

The Kneisel Quartette
AND
Mr. Arthur Nikisch.

PROGRAMME.

HAYDN, ... Quartette in D major
Allegro — Cantabile e mesto — Menuetto (Allegro) — Finale (Presto).

BEETHOVEN, ... Quartette in F minor, Op. 95
Allegro con brio — Allegretto ma non troppo — Allegro assai vivace ma serioso — Larghetto espressivo; Allegretto agitato.

BRAHMS, ... Piano Quartette in A major, Op. 26
Allegro non troppo — Poco adagio — Scherzo (Poco allegro) — Finale (Allegro).

Mr. NIKISCH, Piano.

Subscription tickets for th series of four concerts, **$5.00**
Single tickets, = = **1.50**

Now on sale at Schuberth's, 23 Union Square, and at Chickering Hall.

C. A. ELLIS, Manager.

Boston Symphony Orchestra.

12th SEASON, 1892-93.

December Itinerary.

Leave Boston Sunday, December 4, at 7 P.M. New York and New England Depot.
Arrive Philadelphia Monday, December 5, at 7, A.M. Broad Street Station Penn. R. R.
—CONTINENTAL HOTEL.—
Concert at Academy of Music, 3 P.M.
Leave Philadelphia Tuesday, December 6, 11.30 A.M. 24th and Chestnut Streets.
Arrive Baltimore, Camden Street Station B. & O. R. R. at 2.05 P.M.
Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.
Arrive Washington 7.05 P.M.
Concert at Metzerott's Music Hall, 1110 F Street, at 8 P. M.
Leave Washington at 10.45 P.M.
Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.
Leave Baltimore, Camden Street Station, B. & O. R. R. 8.50 A.M. Wednesday, December 7.
Arrive Philadelphia, 11.10 A.M.
—CONTINENTAL HOTEL.—
Concert at Academy of Music, 8 P.M.
Leave Philadelphia, Ninth and Green Streets, Thursday, Dec. 8, 8.30 A.M.
Arrive New York, 10.55 A.M.
—PARK AVENUE HOTEL.—
Rehearsal at Chickering Hall, 12 o'clock noon.
Concert at Chickering Hall, 8 P.M.
Public Rehearsal at Academy of Music, Brooklyn, Friday, December 9, at 3 P.M.
Concert at Academy of Music, Brooklyn, Saturday, December 10, at 8.15 P.M.
Leave New York Saturday, December 10, midnight. Grand Central Depot.
Arrive Boston, Sunday, December 11, at 7 A.M. Providence Depot.
Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, December 3, 1892.

FARMINGTON CHRONICLE.
THURSDAY, DECEMBER 1, 1892.

Nordica in Lewiston.

An excellent opportunity will soon be given our people to see and hear Farmington's world-renowned prima donna, Mme. Lillian Nordica—a very good likeness of whom is given in this picture. This charming lady is to appear in Lewiston, Thursday evening, Dec. 15th, at a grand operatic concert, and it has been arranged to run a special train from Farmington to Lewiston that evening, the fare for the round trip being only one dollar. The train will return to Farmington after the concert. Do not fail to read the announcement of the concert, in this week's paper, then write to A. W. Pottle, Farmington—or call at his store—for all necessary information regarding concert and railroad tickets. This is an event not likely to occur again in a long time.

PUBLISHED EVERY DAY [illegible]
VOL. XCII. NO. 153.

SATURDAY, DECEMBER 3.

LILLIAN NORDICA ARRIVES.

[Special Dispatch to the Boston Herald.]

NEW YORK, Dec. 2, 1892. The Britannic arrived at this port today, having Mme. Lillian Norton, the distinguished prima donna, as one of the passengers. She was received by Manager C. A. Ellis of Boston, who is to direct her American concert tour during the coming season. She makes her first appearance in Philadelphia with the Boston Symphony orchestra next Monday evening, and follows with an extended series of engagements, which already fill nearly all of the time allotted to her stay in America. She is to sing in Boston with the Handel and Haydn Society, the Apollo Club and the Boston Symphony orchestra, and her engagements in other cities are of a similar character.

City Hall, Lewiston.

THURSDAY, DEC. 15th.

GRAND OPERATIC CONCERT
by Maine's Distinguished Prima Donna, MME.
LILLIAN

NORDICA!

the favorite singer of England and America, assisted by

MISS LENA LITTLE
the eminent Boston Contralto.

Sig. Guiseppe Del Puente
the Great Baritone.

Mr. LEVI SCHULZ
Cello Soloist of the Boston Symphony Orchestra, and

MISS MAUD POWELL!
the leading LADY VIOLINIST of the world.

Tickets, - 75 Cents and $1.00.

On sale Dec. 8th. Orders for tickets (accompanied by cash or check) will now be received at A. W. Pottle's drug store. Good seats positively guaranteed, and no speculating allowed.

Half Fare, Or Round Trip, **$1.00**

On the Maine Central Railroad, and a SPECIAL TRAIN will run back to Farmington at the close of the Concert. 48-49

Philadelphia Abend-Post

Herausgegeben von der

Post Printing & Publishing Co.

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M. Friedländer.....Präsident

erscheint jeden Nachmittag außer Sonntags zum Preis von 10 Cents per Woche, zahlbar an die Träger oder $5.00 per Jahr.

406 Nord Vierte Straße.

Academy of Music.
Nikisch.—Nordica.
Montag Nachmittag, den 5. Dezember
Einzige populäre Matinee des

Boston Symphonie Orchesters.

Mr. Arthur Nikisch, Conductor,
unterstützt von
Madame Lillian Nordica
und
Mr. Alwin Schröder.

Ein populäres Programm.

Der Verkauf der Sitze beginnt heute, Montag in 1221 Chestnut Str.
Nov9 C. A. Ellis, Manager.

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Kneisel Quartette

OF BOSTON.

FRANZ KNEISEL, 1st Violin. L. SVECENSKI, Viola.
OTTO ROTH, 2d Violin. ALWIN SCHROEDER, Violoncello

First Concert, Saturday Afternoon, Dec. 10.

The Kneisel Quartette
AND
Mr. Arthur Nikisch.

PROGRAMME.

HAYDN, ... Quartette in D major
Allegro — Cantabile e mesto —
Menuetto (Allegro) — Finale (Presto).

BEETHOVEN, ... Quartette in F minor, Op. 95
Allegro con brio — Allegretto ma non troppo — Allegro assai vivace ma serioso — Larghetto espressivo; Allegretto agitato.

BRAHMS, ... Piano Quartette in A major, Op. 26
Allegro non troppo — Poco adagio — Scherzo (Poco allegro) — Finale (Allegro).

Mr. NIKISCH, Piano.

Subscription tickets for th series of four concerts, **$5.00**
Single tickets, = = **1.50**

Now on sale at Schuberth's, 23 Union Square, and at Chickering Hall.

C. A. ELLIS, Manager.

Boston Symphony Orchestra.

12th SEASON, 1892-93.

December Itinerary.

Leave Boston Sunday, December 4, at 7 P.M. New York and New England Depot.
Arrive Philadelphia Monday, December 5, at 7, A.M. Broad Street Station Penn. R. R.
—CONTINENTAL HOTEL.—
Concert at Academy of Music, 3 P.M.
Leave Philadelphia Tuesday, December 6, 11.30 A.M. 24th and Chestnut Streets.
Arrive Baltimore, Camden Street Station B. & O. R. R. at 2.05 P.M.
Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.
Arrive Washington 7.05 P.M.
Concert at Metzerott's Music Hall, 1110 F Street, at 8 P. M.
Leave Washington at 10.45 P.M.
Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.
Leave Baltimore, Camden Street Station, B. & O. R. R. 8.50 A.M. Wednesday, December 7.
Arrive Philadelphia, 11.10 A.M.
—CONTINENTAL HOTEL.—
Concert at Academy of Music, 8 P.M.
Leave Philadelphia, Ninth and Green Streets, Thursday, Dec. 8, 8.30 A.M.
Arrive New York, 10.55 A.M.
—PARK AVENUE HOTEL.—
Rehearsal at Chickering Hall, 12 o'clock noon.
Concert at Chickering Hall, 8 P.M.
Public Rehearsal at Academy of Music, Brooklyn, Friday, December 9, at 3 P.M.
Concert at Academy of Music, Brooklyn, Saturday, December 10, at 8.15 P.M.
Leave New York Saturday, December 10, midnight. Grand Central Depot.
Arrive Boston, Sunday, December 11, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, December 3, 1892.

FARMINGTON CHRONICLE.
THURSDAY, DECEMBER 1, 1892.

Nordica in Lewiston.

An excellent opportunity will soon be given our people to see and hear Farmington's world-renowned prima donna, Mme. Lillian Nordica—a very good likeness of whom is given in this picture. This charming lady is to appear in Lewiston, Thursday evening, Dec 15th, at a grand operatic concert, and it has been arranged to run a special train from Farmington to Lewiston that evening, the fare for the round trip being only one dollar. The train will return to Farmington after the concert. Do not fail to read the announcement of the concert, in this week's paper, then write to A. W. Pottle, Farmington—or call at his store—for all necessary information regarding concert and railroad tickets. This is an event not likely to occur again in a long time.

City Hall, Lewiston.

THURSDAY, DEC. 15th.

GRAND OPERATIC CONCERT

by Maine's Distinguished Prima Donna, MME. LILLIAN

NORDICA!

the favorite singer of England and America, assisted by

MISS LENA LITTLE
the eminent Boston Contralto.

Sig. Guiseppe Del Puente
the Great Baritone.

Mr. LEVI SCHULZ
Cello Soloist of the Boston Symphony Orchestra, and

MISS MAUD POWELL!
the leading LADY VIOLINIST of the world.

Tickets, - 75 Cents and $1.00.

On sale Dec. 8th. Orders for tickets (accompanied by cash or check) will now be received at A. W. Pottle's drug store. Good seats positively guaranteed, and no speculating allowed.

Half Fare, Or Round Trip, **$1.00**

On the Maine Central Railroad, and a SPECIAL TRAIN will run back to Farmington at the close of the Concert. 48-49

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCII., NO. 156.

SATURDAY, DECEMBER 3, 189[illegible].

LILLIAN NORDICA ARRIVES.

[Special Dispatch to the Boston Herald.]

NEW YORK, Dec. 2, 1892. The Britannic arrived at this port today, having Mme. Lillian Norton, the distinguished prima donna, as one of the passengers. She was received by Manager C. A. Ellis of Boston, who is to direct her American concert tour during the coming season. She makes her first appearance in Philadelphia with the Boston Symphony orchestra next Monday evening, and follows with an extended series of engagements, which already fill nearly all of the time allotted to her stay in America. She is to sing in Boston with the Handel and Haydn Society, the Apollo Club and the Boston Symphony orchestra; and her engagements in other cities are of a similar character.

Philadelphia Abend-Post

herausgegeben von der

Post Printing & Publishing Co.

Limited.

R. Friedländer.....Präsident

erscheint jeden Nachmittag außer Sonntags zum Preis von 10 Cents per Woche, zahlbar an die Träger oder $5.00 per Jahr.

406 Nord Vierte Straße.

Academy of Music.
Nikisch.—Nordica.
Montag Nachmittag, den 5. Dezember
Einzige populäre Matinee des

Boston Symphonie Orchesters.

Mr. Arthur Nikisch, Conductor,
unterstützt von
Madame Lillian Nordica
und
Mr. Alwin Schröder.

Ein populäres Programm.

Der Verkauf der Sitze beginnt heute, Montag in 1221 Chestnut Str.

28nov2 C. A. Ellis, Manager.

Das Boston Symphonie-Orchester. Am Montag Nachmittag, den 5. Dezember, wird das berühmte Boston Symphonie-Orchester unter Leitung des Herrn Arthur Nikisch die einzige Matinee in dieser Saison in der Academy of Music veranstalten. Ein reichhaltiges Programm ist für das Konzert aufgestellt worden. Madame Lilian Nordica und Herr Alwin Schroeder wirken in demselben mit. Tickets für dieses Konzert sind jetzt in No. 1221 Chestnut Str. zu haben.

[52]

Madame Nordica's

American Tour · · ·

Season of 1892-93

Under the management of

C. A. ELLIS, Music Hall,

Boston, Mass.

Madame Nordica's

American Tour · · ·

Season of 1892-93

Under the management of C. A. ELLIS.

OPERA HOUSE, BANGOR,

Tuesday Evening, Dec. 13.

Madame Nordica's

American Tour · · ·

Season of 1892-93

Under the management of C. A. ELLIS.

CITY HALL, LEWISTON,

Thursday, Dec. 15, at 8 P.M.

Sanders Theatre, Cambridge.

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

III. CONCERT.

THURSDAY, DECEMBER 1, AT 7.45, P. M.

PROGRAMME.

ANTONIN DVOŘÁK. SUITE for ORCHESTRA, in D major, op. 39.
I. Praeludium (Pastorale) Allegro moderato. D major.
II. Polka Allegretto grazioso. D minor.
III. Menuett (Sousedska), Allegro giusto. B-flat major.
IV. Romanze, Andante con moto. G major.
V. Finale (Furiant), Presto. D minor.

KARL HEINRICH GRAUN. ARIA. "Lo! the Heaven-descended Prophet," from "Der Tod Jesu."

LUDWIG VAN BEETHOVEN. SYMPHONY No. 2.
I. Adagio molto. D major.—Allegro con brio. D major.
II. Larghetto. A major.
III. Scherzo; Allegro. D major.
Trio; the same tempo. D major.
IV. Allegro molto. D major.

AMBROISE THOMAS. OPHELIA'S DYING SCENE. from "Hamlet."

KARL MARIA VON WEBER. OVERTURE. "Euryanthe."

SOLOIST:

MISS PRISCILLA WHITE.

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BOSTON, November 1, 1892.

Mr. C. A. Ellis takes pleasure in announcing that he has completed arrangements with Madame Nordica for appearances in concert and oratorio in America from December 1, 1892, to March 15, 1893. At the close of her highly successful American tour on February 1 last, Madame Nordica returned to London to fulfil her engagement at the Royal Italian Opera, Covent Garden, under the management of Sir Augustus Harris.

During the spring season her services were in constant demand for high-class concerts. Among others she sang at the Richter Concerts and at the London Symphony Concerts (Mr. Henschel's).

In September she was honored with engagements as principal soprano for the Festivals at Gloucester, Norwich, and Cardiff. Her contract with Mess. Abbey, Schoeffel, and Grau for the opera season in New York having been cancelled by the burning of the Metropolitan Opera House, she will devote herself to concert engagements during the months above-named.

Madame No

Under the management of C.

OPERA HOUSE, BA

Tuesda

CITY HALL, LEWISTON,
THURSDAY EVENING, DEC. 15.

GRAND OPERATIC CONCERT

By the distinguished Prima Donna

Mme. Lillian Nordica

Assisted by the following Artists:

Miss LENA LITTLE,
The Eminent Boston Contralto.

Sig. GIUSEPPE DEL PUENTE,
The Famous Operatic Baritone.

Mr. LEO SCHULZ,
'Cello Soloist of the Boston Symphony Orchestra.
And

Miss MAUD POWELL,
The leading Lady Violinist of the World.

TICKETS, 75 cts. and $1.00.

Sale opens Thursday, Dec. 8, at 9 A.M., at the City Hall. After the first day the sale will be at Douglass & Cook's Book Store, 188 Lisbon Street.

Out of town parties desiring seats can send order, accompanied by cash or check, to Mr. R. C. PENNELL, local agent, care Douglass & Cook's Store, and, if the order is sent in season, good seats guaranteed. No speculating allowed, and not over six seats sold to one person.

FARMINGTON parties can give their orders to Mr. A. W. Pottle, Druggist, and they will be promptly attended to.

In BRUNSWICK orders will be taken by Mr. Emery A. Crawford, at Riley's Music Store.

Orders taken in BATH by Mr. N. W. Ham.

Address any of the above-mentioned gentlemen for further information.

Excursion rates on all divisions of the Maine Central R.R. leading into Lewiston.

Special train for Farmington after the concert, and a round-trip fare of one dollar will be given. Special train also on the Grand Trunk, and round-trip rate given.

Passenger car added to the night freight for Waterville and way stations.

Madame Nordica.

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Sanders Theatre

SEASON

BOSTON SYMPHO

MR. ARTHUR NIKI

III. CO

THURSDAY, DECEMB

PROGR

ANTONIN DVOŘÁK. SUIT
I. Praeludiu
II. Polka All
III. Menuett
IV. Romanze
V. Finale (F

KARL HEINRICH GRAUN. ARIA
from

LUDWIG VAN BEETHOVEN. SYM
I. Adagio
II. Larghett
III. Scherzo;
Trio; the
IV. Allegro

AMBROISE THOMAS. OPH
"Ha

KARL MARIA VON WEBER. OV

SO

MISS PRISC

BANGOR OPERA HOUSE,

Tuesday Evening, Dec. 13, at 8. . . .

GRAND OPERATIC CONCERT

By the distinguished Prima Donna Soprano

Mme. Lillian Nordica

Assisted by the following Artists:

Miss HELEN DUDLEY CAMPBELL,
The noted New York Contralto.

Sig. GIUSEPPE DEL PUENTE,
The Eminent Baritone.

Mr. ISADOR LUCKSTONE,
Solo Pianist and Accompanist,
and

Miss MAUD POWELL,
The leading Lady Violinist of the World.

TICKETS, 75 cts. and $1.00.

On sale Friday, Dec. 9, at 9 A.M. Out of town parties, by sending orders for tickets, accompanied by cash or check, to Mr. Owen at once, can be assured of their seats.

Excursion rates on the M. C. R.R. from all the adjacent towns.

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SOLOIST:

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Boston Courier.

SUNDAY MORNING, DECEMBER 4, 1892.

SEVENTH SYMPHONY CONCERT.

So far from anything of orchestral importance being lost by not performing the Grieg suite "Aus Holberg's Zeit" at the Symphony concert last evening there was a welcome gain in the substitution of the great D major suite by Bach. The suite by Grieg which Mr. Nikisch had selected but had wisely concluded not to have performed is well known to pianoforte teachers as a very serviceable teaching piece; but is is pianoforte music pure and simple, and would not prove effective if given by string orchestra. The Bach suite in D was well known to our grandparents in the days of the well-remembered Harvard concerts. If our memory serves us correctly, Conductor Gericke had it performed here several times; but it was then interpreted in a far more Bachian spirit than characterized the performance last evening. One good healthy *fortissimo* from the Boston Symphony Orchestra would be agreeable for a change and just such a dynamic quality was invariably lacking whenever it was required of Mr. Nikisch's reading of the Bach suite, which was smoothly and refinedly played, but nevertheless in a manner that was at once sterile and ineffective.

The novel feature of the concert was with Eugen D' Albert's symphony of 4. It is easy to err in judgment when attempting to speak ex cathedra after a single hearing of a work so elaborate, lengthy and pretentious as this new symphony, but a few impressions if not in character tainted with pinchbeckism may well be given. The chief fault of the symphony would appear to be with certain mannerisms; and there is an inexplicable mixture in it also of masterly passages, of the quasi-fugue style, of one excellent fugue also having two subjects on the one hand and on the other of puerile weaknesses, of bold phrase now and then followed by a certain lack of individual resources and warm imaginativeness. Portions of the second movement are involved in just such dryness as the amateur might naturally mistake for classicality, while it is not classicality, but more like pedantry. The form of it is very peculiar and even grotesque at times. As a whole, it appears not to be the work of an essentially personal, self-evolved composer.

D'Albert's originality as shown in this work appears to be the result of critical conclusions drawn from an examination of past methods yet it is all in all as remote from genius as oratorical fluency intermixed with scholasticism is from the divine gift of poesy

The concert ended with a surprisingly fine performance of the overture to "Der Fliegende Hollander," by Wagner.

The next concert will not take place until Saturday evening, Dec. 17, Beethoven's birthday, when the eighth and ninth symphonies will be performed. The Boston Symphony chorus will make its debut, and the soloists for the symphony will be Miss Priscilla White, Miss Louisa Leimer, Mr. William J. Winch and Mr. Heinrich Mein.

Boston Sunday Globe.

SUNDAY, DEC: 4, 1892.

D'Albert's First Symphony Finely Played.

The feature of the seventh of this season's symphony concerts was the performance for the first time in America of Eugen D'Albert's symphony No. 1, in F major, op. 4. So great is the reputation of this composer as a pianist, and so cordial has been the favor accorded the few of his compositions heard here, that there was naturally a great deal of interest felt in the performance of his most pretentious composition. Consequently Music Hall was more than ordinarily crowded, both at the Friday rehearsal and at last evening's concert.

The symphony received splendid interpretation from Mr. Nikisch's orchestra, and it was evident that the beauties of the work were fully displayed. It is an exceedingly voluminous composition, and it is possible that its great length accounted in a measure for the lack of enthusiasm awakened by its performance. It is certainly an interesting work, and displays musical intelligence of a very high order.

It is not particularly notable for originality, neither is it strikingly beautiful in the variety or melodiousness of its themes. But it is treated in a thoroughly scholarly manner: the scoring is vigorous, rich and highly colored and very elaborate in ornamentation.

There are four movements, and they approach the old, true, symphonic form much more closely than do the average works of modern composers. The first movement presents three pleasing themes, which are worked out in regular form, and the movement is brought to a close by a short, but effective, coda. The second or slow, movement is, perhaps, the most interesting of the four. It is written mainly for the strings and the wood wind, and is most delightful in its melodic effects.

The scherzo is unconventional in treatment, and some very pleasing results are attained. The finale is brilliant and forceful, an uncommonly grand effect being gained by free use of the brasses.

Bach's suite in D major and "The Flying Dutchman" overture were the other offerings on the programme. The five short movements of the Bach suite were played with much expression and evidently gave a great deal of pleasure to the audience, even to those of its members who do not always find much delight in listening to the works of this old master.

The Wagner overture was played in the same effective style which has in the past characterized Mr. Nikisch's presentation of this beautiful series of tone pictures. The Symphony orchestra will be away on its travels this week, so that the next concert will be given on Dec. 17, when two of Beethoven's symphonies, the eighth and ninth, will be performed, with the assistance of Miss Priscilla White, Miss Louisa Leimer, Mr. William J. Winch and Mr. Heinrich Meyn as soloists, and the Boston Symphony chorus.

THE LEADER.

DECEMBER, 1892.

The Kneisel Quartet gave the first concert of its eighth season at Chickering Hall, Oct. 16. The programme was:—Quartet, D minor, Haydn; Fragment (one movement) in C minor, Schubert; Sextet for strings, A major, Dvörák, Mr. Max Zach and Mr. Leo Schultz assisting in this work. The second concert was given Nov. 7, with the programme:—Quartet, E flat, Ed. Lalo; sonata for piano and violin, A minor, Schumann; quartet, D minor, Schubert. The works were given with an artistic finish, a delicacy and a completeness that distinguish the labors of this fine organization. The qualities that distinguish each of the composers were rendered with faithfulness and with a perfection that deserves nothing but praise. A large audience was present on each occasion and greeted with enthusiasm the artistic interpretations of this artistic quartet.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCII., NO. 157.

SUNDAY, DECEMBER 4, 1892.

Notable Orchestra Concerts the Coming Week.

In making the programme of the seventh concert of the Boston Symphony orchestra's present home season, Mr. Arthur Nikisch gave prominence to Eugen d'Albert's first symphony in F major, op. 4, a work which was planned as a novelty of last season, if memory serves.

Gratified curiosity must be taken as the largest result obtained in this performance. The work is eminently conservative in its construction, it is a scholarly effort, and the composer shows a masterly acquaintance with orchestral combinations, but, unfortunately, he uses all these abilities in presenting in various colors phrases of little musical value, and in working out indefinite thoughts rather than well formed musical ideas. The symphony is decidedly interesting as an orchestral study, but as an evidence of the genius of D'Albert as a composer it is decidedly disappointing. The final movement is by all odds the best, but the merits of this portion of the work are hardly sufficient to win a permanent place for the symphony in the repertoire of the day. The performance of the symphony by the orchestra was calculated to give its meritorious features their due prominence, and whatever interest was lacking was caused by the weakness and deficiencies of the composition.

A thoroughly delightful performance of the suite in D major, by J. S. Bach, was the opening number of the evening's programme, and the excellent work done by the string players, especially by Mr. Kneisel in the lento movement, was the cause of genuine pleasure to all.

The glorious "Flying Dutchman" overture came with revivifying effect after the symphony, and Mr. Nikisch gave this popular selection from the Wagner repertoire a magnificent reading, the brass section of the band being used in a grand, broad fashion that gave the strong contrasts demanded with inspiring results.

The orchestra goes on its second occasional tour this week, and the regular series will be resumed on the 17th inst., when both the eighth and ninth of the Beethoven symphonies are announced, the chorus organized by Mr. Nikisch appearing for the first time in the latter work, assisted by Miss Priscilla White, Miss Louisa Leimer, Mr. William J. Winch and Mr. Heinrich Meyn.

A delightful concert was given in the Newton club house last Tuesday evening by the Boston Symphony orchestra, Mr. Arthur Nikisch conducting, when a large number of the club, with their wives, daughters and friends, were present, among them being represented the fashion of the Newtons in full force. Mr. Alwyn Schroeder, the 'cellist, played delightfully the "Moment Musical," and a selection from Gluck's "Orpheus" was beautifully rendered by Mr. Charles Mole, the flutist.

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

MONDAY MORNING, DEC. 5, 1892.

The novelty introduced by Mr. Nikisch at the Symphony concert at Music Hall was Symphony No. 1 in F major, the work of Eugene D'Albert. Mr. D'Albert is a young man who has attained eminence as a pianist and also as a composer, the symphony in question being one of his most ambitious works. It has an element of interest from its orchestral combinations, some of which are exceedingly unique and surprisingly well worked out in so young a composer. The theme with which the symphony begins and terminates is a lofty one and all the movements are ably handled, but it cannot be termed a thoroughly enjoyable work. The third movement is the best, with its light and shade. It was rendered in a masterly manner by the orchestra, Mr. Nikisch giving a comprehensive reading of the score.

Bach's suite in D major was attentively listened to and heartily appreciated. It is somewhat familiar to Boston concert-goers, and is always received with pleasure. The second movement in the strings was admirably given, especially the work of the first violin. The programme closed with the overture of "The Flying Dutchman."

Boston Journal.

MONDAY, DECEMBER 5, 1892.

The Seventh Concert of the Symphony Orchestra.

The programme of the seventh Symphony concert was as follows:

Suite, D major.....Bach
Symphony No. 1, F major.....d'Albert
Overture, "The Flying Dutchman".....Wagner

The performance of the suite was too often ragged and untuneful. The air, as played by Mr. Kneisel, was an agreeable relief, although one might with justice have asked for a fuller tone and a broader delivery. The symphony by Eugen d'Albert was first played in the United States November 26, 1887, by the Symphony Society of New York, under the direction of Mr. Walter Damrosch. When this symphony was first heard in European cities it attracted attention, chiefly on account of the comparative youth of the composer-virtuoso. But when it was heard in January of this year in Berlin, even Otto Lessmann, the warm admirer of d'Albert, protested against its appearance in a concert hall. The symphony showed five years ago the considerable command of the composer over orchestral resources, and it is said that since the first production d'Albert has applied the file to his score. It is not worth the while to review the work at length. Having heard the symphony of the pianist, let us rather remember pleasantly and gratefully the pianist himself. Instead of pointing out Brahms, Wagner and other members of the noble army of martyrs, who at times rise above the sullen billows of d'Albert's music, let us consider the words of Charles Avison, organist in Newcastle a century ago—the Avison treated so singularly by Robert Browning. Master Avison speaks as follows:

"In these vague and unmeaning pieces we often find the bewildered composer either struggling with the difficulties of an extraneous modulation or tiring the most consummate patience with a tedious repetition of some jejune thought, imagining he can never do enough till he has run through every key that can be crowded into one movement, till, at length, all his force being exhausted, he drops into a dull close where his languid piece seems rather to expire and yield its last than conclude with a spirited and well-timed cadence."

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, DEC. 5, 1892.

The Symphony Concert.

It was just like dear old Boston not to neglect the symphony concert Saturday evening, but to put on its best bib and tucker and occupy just as many seats as usual, and all this, to be sure, out of love and admiration for the heavenly maid music—for herself alone.

Yes, if there is any place on this earth where music is worshipped for its own sake, is experienced as a lofty revelation, to which Satan is a bitter enemy: where the much vaunted brilliancy of the show-virtuoso no longer with his radiant yet polluting smiles allures and dazzles the puolic as of yore—that place is our own Athens. So just as of old a Pythagorean spirit prevails, and it would seem as though music and geometry were on the very verge of being taught here as at the foundation of the universe.

Now, "to return to our mutton," the programme for Saturday evening began with the Bach suite for orchestra in D major, went on with a symphony by D'Albert in F major, op. 4; and ended with the overture to Wagner's "Flying Dutchman."

The Bach suite has not been given here for several years, possibly not since Mr. Gericke was here, although it is vastly important that the music by Bach in this form should be kept before the public. The solemn and dignified opening and close of the overture were given by the orchestra with some breadth. The intervening vivace was not so clearly given out by Mr. Nikisch as cheerful expression of a massive mind, but the performance was all too sombre and unrobust.

The adagio so well known as the Bach air on the G string was played with delicacy, if not with sentimentality conspicuous by its absence. The graceful gavottes, bourees and gignes as usual pleased the audience immensely. Throughout the playing of the suite there was a lack of breadth—except the opening grave—force and volume of tone which are so essential for an adequate experience with Bach's music; yet in point of shading there was an exuberance of it. The gigne was somewhat jerkily played. The whole interpretation was of the feminine gender.

Any musician will appreciate that in designating as a quasi-important symphony the work of Eugen d'Albert produced at this concert, not the slightest disrespect is intended. After a single hearing the writer may perhaps best express his opinion of it by partially quoting what he has already given out in the columns of an esteemed contemporary.

The work is not without certain great excellencies, but on the other hand it has many mannerisms, is incoherent and desultory in statement; but portions of it are masterly. The composer's originality appears to be in the result of critical conclusions drawn from an examination of traditional methods. As has been stated, the work is quite as remote from genius as oratorical fluency, intermixed with scholasticism, is from the imperishable gift of poesy. The concert ended with an excellent performance of Wagner's "Flying Dutchman" overture.

C. L. CAPEN.

SUNDAY HERALD.

DECEMBER 4, 1892.

Mr. Grossmith's "society up to date" should be heard and seen by everybody who enjoys a skit of the nonsense of the day. He is certainly one of the cleverest monologists we have had here, and if he hasn't met with that test of success—packed audiences—it is because Music Hall is a big place to fill, and performances like his are somewhat lost in too much space. Boston really needs a new hall for public entertainments of this character, exactly as it has long needed one for the hearing of chamber music. We have outgrown the bare, shabby Music Hall of our youthful adoration, and from hearsay of those handsome modern halls in other cities, long to have them copied or excelled in Boston. Of course a gilt-edged Boston audience is highly decorative, and would embellish a barn, when it comes to that. For do we not know who is who at the Symphony concerts, and that it matters little if the auditorium is a species of superannuated barracks? For isn't Everybody, with a big capital E, filling all the benches, and are not two of Boston's critics leaning over the balcony rail like those Raphael cherubs in the picture? But, unhappily, a time comes when some lone star fills the stage, and only a handful of the Four Hundred lends light and leading to the scene, and then, indeed, worn paint and rattling doors speak up with impartial frankness. Nevertheless, I must be honest, and admit that Music Hall is much better illuminated than it was a few seasons ago, and, though old associations are fast fading out, we can see to peruse our programme without having to strike a match. One of these days Boston's musical Mæcenas will have a generous fit, and then a grand temple dedicated to the Heavenly Maid will be an accomplished fact. In the lesser halls of this noble building can then be given any style of public performance. Amen!

[54]

Boston Courier.

SUNDAY MORNING, DECEMBER 4, 1892.

SEVENTH SYMPHONY CONCERT.

So far from anything of orchestral importance being lost by not performing the Grieg suite "Aus Holberg's Zeit" at the Symphony concert last evening there was a welcome gain in the substitution of the great D major suite by Bach. The suite by Grieg which Mr. Nikisch had selected but had wisely concluded not to have performed is well known to pianoforte teachers as a very serviceable teaching piece; but is is pianoforte music pure and simple, and would not prove effective if given by string orchestra. The Bach suite in D was well known to our grandparents in the days of the well-remembered Harvard concerts. If our memory serves us correctly, Conductor Gericke had it performed here several times; but it was then interpreted in a far more Bachian spirit than characterized the performance last evening. One good healthy *fortissimo* from the Boston Symphony Orchestra would be agreeable for a change and just such a dynamic quality was invariably lacking whenever it was required of Mr. Nikisch's reading of the Bach suite, which was smoothly and refinedly played, but nevertheless in a manner that was at once sterile and ineffective.

The novel feature of the concert was with Eugen D' Albert's symphony of 4. It is easy to err in judgment when attempting to speak ex cathedra after a single hearing of a work so elaborate, lengthy and pretentious as this new symphony, but a few impressions if not in character tainted with pinchbeckism may well be given. The chief fault of the symphony would appear to be with certain mannerisms; and there is an inexplicable mixture in it also of masterly passages, of the quasi-fugue style, of one excellent fugue also having two subjects on the one hand and on the other of puerile weaknesses, of bold phrase now and then followed by a certain lack of individual resources and warm imaginativeness. Portions of the second movement are involved in just such dryness as the amateur might naturally mistake for classicality, while it is not classicality, but more like pedantry. The form of it is very peculiar and even grotesque at times. As a whole, it appears not to be the work of an essentially personal, self-evolved composer.

D'Albert's originality as shown in this work appears to be the result of critical conclusions drawn from an examination of past methods yet it is all in all as remote from genius as oratorical fluency intermixed with scholasticism is from the divine gift of poesy

The concert ended with a surprisingly fine performance of the overture to "Der Fliegende Hollander," by Wagner.

The next concert will not take place until Saturday evening, Dec. 17, Beethoven's birthday, when the eighth and ninth symphonies will be performed. The Boston Symphony chorus will make its debut, and the soloists for the symphony will be Miss Priscilla White, Miss Louisa Leimer, Mr. William J. Winch and Mr. Heinrich Mein.

Boston Sunday Globe.

SUNDAY, DEC: 4, 1892.

D'Albert's First Symphony Finely Played.

The feature of the seventh of this season's symphony concerts was the performance for the first time in America of Eugen D'Albert's symphony No. 1, in F major, op. 4. So great is the reputation of this composer as a pianist, and so cordial has been the favor accorded the few of his compositions heard here, that there was naturally a great deal of interest felt in the performance of his most pretentious composition. Consequently Music Hall was more than ordinarily crowded, both at the Friday rehearsal and at last evening's concert.

The symphony received splendid interpretation from Mr. Nikisch's orchestra, and it was evident that the beauties of the work were fully displayed. It is an exceedingly voluminous composition, and it is possible that its great length accounted in a measure for the lack of enthusiasm awakened by its performance. It is certainly an interesting work, and displays musical intelligence of a very high order.

It is not particularly notable for originality, neither is it strikingly beautiful in the variety or melodiousness of its themes. But it is treated in a thoroughly scholarly manner: the scoring is vigorous, rich and highly colored and very elaborate in ornamentation.

There are four movements, and they approach the old, true, symphonic form much more closely than do the average works of modern composers. The first movement presents three pleasing themes, which are worked out in regular form, and the movement is brought to a close by a short, but effective, coda. The second or slow, movement is, perhaps, the most interesting of the four. It is written mainly for the strings and the wood wind, and is most delightful in its melodic effects.

The scherzo is unconventional in treatment, and some very pleasing results are attained. The finale is brilliant and forceful, an uncommonly grand effect being gained by free use of the brasses.

Bach's suite in D major and "The Flying Dutchman" overture were the other offerings on the programme. The five short movements of the Bach suite were played with much expression and evidently gave a great deal of pleasure to the audience, even to those of its members who do not always find much delight in listening to the works of this old master.

The Wagner overture was played in the same effective style which has in the past characterized Mr. Nikisch's presentation of this beautiful series of tone pictures. The Symphony orchestra will be away on its travels this week, so that the next concert will be given on Dec. 17, when two of Beethoven's symphonies, the eighth and ninth, will be performed, with the assistance of Miss Priscilla White, Miss Louisa Leimer, Mr. William J. Winch and Mr. Heinrich Meyn as soloists, and the Boston Symphony chorus.

THE LEADER.

DECEMBER, 1892.

The Kneisel Quartet gave the first concert of its eighth season at Chickering Hall, Oct. 16. The programme was:—Quartet, D minor, Haydn; Fragment (one movement) in C minor, Schubert; Sextet for strings, A major, Dvörák, Mr. Max Zach and Mr. Leo Schultz assisting in this work. The second concert was given Nov. 7, with the programme:—Quartet, E flat, Ed. Lalo; sonata for piano and violin, A minor, Schumann; quartet, D minor, Schubert. The works were given with an artistic finish, a delicacy and a completeness that distinguish the labors of this fine organization. The qualities that distinguish each of the composers were rendered with faithfulness and with a perfection that deserves nothing but praise. A large audience was present on each occasion and greeted with enthusiasm the artistic interpretations of this artistic quartet.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCII., NO. 157.

SUNDAY, DECEMBER 4, 1892.

Notable Orchestra Concerts the Coming Week.

In making the programme of the seventh concert of the Boston Symphony orchestra's present home season, Mr. Arthur Nikisch gave prominence to Eugen d'Albert's first symphony in F major, op. 4, a work which was planned as a novelty of last season, if memory serves.

Gratified curiosity must be taken as the largest result obtained in this performance. The work is eminently conservative in its construction, it is a scholarly effort, and the composer shows a masterly acquaintance with orchestral combinations, but, unfortunately, he uses all these abilities in presenting in various colors phrases of little musical value, and in working out indefinite thoughts rather than well formed musical ideas. The symphony is decidedly interesting as an orchestral study, but as an evidence of the genius of D'Albert as a composer it is decidedly disappointing. The final movement is by all odds the best, but the merits of this portion of the work are hardly sufficient to win a permanent place for the symphony in the repertoire of the day. The performance of the symphony by the orchestra was calculated to give its meritorious features their due prominence, and whatever interest was lacking was caused by the weakness and deficiencies of the composition.

A thoroughly delightful performance of the suite in D major, by J. S. Bach, was the opening number of the evening's programme, and the excellent work done by the string players, especially by Mr. Kneisel in the lento movement, was the cause of genuine pleasure to all.

The glorious "Flying Dutchman" overture came with revivifying effect after the symphony, and Mr. Nikisch gave this popular selection from the Wagner repertoire a magnificent reading, the brass section of the band being used in a grand, broad fashion that gave the strong contrasts demanded with inspiring results.

The orchestra goes on its second occasional tour this week, and the regular series will be resumed on the 17th inst., when both the eighth and ninth of the Beethoven symphonies are announced, the chorus organized by Mr. Nikisch appearing for the first time in the latter work, assisted by Miss Priscilla White, Miss Louisa Leimer, Mr. William J. Winch and Mr. Heinrich Meyn.

A delightful concert was given in the Newton club house last Tuesday evening by the Boston Symphony orchestra, Mr. Arthur Nikisch conducting, when a large number of the club, with their wives, daughters and friends, were present, among them being represented the fashion of the Newtons in full force. Mr. Alwyn Schroeder, the 'cellist, played delightfully the "Moment Musical," and a selection from Gluck's "Orpheus" was beautifully rendered by Mr. Charles Mole, the flutist.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

MONDAY MORNING, DEC. 5, 1892.

The novelty introduced by Mr. Nikisch at the Symphony concert at Music Hall was Symphony No. 1 in F major, the work of Eugene D'Albert. Mr. D'Albert is a young man who has attained eminence as a pianist and also as a composer. the symphony in question being one of his most ambitious works. It has an element of interest from its orchestral combinations, some of which are exceedingly unique and surprisingly well worked out in so young a composer. The theme with which the symphony begins and terminates is a lofty one and all the movements are ably handled, but it cannot be termed a thoroughly enjoyable work. The third movement is the best, with its light and shade. It was rendered in a masterly manner by the orchestra, Mr. Nikisch giving a comprehensive reading of the score.

Bach's suite in D major was attentively listened to and heartily appreciated. It is somewhat familiar to Boston concert-goers, and is always received with pleasure. The second movement in the strings was admirably given, especially the work of the first violin. The programme closed with the overture of "The Flying Dutchman."

Boston Journal.

MONDAY, DECEMBER 5, 1892.

The Seventh Concert of the Symphony Orchestra.

The programme of the seventh Symphony concert was as follows:

Suite, D major.....Bach
Symphony No. 1, F major.....d'Albert
Overture, "The Flying Dutchman".....Wagner

The performance of the suite was too often ragged and untuneful. The air, as played by Mr. Kneisel, was an agreeable relief, although one might with justice have asked for a fuller tone and a broader delivery. The symphony by Eugen d'Albert was first played in the United States November 26, 1887, by the Symphony Society of New York, under the direction of Mr. Walter Damrosch. When this symphony was first heard in European cities it attracted attention, chiefly on account of the comparative youth of the composer-virtuoso. But when it was heard in January of this year in Berlin, even Otto Lessmann, the warm admirer of d'Albert, protested against its appearance in a concert hall. The symphony showed five years ago the considerable command of the composer over orchestral resources, and it is said that since the first production d'Albert has applied the file to his score. It is not worth the while to review the work at length. Having heard the symphony of the pianist, let us rather remember pleasantly and gratefully the pianist himself. Instead of pointing out Brahms, Wagner and other members of the noble army of martyrs, who at times rise above the sullen billows of d'Albert's music, let us consider the words of Charles Avison, organist in Newcastle a century ago—the Avison treated so singularly by Robert Browning. Master Avison speaks as follows:

"In these vague and unmeaning pieces we often find the bewildered composer either struggling with the difficulties of an extraneous modulation or tiring the most consummate patience with a tedious repetition of some jejune thought, imagining he can never do enough till he has run through every key that can be crowded into one movement, till, at length, all his force being exhausted, he drops into a dull close where his langrid piece seems rather to expire and yield its last than conclude with a spirited and well-timed cadence."

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BOSTON DAILY ADVERTISER.

Established 1813.

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The work is not without certain great excellencies, but on the other hand it has many mannerisms, is incoherent and desultory in statement; but portions of it are masterly. The composer's originality appears to be in the result of critical conclusions drawn from an examination of traditional methods. As has been stated, the work is quite as remote from genius as oratorical fluency, intermixed with scholasticism, is from the imperishable gift of poesy. The concert ended with an excellent performance of Wagner's "Flying Dutchman" overture.

C. L. CAPEN.

SUNDAY HERALD DECEMBER 4, 1892

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[54]

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... Suite for Orchestra, in D major.
...ert: Symphony No. 1, in F major, Opus 4.
...er: Overture to "Der fliegende Holländer."

The Bach suite was a treat indeed. With the ...ception of the Air, it was finely played, and, ...f the audience did not appear to enjoy it quite ...s much as they do some other things, so much ...he worse for them. But it was a delight to ...isten to this great, genial, stoutly built music, ...in which every phrase fits into its place as by a ...divine right, in which every part has something ...to say, and every portion is felt to bear some ...organic relation to every other portion. We ...have hinted that the Air was less well played ...than the rest; to our ear, the phrasing of the ...first violins sounded rather artificial and ...overdone, a little "Ole-Bullish," in fact—...not as a fine singer would have sung it. We ...know it is no joke to phrase with the bow as ...one phrases with the voice; and yet the two ...processes are not entirely dissimilar; the length ...of stroke of the bow corresponds in a measure to ...the singer's length of breath at one inhalation; ...more than this, both singers, when near the end ...of their breath, and string players, when near ...the end of their bow, often find it difficult not ...to end the phrase with a little lunge, with ...something very like a gasping *sforzando*—a ...trick which only good schooling and a fine ...musical sense can overcome. Being neither ...a violinist nor a singer, and judging merely ...from what we have heard, we should say that ...this difficulty is apparently more easily over ...come in the voice than it is in bowing; unless-...indeed, the prevalency of this trick among ...string players is an instance of something not ...unknown in the history of musical perform-...ance, an instance of what is intrinsically a vice ...or an awkward mannerism, becoming a ..."school." But if the playing of the Air left ...something to be desired, the other movements ...in the suite went finely; Mr. Pierre Müller is ...especially to be complimented on his playing ...of the first trumpet part.

The d'Albert symphony was first given in ...this country by Mr. Damrosch in New York in ...1888. It is reported that d'Albert wrote this ...symphony when only nineteen years old: it is ...certainly that the work was first performed in ...public when he was twenty-two. This should ...not be lost sight of in considering the sym-...phony. It bears many marks of youthfulness. ...Its length, a certain lack of individuality and ...homogeneity of style, a tendency on the com-...poser's part to fire off all his guns at once; ...these are the common characteristics of young ...writers. The source of the young man's ...inspiration is not hard to guess at; ...Brahms and Wagner evidently haunted his ...mind when he wrote it. Admirable influences, ...both of them, only not very easily reconcilable. ...The predominating influence is plainly Brahms; ...not only does the character of many of the ...themes recall him, but there is not a little ...in the working-out that reminds one of ...his style. But every now and then one ...comes upon very Wagnerish bits of har-...mony, which sound strangely enough in their ...Brahmsian surroundings. Be it said at once, too ...that d'Albert has been decidedly happier in fol-...lowing Brahms's lead than Wagner's—quite ...apart from the fact that the former master's ...style and methods are eminently more ...symphonic than those of the tone-poet of Bay-...reuth. What of Brahms, d'Albert has here ...given us may not always be very good Brahms; ...but what he has caught from Wagner is ...often little better than a caricature. Wag-...ner by no means minced matters when ...he wrote complicated chromatic harmony; ...but in this symphony d'Albert has writ-...ten some combinations of notes that ...are positively hair-raising—and written them, ...too, with a thoroughness of conviction that ...makes one smile a little. But, with and in ...spite of all this, there is a great deal in the ...symphony to excite admiring respect and won-...der. Earnestness of purpose, a noble disdain of ...triviality and mere display, the most whole-...hearted conviction show themselves through-...out; some of the tasks the young composer has ...set himself are no child's play, and he often ...gets through with them with great credit. ...Personally we liked the first two movements ...best; but this may have been mainly because ...they came first, and we were less worn out. ...The performance was excellent.

Wagner's "Flying Dutchman" overture was ...grandly played; here Mr. Nikisch scored an-...other triumph in "interpretation." The work ...is, at best, not very coherently written; but if ...anything could make it seem coherent, it was ...the way Mr. Nikisch conducted it, while all its ...strong emotional and dramatic features were ...made the most of.

The next programme (for Friday afternoon, ...Dec. 16, and Saturday evening, Dec. 17)) is: ...Beethoven, symphony No. 8, in F major, opus ...93; Beethoven, symphony No. 9, in D minor ...(choral), opus 125. The solo parts will be sung ...by Miss Priscilla White, Miss Louisa Leimer, ...Mr. William J. Winch and Mr. Heinrich Meyn. ...There will be no symphony concert this week.

Gazette

SUNDAY MORNING EDITION.

BOSTON, DEC. 11, 1892.

The seventh concert of the Boston Symphony Orchestra, on the evening of the 3d inst., was the dullest in the season's series, thus far, which is saying much for since these concerts were instituted the programmes have not been so uninteresting as they have been this year. The performances opened with Bach's familiar Suite in D, which was read weakly, and was played in a slovenly manner that was positively discreditable. In the vivace the attack was loose throughout, and in the Bourree there were moments when the strings were quite at loggerheads in respect to unity and emphasis. It was a species of go-as-you-please performance, and toward the end of the Gigue there was so much confusion in an apparent effort of some of the instruments to "be in first," that it was a relief, and something of a surprise, when they ended together. The Air was given in a finical sugary manner from which "jerkiness" was not wholly absent, and the performance of the work as a whole left almost everything to be desired in regard to style and character. In other words, it was unworthy the conductor and the orchestra. It fell flat with the audience. D'Albert's Symphony No. 1 in F, op. 4, followed. It is a wearisome work, extremely modern, distinctly sophomoric, and exceedingly wanting in individuality. From beginning to end it suggests a composition for the pianoforte that has been adapted to orchestral performance. Of music pure and simple, it contains little, and at every stage the composer seems to have been moved to show how much he knew of harmony, counterpoint and instrumentation rather than to exemplify an irresistible inspiration to write a symphony. Why the work was performed it is not easy to decide. D'Albert, though a fine pianist, has no standing as a composer, and this effort will do little if anything toward winning for him such standing. The symphony has had no success elsewhere that imperatively called for its presentation here, and it could well have been passed by in favor of a work by some better known composer; let us say, for example, a work by Professor Paine, or by M. Chadwick, or by Mr. Foote, who have a certain deserved recognition as writers for the orchestra. It is probable that they may be heard later in the season, but that is no excuse for boring a symphony audience with such a boyish failure as is this D'Albert symphony. The concert ended with a fiery performance of Wagner's "Flying Dutchman" Overture. This evening there will be no concert, the orchestra being away on one of its periodical tours. For next Saturday evening the programme is to consist of two symphonies by Beethoven—No. 8 and No. 9. The solo parts in the latter will be sung by Miss Priscilla White, Miss Louisa Leimer, Mr. William J. Winch and Mr. Heinrich Meyn.

American Art Journal.

The Oldest Musical Weekly Published in America.

FOUNDED IN 1868 BY HENRY C. WATSON.

OFFICES, 23 UNION SQUARE, NEW YORK.

NEW YORK, SATURDAY, DECEMBER 10, 1892.

MR. ARTHUR NIKISCH will be the pianist at the Kneisel Quartet concert this afternoon at Chickering Hall. The program embraces Haydn's quartet in D major, Beethoven's quartet in F minor, Op. 95, and Brahm's piano quartet in A major, Op. 26.

MADAME Nordica arrived from London Dec. 2. The prima donna will make an extensive concert tour.

Philadelphia Abend-Post.

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Dienstag, 6. Dez. 1892.

Boston Symphonie Orchester. Gestern Nachmittag gab das Boston Symphonie Orchester in der Academy of Music ein Konzert, in welchem diese ausgezeichnete Organisation unter Leitung des Herrn Nikisch ein gemischtes Programm, meist leichteren Charakters zum Vortrag brachte. Die wichtigste Nummer war Griegs „Peer Gynt Suite", eine melodische und packende Composition, welche das Orchester ganz brillant zum Vortrag brachte. Außerdem wurde die Tannhäuser Ouverture und „Danse Macabre" von Saint Saens geboten. In letzterem dokumentirte sich Herr Kneisel, der Konzertmeister des Orchesters, wiederum als ein Violinen-Virtuose ersten Ranges, ferner erfreute das reizende „Loin du Bal" von Gillett und Liszts wunderbare Polonaise. Die Solisten waren die tüchtige Sängerin Mme Nordica, welche das Lied „Una voce poca fa" aus Roissinis „Barbier" und eine Polacca aus „Esmeralda" von Goving Thomas ganz vortrefflich sang und stürmischen Beifall erntete. Die Vorträge des Cellisten Herrn Schröder, eine Nocturne von Chopin, ein Adagio von Bach und das schwierige Capriciso von Klengel standen auf gleich hoher Stufe mit denen des Orchesters.

Das zweite Subskriptions-Konzert des Orchesters findet morgen Abend statt und kommt in demselben die dritte Symphonie von Brahms, Piano-Konzert Nr. 2 von Liszt, Orchester-Suite von Dvorak und der Sachermarsch von Wagner zum Vortrag.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCII., NO. 164.

SUNDAY, DECEMBER 11, 1892.

Mme. Lillian Nordica has, under the management of Charles A. Ellis, made a most successful beginning of her season in this country. She is to visit her "native wilds" way down in Maine the coming week, singing at Bangor, Augusta and Lewiston.

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Boston Transcript

MONDAY, DECEMBER 5, 1892.

Music Hall: Boston Symphony Orchestra.

The programme of the seventh Symphony concert, given in Music Hall last Saturday evening, was as follows:

Bach: Suite for Orchestra, in D major.
D'Albert: Symphony No. 1, in F major, Opus 4.
Wagner: Overture to "Der fliegende Holländer."

The Bach suite was a treat indeed. With the exception of the Air, it was finely played, and, if the audience did not appear to enjoy it quite as much as they do some other things, so much the worse for them. But it was a delight to listen to this great, genial, stoutly built music, in which every phrase fits into its place as by a divine right, in which every part has something to say, and every portion is felt to bear some organic relation to every other portion. We have hinted that the Air was less well played than the rest; to our ear, the phrasing of the first violins sounded rather artificial and overdone, a little "Ole-Bullish," in fact—not as a fine singer would have sung it. We know it is no joke to phrase with the bow as one phrases with the voice; and yet the two processes are not entirely dissimilar; the length of stroke of the bow corresponds in a measure to the singer's length of breath at one inhalation; more than this, both singers, when near the end of their breath, and string players, when near the end of their bow, often find it difficult not to end the phrase with a little lunge, with something very like a gasping *sforzando*—a trick which only good schooling and a fine musical sense can overcome. Being neither a violinist nor a singer, and judging merely from what we have heard, we should say that this difficulty is apparently more easily overcome in the voice than it is in bowing; unless, indeed, the prevalency of this trick among string players is an instance of something not unknown in the history of musical performance, an instance of what is intrinsically a vice or an awkward mannerism, becoming a "school." But if the playing of the Air left something to be desired, the other movements in the suite went finely; Mr. Pierre Müller is especially to be complimented on his playing of the first trumpet part.

The d'Albert symphony was first given in this country by Mr. Damrosch in New York in 1888. It is reported that d'Albert wrote this symphony when only nineteen years old: it is certainly that the work was first performed in public when he was twenty-two. This should not be lost sight of in considering the symphony. It bears many marks of youthfulness. Its length, a certain lack of individuality and homogeneity of style, a tendency on the composer's part to fire off all his guns at once; these are the common characteristics of young writers. The source of the young man's inspiration is not hard to guess at: Brahms and Wagner evidently haunted his mind when he wrote it. Admirable influences, both of them, only not very easily reconcilable. The predominating influence is plainly Brahms; not only does the character of many of the themes recall him, but there is not a little in the working-out that reminds one of his style. But every now and then one comes upon very Wagnerish bits of harmony, which sound strangely enough in their Brahmsian surroundings. Be it said at once, too that d'Albert has been decidedly happier in following Brahms's lead than Wagner's—quite apart from the fact that the former master's style and methods are eminently more symphonic than those of the tone-poet of Bayreuth. What of Brahms, d'Albert has here given us may not always be very good Brahms; but what he has caught from Wagner is often little better than a caricature. Wagner by no means minced matters when he wrote complicated chromatic harmony; but in this symphony d'Albert has written some combinations of notes that are positively hair-raising—and written them, too, with a thoroughness of conviction that makes one smile a little. But, with and in spite of all this, there is a great deal in the symphony to excite admiring respect and wonder. Earnestness of purpose, a noble disdain of triviality and mere display, the most wholehearted, conviction show themselves throughout; some of the tasks the young composer has set himself are no child's play, and he often gets through with them with great credit. Personally we liked the first two movements best; but this may have been mainly because they came first, and we were less worn out The performance was excellent.

Wagner's "Flying Dutchman" overture was grandly played; here Mr. Nikisch scored another triumph in "interpretation." The work is, at best, not very coherently written; but if anything could make it seem coherent, it was the way Mr. Nikisch conducted it, while all its strong emotional and dramatic features were made the most of.

The next programme (for Friday afternoon, Dec. 16, and Saturday evening, Dec. 17)) is: Beethoven, symphony No. 8, in F major, opus 93; Beethoven, symphony No. 9, in D minor (choral), opus 125. The solo parts will be sung by Miss Priscilla White, Miss Louisa Leimer, Mr. William J. Winch and Mr. Heinrich Meyn. There will be no symphony concert this week.

Gazette

SUNDAY MORNING EDITION.

BOSTON, DEC. 11, 1892.

The seventh concert of the Boston Symphony Orchestra, on the evening of the 3d inst., was the dullest in the season's series, thus far, which is saying much, for since these concerts were instituted the programmes have not been so uninteresting as they have been this year. The performances opened with Bach's familiar Suite in D, which was read weakly, and was played in a slovenly manner that was positively discreditable. In the vivace the attack was loose throughout, and in the Bourree there were moments when the strings were quite at loggerheads in respect to unity and emphasis. It was a species of go-as-you-please performance, and toward the end of the Gigue there was so much confusion in an apparent effort of some of the instruments to "be in first," that it was a relief, and something of a surprise, when they ended together. The Air was given in a finical sugary manner from which "jerkiness" was not wholly absent, and the performance of the work as a whole left almost everything to be desired in regard to style and character. In other words, it was unworthy the conductor and the orchestra. It fell flat with the audience. D'Albert's Symphony No. 1 in F, op. 4, followed. It is a wearisome work, extremely modern, distinctly sophomoric, and exceedingly wanting in individuality. From beginning to end it suggests a composition for the pianoforte that has been adapted to orchestral performance. Of music pure and simple, it contains little, and at every stage the composer seems to have been moved to show how much he knew of harmony, counterpoint and instrumentation rather than to exemplify an irresistible inspiration to write a symphony. Why the work was performed it is not easy to decide. D'Albert, though a fine pianist, has no standing as a composer, and this effort will do little if anything toward winning for him such standing. The symphony has had no success elsewhere that imperatively called for its presentation here, and it could well have been passed by in favor of a work by some better known composer; let us say, for example, a work by Professor Paine, or by M. Chadwick, or by Mr. Foote, who have a certain deserved recognition as writers for the orchestra. It is probable that they may be heard later in the season, but that is no excuse for boring a symphony audience with such a boyish failure as is this D'Albert symphony. The concert ended with a fiery performance of Wagner's "Flying Dutchman" Overture. This evening there will be no concert, the orchestra being away on one of its periodical tours. For next Saturday evening the programme is to consist of two symphonies by Beethoven—No. 8 and No. 9. The solo parts in the latter will be sung by Miss Priscilla White, Miss Louisa Leimer, Mr. William J. Winch and Mr. Heinrich Meyn.

Philadelphia Abend-Post.

Published every evening, except Sunday, by

The Post Printing and Publishing Co.,
Limited.

R. Friedlander.....President
406 NORTH FOURTH STREET.

Served to Subscribers at 10 cents per week, or $5 per annum.

Dienstag, 6. Dez. 1892.

Boston Symphonie Orchester. Gestern Nachmittag gab das Boston Symphonie Orchester in der Academy of Music ein Konzert, in welchem diese ausgezeichnete Organisation unter Leitung des Herrn Nikisch ein gemischtes Programm, meist leichteren Charakters zum Vortrag brachte. Die wichtigste Nummer war Griegs „Peer Gynt Suite", eine melodische und packende Composition, welche das Orchester ganz brillant zum Vortrag brachte. Außerdem wurde die Tannhäuser Ouverture und „Danse Macabre" von Saint Saens geboten. In letzterem dokumentirte sich Herr Kneisel, der Konzertmeister des Orchesters, wiederum als ein Violinen-Virtuose ersten Ranges, ferner erfreute das reizende „Loin du Bal" von Gillett und Liszts wunderbare Polonaise. Die Solisten waren die tüchtige Sängerin Mme Nordica, welche das Lied „Una voce poca fa" aus Roissinis „Barbier" und eine Polacca aus „Esmeralda" von Goring Thomas ganz vortrefflich sang und stürmischen Beifall erntete. Die Vorträge des Cellisten Herrn Schröder, eine Nocturne von Chopin, ein Adagio von Bach und das schwierige Capriciso von Klengel standen auf gleich hoher Stufe mit denen des Orchesters.

Das zweite Subskriptions-Konzert des Orchesters findet morgen Abend statt und kommt in demselben die dritte Symphonie von Brahms, Piano-Konzert Nr. 2 von Liszt, Orchester-Suite von Dvorak und der Sachermarsch von Wagner zum Vortrag.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCII., NO. 164.

SUNDAY, DECEMBER 11, 1892.

Mme. Lillian Nordica has, under the management of Charles A. Ellis, made a most successful beginning of her season in this country. She is to visit her "native wilds" way down in Maine the coming week, singing at Bangor, Augusta and Lewiston.

American Art Journal.

The Oldest Musical Weekly Published in America.
FOUNDED IN 1863 BY HENRY C. WATSON.

OFFICES, 23 UNION SQUARE, NEW YORK.

NEW YORK, SATURDAY, DECEMBER 10, 1892.

MR. ARTHUR NIKISCH will be the pianist at the Kneisel Quartet concert this afternoon at Chickering Hall. The program embraces Haydn's quartet in D major, Beethoven's quartet in F minor, Op. 95, and Brahm's piano quartet in A major, Op. 26.

MADAME Nordica arrived from London Dec. 2. The prima donna will make an extensive concert tour.

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ONLY POPULAR MATINEE

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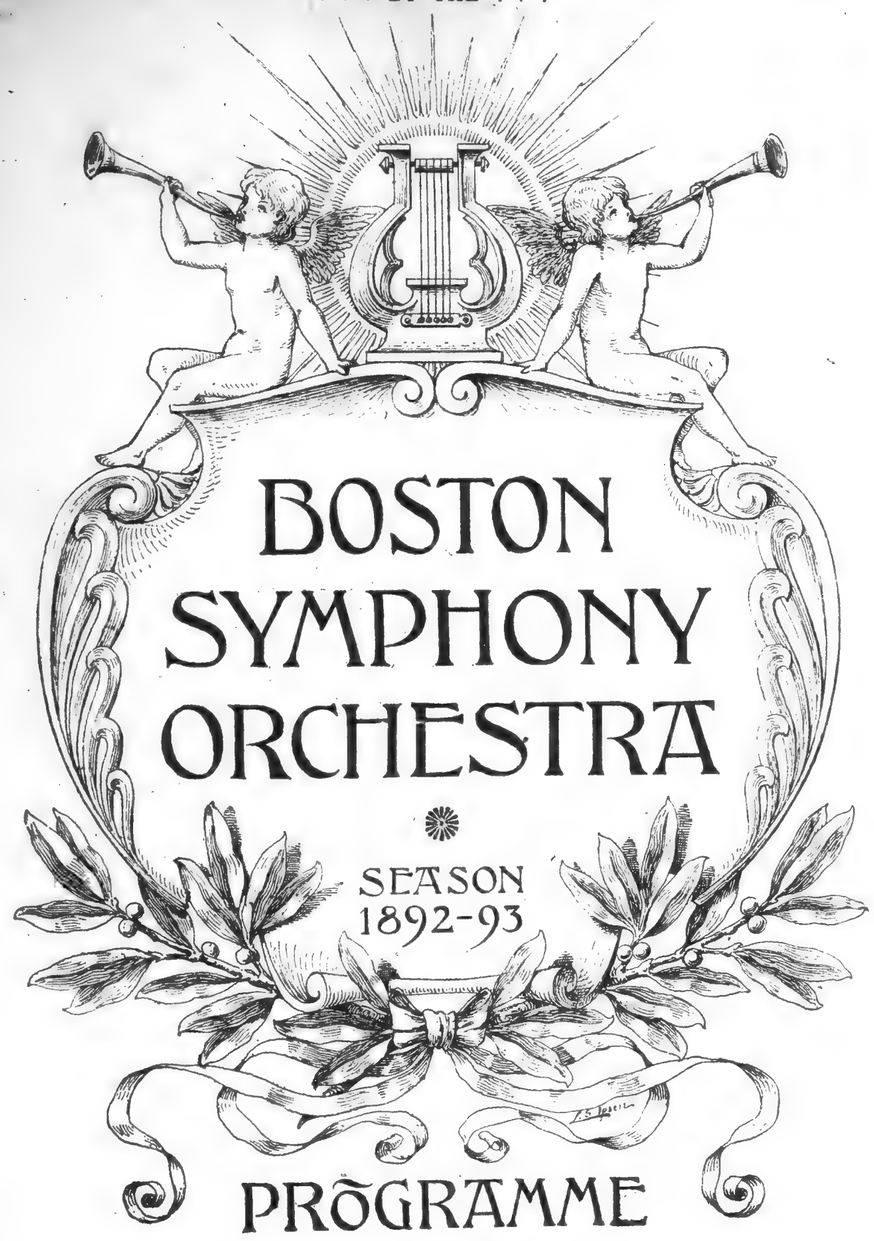

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F. R. COMEE, Ass't Manager.

Tickets, with reserved seats, on sale at 1221 Chestnut St.

METZEROTT MUSIC HALL, . . WASHINGTON.

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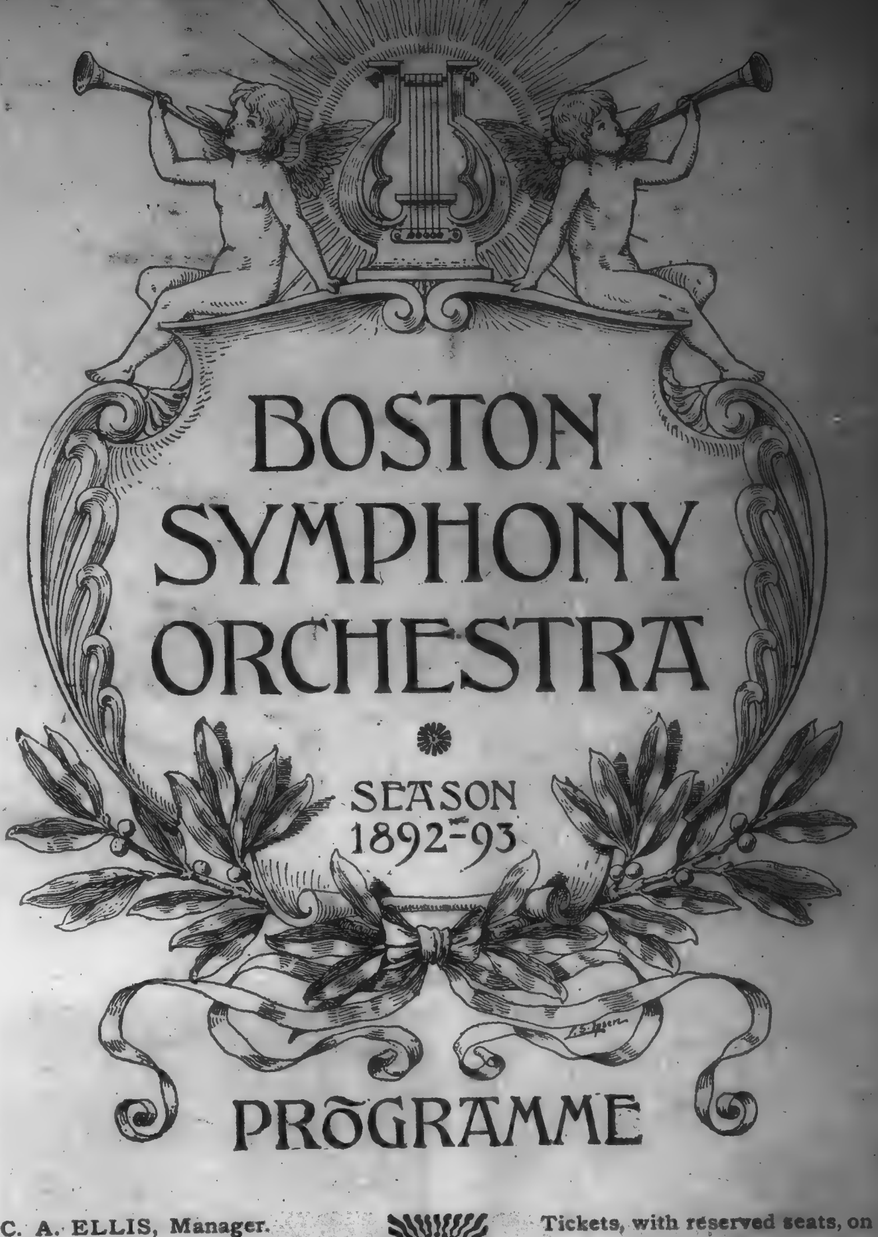

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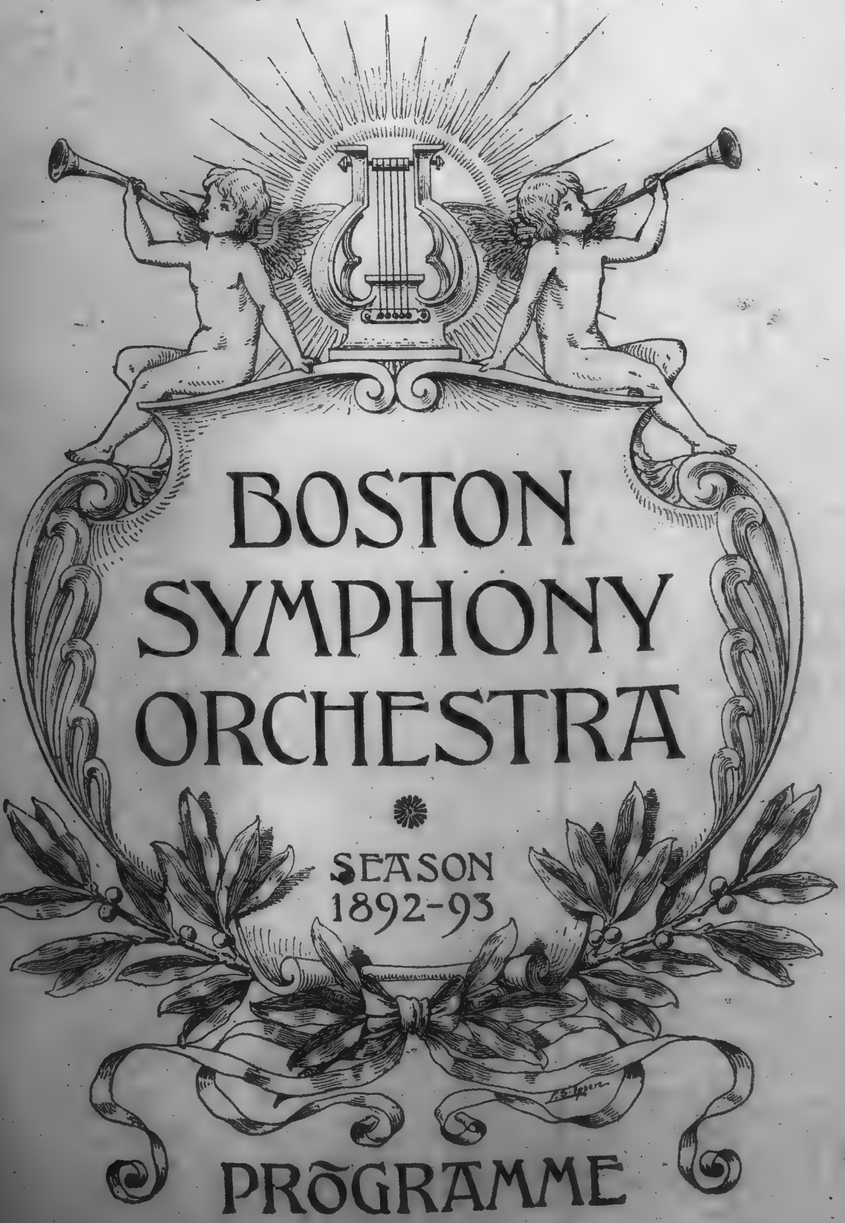

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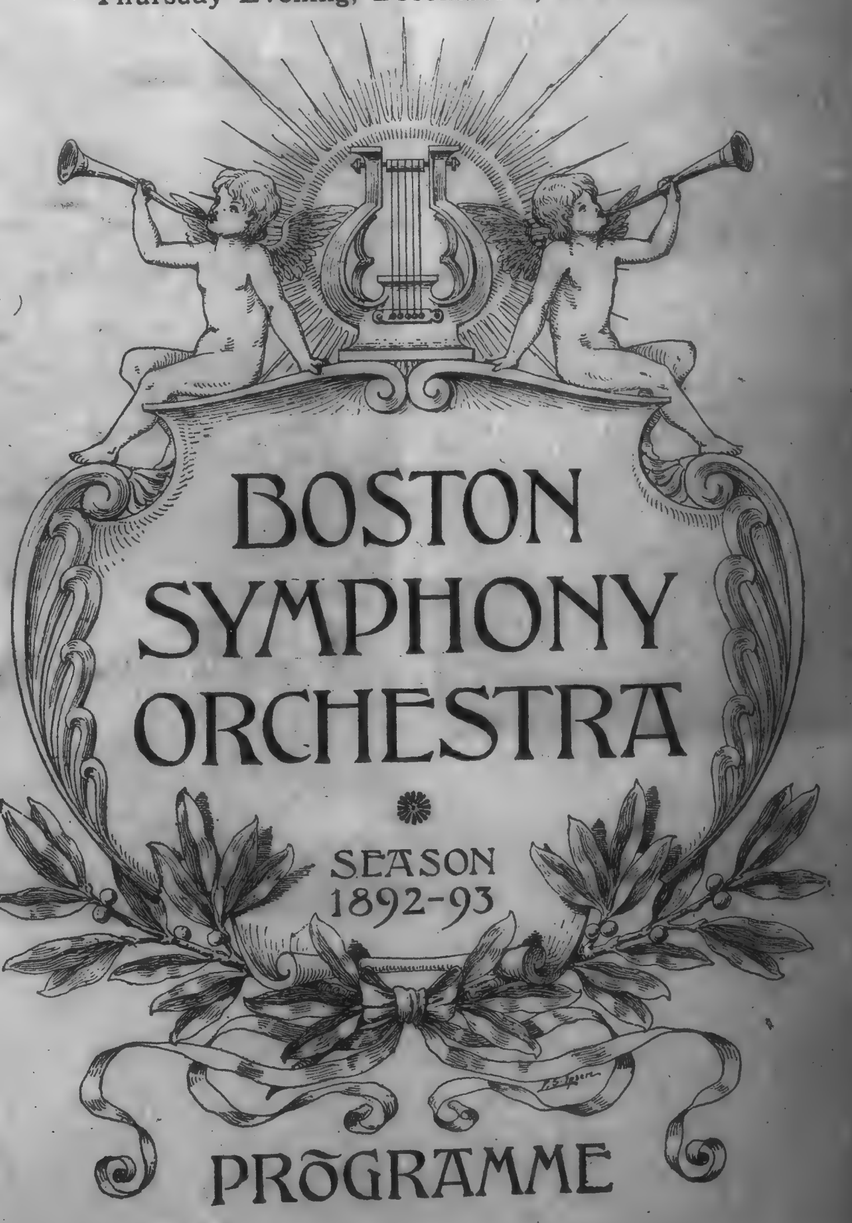

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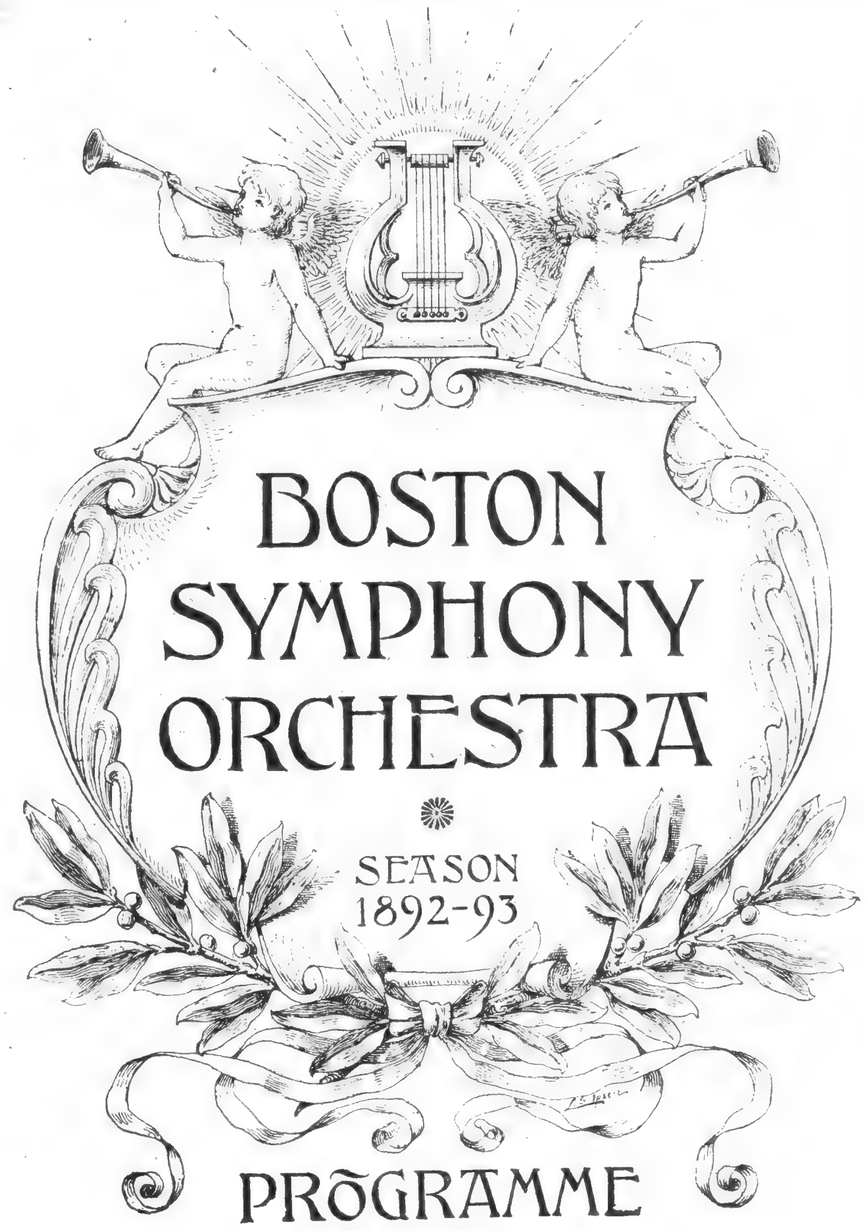

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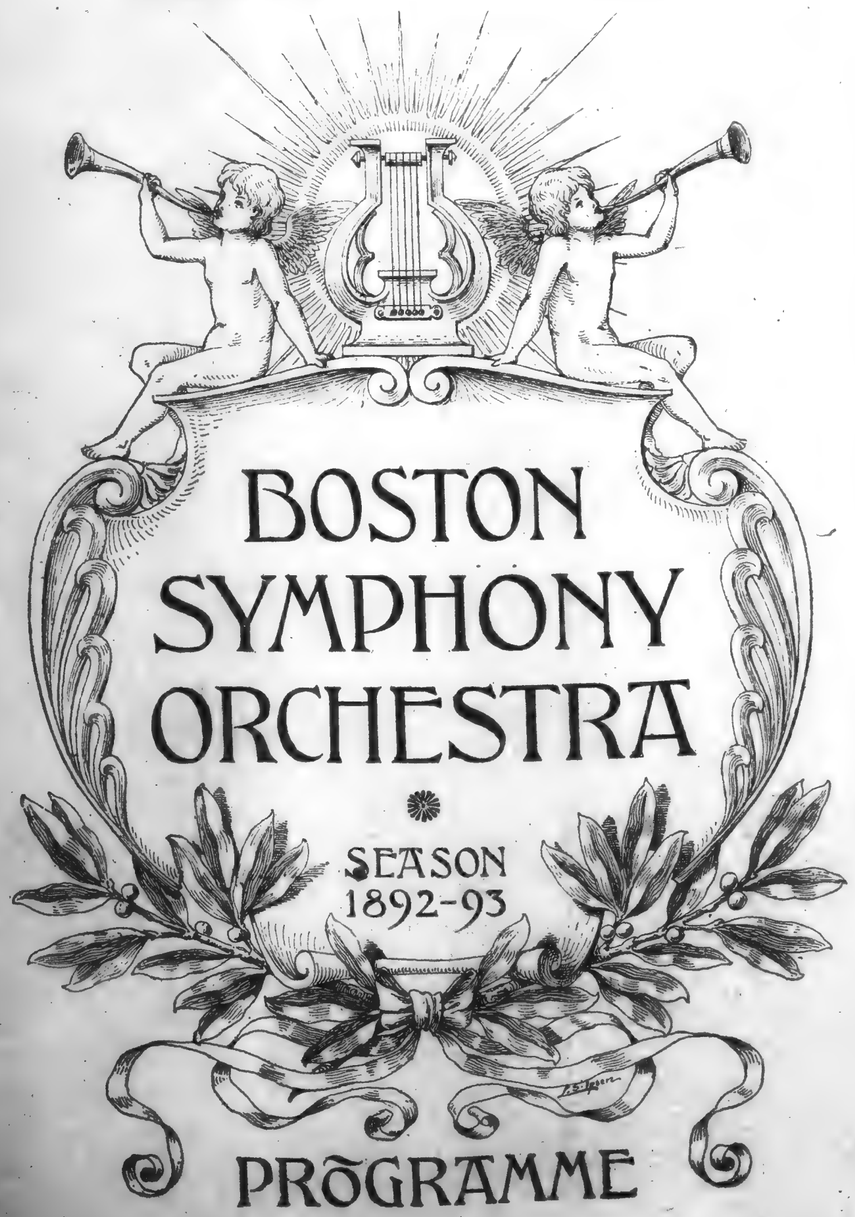

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Under the auspices of the Philharmonic Society of Brooklyn.

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PROGRAMME

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Tickets at Chandler's Music Store, 300 Fulton Street.

INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, December 14, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager

3

Single tickets, $1.25 each, now on sale at 170 Westminster St.

The Evening Post.

New York, Monday, Dec. 12, 1892.

The Kneisel Quartet.

The Brahms epidemic appears to be raging in Boston. "There is the enduring odor of incense," says Mr. Philip Hale; "there is a perpetual flame on the altar, a flame that is tenderly nurtured by the vestals of the Back Bay." They have so much Brahms, in fact, that they are beginning to export him to New York. The Boston Symphony Orchestra on Thursday gave us his third symphony, and the Kneisel Quartet on Saturday afternoon the A major piano quartet. Whatever the Kneisel Quartet does it does well. In the matter of precision it has no superior, and in delicacy of shading all our local chamber-music clubs could learn of Messrs. Kneisel, Roth, Svecenski, and Schroeder. But in programme-making the Boston Club is not always successful. Saturday's programme was open to the objection of monotony, all the pieces being of the same school, the romantic and really modern being left out. Haydn's quartet in D major was the most enjoyable piece played; it seemed more melodious, more spontaneous, than the Beethoven in F minor, opus 95, which followed. The anti-climax was reached in the Brahms quartet, which is an excellent illustration of Mr. Apthorp's remark that when Brahms's themes "do not recall with more or less vividness something one has heard before, they are too often curiously lacking in distinctness of outline and definiteness of musical purpose." The two allegros and the scherzo are pure Brahms, that is, weak in invention and tiresomely elaborated. The slow movement, on the other hand, is interesting, and even emotional. Why? Listen attentively and you will hear. In those weird chords on the muted strings Brahms has "materialized" the ghost of Emma in Weber's "Euryanthe" (tomb motive); and that stormy little dramatic passage following must be Schubert—ah, yes! it reminds one of the accompaniment of "Die Stadt." Surely it was unkind on the part of Weber and Schubert thus to anticipate Brahms's best things.

BOSTON MUSIC HALL.

Wednesday Evening, Dec. 14, at 8.
Friday Evening, Dec. 16, at 8.
Saturday Afternoon, Dec. 17, at 2.30.

MR. GEORGE GROSSMITH'S

HUMOROUS AND MUSICAL RECITALS.

PROGRAMME.

• Part I. •

A Humorous Sketch entitled

IS MUSIC A FAILURE?

The following Musical Illustrations will be introduced:

"ANNIE ROONEY."—A la Modern Composer.—"HOME, SWEET HOME" (with remarkable variations).—"GO ON TALKING, DON'T MIND ME!" (Song by an Imperturbable Tenor). To conclude with

THE WOOING OF PHYLLIS,

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The illustrations will include The Mild Accompanist.—The Disagreeable Conductor.—The Troublesome Chorus.—Miss Kitten's Recitative and Solo.—The Near-sighted Tenor.—Grand Finale, etc.

AN INTERVAL OF FIVE MINUTES.

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A Humorous Sketch entitled

Homburg, or Haunted by the Mikado.

THE MIKADO and the necessity for a little rest.—THE MIKADO here, there, and everywhere.—I think of it in the daytime, act it in the evening, and dream of it at night.—Sole topic of conversation.—I flee from it and go abroad.—I hear a real German band.—It does not play Wagner.—Oh, dear, no! only the Mikado.—The Homburg baths and their effect on different people.—Imitations of Mendelssohn, Beethoven, Mozart, etc.

Mr. Grossmith will conclude the Sketch with his famous song,

THE HAPPY FATHERLAND.

AN INTERVAL OF THREE MINUTES.

• Part III. •

Illustrations and Imitations (Varied).

SONG, "THE VERY EYES OF ME."
How to compose a French Song.
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N.B.—The programme is subject to slight alteration.

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THE WASHINGTON POST, WEDNESDAY, DECEMBER 7,

NIKISCH AND HIS ORCHESTRA

The Popular Boston Organization at Metzerott Music Hall.

FROM LIVING COMPOSERS

A Programme Made Up Almost Entirely of Modern Music—A Finished Performance Throughout, Though Disappointment Was Felt Because Two of the Numbers Had Often Been Heard in This City—Some Recent Changes Made in the Orchestra.

An essentially modern programme was presented by Mr. Nikisch last evening at Metzerott Music Hall on the occasion of the second concert of the Boston Symphony Orchestra. With the exception of the Liszt concerto, the orchestral numbers were all works of living composers, and the Tschaikowsky symphony is a novelty, this orchestra playing it this season for the first time. Modern as it was, many found fault with the programme because it included Goldmark's "Sakuntala" overture and the "Peer Gynt" suite of Grieg. Both works have been given here on several occasions by orchestra and both are favorites with Sousa and frequently given by the Marine Band. With Washington's limited facilities for hearing orchestral music, it is a hardship to have the programme filled up with familiar numbers when there are so many important works that have never been played here. Mr. Nikisch is evidently fond of these two numbers, and believes they belong together, for they were both given in the February concert, 1890, in Lincoln Music Hall.

The fault-finding must all be done with the make-up of the programme, as the performance itself was well-nigh perfect. The "Sakuntala" overture is justly a favorite, brilliant and gorgeous in coloring, in the best style of the composer of "The Queen of Sheba." Goldmark's name constantly appears on concert programmes, and the overture is the most frequently played of his works. Grieg's "Peer Gynt" suite is full of beauty, the "Death of Ase" being especially pleasing, while the odd final movement always calls forth the applause of the audience, and last night, contrary to Mr. Nikisch's rule in regard to encores, was repeated. Tschaikowsky's Symphony No. 5 is one of the best examples of the Russian school, which is at present the craze in musical circles. Other composers of the same nationality regard Tschaikowsky as too little national in his work, but it is difficult to conceive that he can be outdone in originality or wildness of effect. The intensity and energy of the Slav appears in full force in all his music. The slow movement is particularly attractive, and one is dazed by the wild fury of the finale.

The soloists were Mr. Ferrucio Busoni, pianist, and Mr. Alwin Schroeder, the first 'cellist of the orchestra. Mr. Busoni was born less than thirty years ago in Trieste, and received his first instruction from his mother, a finished performer, who still lives and takes pride in the success of her son. He began playing in public while a mere child, and attracted much attention, being styled "the young Mozart." After studying with the best masters and playing in the important capitals he came to America a little over a year ago to join the faculty of the New England Conservatory. He has played in Boston, New York, and Chicago with great success, and this season has resigned his post at the conservatory in order to fill his numerous concert engagements. Last evening he played the Liszt Concerto No. 2, which has not been played here before, as far as can be learned. Liszt's other concerto has been played on several occasions, and is more frequently found on concert programmes, though regarded as less in accord with the composer's best style. The second concerto is typical of Liszt and his genius, being free in form and abounding in brilliant cadenza work for the solo instrument. It is the fashion to decry Liszt, and speak of his music as solely a medium for the display of technique, but he was a complete master of the resources of both piano and orchestra. Mr. Busoni's playing was scholarly, full of fire when needed, with an evident abundance of reserve force. He was recalled a number of times, but could not be persuaded to seat himself again at the piano.

Mr. Schroeder is a master of the 'cello, and a more satisfactory performance than his rendering of the Bach adagio is difficult to conceive. His second number was a capricio by Klengel, deliciously delicate in conception and delightfully played. The piano accompaniments were furnished by Mr. Nikisch.

The audience was larger than at the first concert, and there were few vacant seats. There were a number of changes in the orchestra, Loeffler being missed from the first violins and Akeroyd from the seconds, Roth taking his place. The orchestra left immediately after the concert for their hotel in Baltimore, and will return for their next concert on January 10. No concerts are given in Baltimore this season for lack of a suitable hall. These monthly trips away from home call for concerts Monday in Philadelphia, Tuesday in Washington, Thursday in New York, and Friday and Saturday in Brooklyn under the auspices of the Brooklyn Philharmonic Society.

The North American

PHILADELPHIA, PA.

THURSDAY, DECEMBER 8, 1892.

MUSIC AT THE ACADEMY.

The Boston Symphony Orchestra's Second Subscription Concert.

The Boston Symphony Orchestra gave its second subscription concert for the season at the Academy of Music last evening with its usual measure of artistic and popular success. But though the presence of a large audience had been assured on this as on every other similar occasion this season by an advance sale so large as to leave scarcely any reserved seats unsold for any of the projected concerts, the house was less crowded than it would have been had a more varied and attractive programme been announced for performance. Mr. Nikisch is a skilled and appreciative musician, but when he presents an arrangement whose four numbers consist of a symphony by Brahms, a pianoforte concerto by Liszt a suite by Dvorak and a march by Wagner, he shows that he has yet much to learn in the art—for it is an art—of programme making. The average amateur likes to hear something with which he is pleasantly familiar. He wants to have at least one standard classic upon the programme, and he wants a little variety. He is willing to hear new things, and is indeed desirous of doing so, but he doesn't want too much that is new and strange all at once, and he wants to have the dry abstruseness of a Brahms symphony relieved by some less scientific music which he has already learned to love. A programme of Brahms, Dvorak, Liszt and Wagner is too much like all caviare to be attractive to the general. These remarks are made not by way of fault-finding, but of suggestion. It will be worth while for Mr. Nikisch to consider them. Apart from the nature of the programme the concert gives no occasion for adverse comment. The symphony, that by Brahms in F Major, No 2, was played with a lucidity of expression and nicety of balance which rendered the complexities of its construction clearly discernible and eloquently interpreted the idea and meaning of its composer. It is not easy music either to play or follow, and cannot be appreciated without study, but it could hardly have been made more intelligible and enjoyable than it was last evening. The Dvorak suite in D major, which has been heard here before, was also given with extreme brilliancy, and the orchestra produced a fine sonority of tone in Wagner's pompous but rather stupid, "Kaisermarch." The soloist was Mr. F. Busoni, a pianist who had not before played here, but who, by his performance of Liszt's concerto No. 2, approved himself an artist of high rank. His playing is brilliant, vigorous, intelligent and sympathetic. He has great breadth of manner and an excellent touch, with a dynamic range which renders his pianissimo and fortissimo alike remarkable. His playing pleased the audience greatly, and it insisted on an encore.

The North American

PHILADELPHIA, PA.

TUESDAY, DECEMBER 6, 1892.

BOSTON SYMPHONY ORCHESTRA.

Its Concert at the Academy of Music Yesterday Afternoon.

For the first time since it has been coming to Philadelphia the Boston Symphony Orchestra gave a "matinee" concert at the Academy of Music yesterday afternoon, when a well-selected programme of miscellaneous music—rather lighter in character than that heard at the regular subscription concerts—was rendered in faultless style, to the great enjoyment of an audience which if it did not crowd the spacious auditorium comfortably filled it. The most important number on the programme was Grieg's fantastic but melodious and imaginative "Peer Gynt" suite, which the Boston Orchestra introduced here under the direction of Mr. Gericke, and which went to perfection. The closing movement especially, with its curious suggestion of flight and pursuit and its effective accelerando, pleased the audience so much that Mr. Nikisch could not without seeming ungracious decline the encore. Other orchestral features were the "Tannhauser" overture, brilliantly done, the "Danse Macabre" of Saint-Saens, in which Mr. Kneisel's fine tone and finished technique were advantageously displayed; the familiar and favorite "Loin du Bal" of Gillet, most daintily interpreted, and Liszt's grandiose polonaise in E major, with which the concert closed. The soloists were Mme. Nordica and Mr. Alwyn Schroeder. Mme. Nordica's selections were "Una voce" of Rossini and a polacca from Goring Thomas' "Esmeralda," both of which she sang with facile fluency and appreciative taste. Her voice, always of a lovely quality, has lost none of its beauty, but there were some lapses from pitch, which are probably attributable to the not yet recovered weariness of a long sea voyage. Mr. Schroeder played Chopin's E flat nocturne, an adagio by Bach and a difficult capriccio by Klengel with perfect tone and extraordinary brilliancy.

The second subscription concert by the orchestra will occur on Wednesday evening, when the programme will comprise a Brahms symphony and a pianoforte concerto by Liszt.

PUBLIC LEDGER

Philadelphia, Thursday, Dec. 8, 1892.

Academy of Music—Boston Symphony Orchestra Concert.

One of those fine assemblages that do credit to the musical culture of Philadelphia crowded the Academy of Music last night at the concert of the Boston Symphony Orchestra. The programme prepared by Mr. Nikisch was one of the meat-for-strong-men sort—Brahms, Liszt, Dvorak and Wagner. The symphony, Brahms's No. 3 (F major) occupied the top of the list, and was magnificently performed. The bright, melodious and blithesome D major suite of Dvorak made a very pleasant contrast to the gravity of Brahms, and there was a union of both elements in the concluding number, Wagner's "Kaiser March." Throughout the orchestra was in its own very best form. A column of comment could scarcely express more.

The soloist of the evening, Ferruccio Busoni, achieved a triumph. He played Liszt's No. 2 pianoforte concerto in a way that stirred the admiration of the audience to a decided degree of enthusiasm. The prodigious difficulties of the composition appeared as almost simplicity itself to him, the clearness of his phrasing in the most intricate and rapid fingering was most admirable and he had a corresponding beauty of tone and warmth of color. In response to repeated recalls he played Liszt's Fantasia, from "Lucrezia Borgia," with the same excellent power he displayed on the concerto. Mr. Busoni came here with much less preliminary trumpeting than other pianists have been favored with—and made a deeper impression than most of them.

The Press

TUESDAY, DECEMBER 6, 1892.

The Boston Orchestra and Madame Nordica at a Matinee.

Yielding to much pressure from certain Philadelphia people, Mr. Nikisch brought his orchestra and Madame Lillian Nordica hither for an afternoon concert yesterday at the Academy of Music. There was a large audience, as afternoon audiences go. Madame Nordica sang twice; first the aria "Una Voce," from "The Barber of Seville," afterward a polacca from Goring Thomas' "Esmeralda." She was better in the first selection than in the second, her runs were smoother and her expression was more significant. But in both, her singing was exceedingly artistic.

Alwin Schroeder played three solos on the 'cello with exquisite finish. His tone, though not powerful, was beautiful in quality and his fingering was marvelously smooth.

The orchestra was in fine form as usual. Mr. Nikisch's interpretation of the "Tannhauser" overture compares well with the two other interpretations that have been given here this season. It is less passionate than Mr. Seidl's, but more delicate. If he loses something in his limited expression of the intense emotions that belong to some passages, he certainly gains in the beautiful delicacy with which he can, with his perfectly controlled orchestra, render the quieter passages. His rendering of the "Peer Gynt" suite was eminently satisfactory, except at the close of the last movement, which should be given with more volume if it is to be thrilling.

The Times

PHILADELPHIA, DECEMBER 6, 1892.

BOSTON SYMPHONY ORCHESTRA.

Popular Concert Yesterday Afternoon. Coming Musical Entertainments.

The Boston Symphony Orchestra gave a very delightful concert at the Academy of Music yesterday afternoon. The programme included the favorite "Tannhauser" overture and Grieg's weird suite, "Peer Gynt," which Mr. Nikisch directs with great skill. Then the extreme delicacy of the orchestra was shown in the dreamy "Loin du Bal" followed by a most vivid rendering of the familiar "Danse Macabre." The final number was the Lizst polonaise in E. The soloists were Madame Nordica, who sang "Una voce" and the polacca from Goring Thomas' "Esmeralda," with a clear, firm and graceful method, and Mr. Schroeder, who played three or four short pieces for the 'cello with exquisite smoothness and fluency, Mr. Nikisch accompanying him upon the piano delightfully. Altogether the afternoon concert was most enjoyable.

The regular subscription concert of the Boston Symphony Orchestra will take place on Wednesday evening. The programme includes Brahms' symphony in F major, a suite by Dvorak and Liszt's second piano concerto, with Mr. Busoni as pianist.

Haydn's oratorio of "The Creation" will be performed this evening at the Temple, Broad and Berks streets, by the Temple Chorus, with eminent soloists and an orchestra conducted by W. W. Gilchrist, the whole under the direction of David D. Wood, the organist.

Paul Tidden will give a piano recital this afternoon at the New Century Club.

The Adamowski Quartette will give its second chamber concert of the season at the New Century Drawing Room on Thursday afternoon.

J. B. Tipton, one of the most accomplished of the resident church organists, gave an interesting recital on the Drexel Institute organ yesterday afternoon.

Philadelphia Inquirer

THURSDAY, DECEMBER 8, 1892.

BOSTON SYMPHONY CONCERT.

A New Pianist Introduced to Philadelphia Last Night.

The second regular concert of the Boston Symphony Orchestra last night was particularly noticeable by the introduction of a new pianist to Philadelphians. Mr. Ferrucio Busoni is evidently an Italian, but his methods are entirely German, and there is nothing whatever in his work to suggest southern birth or education. He has a masterly technique. Last night he played the Liszt Concerto No. 2 admirably.

It is a showy work, calling for great powers of execution, all of which the pianist sustained. There is, however, a notable lack of the poetic in his work. He has delicacy of touch rather than of feeling, although an encore showed better capacity for expression than the concerto. He is quite young and full of vigor, and we shall hope to hear him again. His command of the instrument seems unusually perfect, as was shown in his excellent execution of the brilliant cadenzase of the concerto. Just enough was learned of him last night to make a further acquaintance highly desirable.

The symphony by Brahms, in F, was somewhat disappointing though excellently played. It hardly reaches the full measure of a symphony. The Dvorak suite was given with finish. We think Mr. Nikisch can be justly criticized for his program making, which of late has hardly been such as to satisfy the large audiences that invariably attend his performances. A little change here and there would greatly add to the enjoyment of the educated musical people who are constant in their attendance on these delightful occasions.

LEDGER AND TRANSCRIPT.

Philadelphia, Tuesday, Dec. 6, 1892.

Academy of Music—Boston Symphony Orchestra Concerts.

Conductor Arthur Nikisch demonstrated yesterday afternoon at the Academy of Music that he knows how to put together an exceptionally attractive "popular" programme, and he and the Boston Symphony Orchestra were found just as effective relatively as in the most massive kind of a symphony concert. Wagner's "Tannhauser" overture, which is equally welcome—played as it was yesterday—whether given in a popular or classical list—opened the concert grandly, for it was given a memorable performance. The numbers that followed were scarcely less familiar or less favorite with concert-goers—Grieg's highly characteristic settings of episodes from Ibsen's "Peer Gynt," Gillet's "Loin du Bal," Saint Saens's wierd "Danse Macabre," and Liszt's great E Polonaise, all played with a spirit and finish enhanced by intimate knowledge on the part of the band and Mr. Nikisch, who conducted without notes.

Mme. Lillian Nordica sang the *Una voce poca fa* from Rossini's "Barber," giving the aria with piquancy as well as with admirable technical facility, and afterward the polacca from Goring Thomas's "Esmeralda" with corresponding effectiveness. Alwin Schrœder played three solos—an adagio from Bach, a Chopin nocturn and a "capriccio" by Klengel—which severally and jointly served to show what a fine mastery he has over the resources of that instrument. Both soloists were recalled by the audience, which was what might be called a large one for a matinée concert.

To-morrow evening the second regular subscription concert of the Orchestra will take place in the Academy. The programme is to include Brahm's No. 3 symphony, Liszt's pianoforte concerto No. 2, a new suite by Dvorak, and Wagner's "Kaisermarsch." The piano soloist will be M. F. Busoni.

The Press

THURSDAY, DECEMBER 8, 1892.

The Boston Symphony Orchestra's Concert at the Academy.

The symphony concerts this year have been replete with the music of modern composers. There have not been a half dozen names in this season's programmes that belong to any but nineteenth century musicians. Yet the attendance at the concerts and the enthusiasm of the audiences have perhaps never been greater than they have been this Fall. The programme of the "Boston Symphony" concert last evening included pieces by Brahms, Liszt, Dvorak and Wagner. The soloist was Ferruccio B. Busoni, who played Liszt's Concerto No. 2 for the pianoforte. He is a fine pianist. His touch is firm and accurate yet not ponderous, and he uses the pedal freely and judiciously.

He has discovered many new beauties in this concerto of Liszt's, and last night he presented them and was rewarded with tumultuous applause which never lessened till Mr. Busoni granted an encore.

The orchestra played beautifully throughout the concert, and surpassed itself in the last number, the Wagner "Kaiser Marsch." The fine chords of this piece came from the instruments with a splendid volume, which was yet delicately modulated, and with a most admirable smoothness.

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Philadelphia Inquirer

TUESDAY, DECEMBER 6, 1892.

The Boston Symphony Orchestra gave a special matinee yesterday afternoon, at which the following program was presented:

Wagner.....Overture, "Tannhaeuser."
Rossini—Aria, "Una Voce," from "Barberof Seville."

Mme. Lillian Nordica.

Grieg.....Suite, "Peer Gynt."
I. "Morgenstimmung." Allegretto pastorale (E major).
II. "Ases Tod." Andante doloroso (B minor).
III. "Anitras Tanz." Tempo di mazurka (A minor).
IV. "In der Halle des Bergkoenigs." Alla marcia e molto marcato (B minor).

Soli for Violoncello.

a. Bach.....Adagio.
b. Chopin.....Nocturne.
c. Klengel.....Capriccio.

Mr. Alwin Schroeder.

Gillet.....'Loin du Bal."
Saint-Saens.....Danse Macabre."
Goring Thomas.Polacca from "Esmeralda."
Liszt.....Polonaise in E.

All these were familiar and were well given. Mme. Nordica sang sweetly and artistically, and Mr. Schroeder played his solos admirably. The "Tannhaeuser" overture was given with less force than could be wished, but otherwise no criticism seems warranted. The "Peer Gynt" suite, which was first played here three years ago, was received with many manifestations of ap-

The Telegram.

EVENING AND SUNDAY.

PROVIDENCE TELEGRAM PUB. CO.,
2 Weybosset Street.

THURSDAY, DECEMBER 15, 1892.

A GREAT PROGRAM.

Boston Symphony Orchestra Gives Its Third Concert.

Pianist Busoni Receives Gratifying and Deserved Applause.

It was the verdict of at least nine-tenths of the gathering that the concert by the Boston Symphony orchestra last night overshadowed anything that has been given thus far in the local season in the city. The program was adorned by two of the most prized of musical treasures, Beethoven's No. 2 D minor symphony and Weber's exquisite overture, "Euryanthe," and after these two great and vivifying works, so splendidly recited by Nikisch's musicians, the whole audience gave freedom to its rapture by storm after storm of applause. To go into an analyses of such a beautiful creation as the symphony Beethoven left for the world to admire, would be useless, for as the almost empyrean measures are interpreted by the symphony men, the most unmusical intellect must take on a quickening impression and acknowledge the wondrous power of orchestration. In addition to the Beethoven piece, Doorak's suite in D major, No. 39, was executed, and its five interesting divisions illustrated in the fullness of their strength and elegance.

The sensation of the evening was the personage whom Conductor Nikisch introduced to the city, the pianist, Mr. Ferruccio Busoni. He was a pianist, able and wonderfully dexterious, and after a few of the rippling runs and delicious codenzes in Liszt's second concerto had been served up on the chime toned Steinway instrument, he held every listener enraptured. As the last note was struck, a wild burst of enthusiasm followed with deafening effect, increasing in volume and energy each time that the artist advanced to the edge of the platform to bow his appreciation, till finally he had to return to the piano and grant the encore his hearers were bound they would have. It was a success, instant and gratifying, and the intelligent visage of the player gleamed with the thankfulness with which his heart must have been filled. The accompaniment by the orchestra was perfectly timed and regulated in the Liszt selection, as if the musicians were in firm sympathy with M. Busoni and wanted to assist him in the kindest manner possible.

The fourth concert will be given Jan. 25.

NEW YORK HERALD,
DECEMBER 9, 1892.

A BOSTON ORCHESTRA CONCERT.

The Boston Orchestra gave its second concert this season in Chickering Hall last night before the usual overflowing audience. The brilliant and crowded houses that are now looked upon as a matter of course at these concerts could be attracted in this music surfeited city by nothing but an orchestral performance of extraordinary value, and this is what this fine body of players from Boston offer. No matter what may be the programme selected by Herr Nikisch, or the soloists he may choose, the audience is sure of a musical treat.

The programme last night consisted of Brahms' third symphony, Chopin's Andante Spianato and Polonaise, played by Miss Suza Doane, Dvorak's D major suite, and Wagner's "Kaiser March." Of this list the most brilliant and sensational numbers, both as to music and performance, were the first two movememts of the Brahms symphony and the polka and minuet of the Dvorak suite. These were as remarkable for technical finish and brilliancy as was the "Kaiser March" for splendid sonority and almost overpowering wealth of sound. Perhaps Herr Nikisch wished to show New York that his brass choir is as remarkable as his body of strings.

Miss Suza Doane, a very young pianist, a pupil of Reinecke, and but recently back from Europe, played the familiar and not over grateful "Andante Spianato and Polonaise" of Chopin, with abundant technical facility and much intelligence. It is no easy task for a woman to hold her own against such an orchestra as this, and Miss Doane, a very slight and delicate girl, astonished the audience by the verve and dash with which she went through a most difficult task. She was [illegible] and responded

PROVIDENCE JOURNAL.

THURSDAY, DECEMBER 15, 1892.

INFANTRY HALL.

Third Concert by the Boston Symphony Orchestra.

The ever-welcome monthly visit of the Boston Symphony Orchestra took place at Infantry Hall last evening, when a brilliant programme was given before a large and enthusiastic audience. The soloist of the evening was Mr. Ferruccio Busoni, pianist, who made his first appearance in this city and scored a most pronounced success. The following programme was presented:

Beethoven's Symphony, No. 2, in D-major, op. 36; I. Adigo molto (D-major); Allergo con brio (D-major); II. Larghetto (A-major); III. Scherzo, Allegro (D-major); trio, the same tempo (D-major); IV. Allegro molto (D-major); Liszt's concerto for pianoforte, No. 2, in A-major; Dvork's Suite for orchestra, in D-major, op. 39; I. Praeludium (Pastorale), Allegro moderato (D-major); II. Polka, Allegretto grazioso (D-minor); III. Minuet (Sousedska), Allegro giusto (B-flat major); IV. Romanze, Andante con moto (G-major); V. Finale (Furiant), Presto (D-minor); Weber's overture, "Euryanthe."

Beethoven's Second symphony, with which the concert began, is one of the great orchestral composer's finest works. It is not only delightful to the listener, but is also of interest to the student as one of the best examples of Beethoven's unsurpassed ability in producing great results from comparatively simple means. The themes are of the briefest sort and for the most part of the simplest character. In the development and combination of these, and in the unerring judgment displayed in contrasting them by means of the different groups of instruments, the genius of the world's greatest music thinker is fully displayed. The lovely melody which forms the first theme of the larghetto is an exception to the rule, however, inasmuch as it is complete in itself, and is not afterwards used for purposes of "working out." Its intrinsic beauty has caused it to be appropriated for various uses by arrangers. Another marked feature of the symphony is its strong tonality, the parent key of D-major decisively dominating the whole work, and the modulations being largely kept within one or two removes. Dvorak's suite is a strongly written composition, and, like most of the Bohemian composer's work, displays much of originality in conception and treatment. Both of these numbers, together with Weber's effectively scored overture, were admirably played by the orchestra. Mr. Nikisch departs sometimes from the traditional readings of Beethoven, but, as a rule, justifies his procedure by making his points quite as effectively in his own way.

Mr. Busoni's piano playing was something in the nature of a surprise to most of the audience. The story goes that Paderewski, upon hearing him play, remarked that there was little need of his coming to Boston to play so long as they had Mr. Busoni there. The anecdote, if true, serves to illustrate Paderewski's well-known unselfish recognition of his brother artists, and while perhaps putting it rather strongly, contains enough of truth to render the compliment deserved. It is very seldom that as good piano playing has been heard in this city as that to which last night's audience listened. The unfamiliar concerto of Liszt which he played, would not of itself be likely to arouse much enthusiasm. It is one of those musical extravaganzas which no one but Liszt would ever dream of perpetrating, and, in spite of the undeniable brilliancy of its latter half, would be better described as an accidental combination of noises than as anything possessing musical form and coherence. The opportunities for display of virtuosity are plenty—as in all Liszt's music—and Mr. Busoni availed himself of them to the utmost. The outburst of applause which followed was spontaneous and genuine. After three or four recalls the player consented to an encore, and gave Liszt's "Campanella" in such magnificent style that he was recalled as many times more. Mr. Busoni possesses every qualification of a great pianist to a high degree, and the prompt recognition of his merits goes to show that the symphony audiences are sufficiently critical to recognize an unknown artist when they hear one.

The next concert takes place on the evening of Wednesday, Jan. 25.

The New-York Times.

TEN PAGES.

NEW-YORK, SATURDAY, DEC. 10, 1892.

THE BOSTON ORCHESTRA.

The second public rehearsal of the Boston Symphony Orchestra at the Brooklyn Academy of Music under the auspices of the Brooklyn Philharmonic Society took place yesterday afternoon. It is a genuine pleasure to record the fact that the music lovers of the city across the East River have fully realized the uncommon excellence of the entertainments offered them by the gentlemen of Boston. They crowded the house yesterday to its utmost capacity, and they testified by the warmth of their applause to the heartiness of their appreciation.

The programme combined classic and romantic music in a most delightful manner. Beethoven's fifth symphony, a work which stands at the high-water mark of the transition period, was at the beginning of the concert; and the other numbers were Xaver Scharwenka's charming piano concerto in B flat minor, two excerpts from Berlioz's "Damnation of Faust," and Weber's "Euryanthe" overture. Mr. Nikisch's reading of the Beethoven work was the interpretation of a poet. It throbbed with the warmth of a fervent temperament and was polished by the scholarship of a profound musician. The performance of the andante was without doubt one of the most beautiful ever heard in this part of the country, and it was immediately appreciated by an audience quick to respond to the touch of true art. The Berlioz numbers displayed the virtuosity of the orchestra in a high light. Surely nothing more delicate in its finish could have been demanded than the performance of the valse.

Mr. Scharwenka's excellent piano concerto has already been praised in these columns. Yesterday afternoon the composer, who was the soloist, had the support of a sympathetic and trustworthy accompaniment, and as a natural result his performance shone to especially bright advantage. The whole programme will be repeated to-night.

THE EVENING BULLETIN

THURSDAY, DECEMBER 15, 1892.

INFANTRY HALL.

Third Concert by the Boston Symphony Orchestra.

The ever-welcome monthly visit of the Boston Symphony Orchestra took place at Infantry Hall last evening, when a brilliant programme was given before a large and enthusiastic audience. The soloist of the evening was Mr. Ferruccio Busoni, pianist, who made his first appearance in this city and scored a most pronounced success. The following programme was presented:

Beethoven's Symphony, No. 2, in D-major, op. 36; I. Adigo molto (D-major); Allergo con brio (D-major); II. Larghetto (A-major); III. Scherzo, Allegro (D-major); trio, the same tempo (D-major); IV. Allegro molto (D-major); Liszt's concerto for pianoforte, No. 2, in A-major; Dvork's Suite for orchestra, in D-major, op. 39; I. Praeludium (Pastorale), Allegro moderato (D-major); II. Polka, Allegretto grazioso (D-minor); III. Minuet (Sousedska), Allegro giusto (B-flat major); IV. Romanze, Andante con moto (G-major); V. Finale (Furiant), Presto (D-minor); Weber's overture, "Euryanthe."

Beethoven's Second symphony, with which the concert began, is one of the great orchestral composer's finest works. It is not only delightful to the listener, but is also of interest to the student as one of the best examples of Beethoven's unsurpassed ability in producing great results from comparatively simple means. The themes are of the briefest sort and for the most part of the simplest character. In the development and combination of these, and in the unerring judgment displayed in contrasting them by means of the different groups of instruments, the genius of the world's greatest music thinker is fully displayed. The lovely melody which forms the first theme of the larghetto is an exception to the rule, however, inasmuch as it is complete in itself, and is not afterwards used for purposes of "working out." Its intrinsic beauty has caused it to be appropriated for various uses by arrangers. Another marked feature of the symphony is its strong tonality, the parent key of D-major decisively dominating the whole work, and the modulations being largely kept within one or two removes. Dvorak's suite is a strongly written composition, and, like most of the Bohemian composer's work, displays much of originality in conception and treatment. Both of these numbers, together with Weber's effectively scored overture, were admirably played by the orchestra. Mr. Nikisch departs sometimes from the traditional readings of Beethoven, but, as a rule, justifies his procedure by making his points quite as effectively in his own way.

Mr. Busoni's piano playing was something in the nature of a surprise to most of the audience. The story goes that Paderewski, upon hearing him play, remarked that there was little need of his coming to Boston to play so long as they had Mr. Busoni there. The anecdote, if true, serves to illustrate Paderewski's well-known unselfish recognition of his brother artists, and while perhaps putting it rather strongly, contains enough of truth to render the compliment deserved. It is very seldom that as good piano playing has been heard in this city as that to which last night's audience listened. The unfamiliar concerto of Liszt which he played, would not of itself be likely to arouse much enthusiasm. It is one of those musical extravaganzas which no one but Liszt would ever dream of perpetrating, and, in spite of the undeniable brilliancy of its latter half, would be better described as an accidental combination of noises than as anything possessing musical form and coherence. The opportunities for display of virtuosity are plenty—as in all Liszt's music—and Mr. Busoni availed himself of them to the utmost. The outburst of applause which followed was spontaneous and genuine. After three or four recalls the player consented to an encore, and gave Liszt's "Campanella" in such magnificent style that he was recalled as many times more. Mr. Busoni possesses every qualification of a great pianist to a high degree, and the prompt recognition of his merits goes to show that the symphony audiences are sufficiently critical to recognize an unknown artist when they hear one.

The next concert takes place on the evening of Wednesday, Jan. 25.

The Evening Post.

New York, Friday, Dec. 9, 1892.

Boston Symphony Orchestra.

In making up the programme of his second concert, which was heard at Chickering Hall last evening, Mr. Nikisch showed considerable astuteness. It may be remembered that about two years ago he gave, with his famous Boston Orchestra, a concert, at which one of Brahms's symphonies was played. It came last on the programme, and the audience did not take kindly to it, although it was by no means a novelty. After the first movement an exodus began, which, after the second, became a stampede, so that the last two movements were played before a half-filled house. It was perhaps to prevent a repetition of this calamity that Mr. Nikisch last evening put another Brahms symphony, the third, at the head of the programme. If that was the motive, the well-laid plan did not gang a-gley; as there were interesting pieces by Chopin, Dvorák, and Wagner to follow, everybody remained to the end.

The symphony was admirably played, as a matter of course, and it is perfectly proper that the works of Brahms should be heard occasionally. At the same time it is necessary to protest emphatically against the Brahms fad, the tendency in some quarters to regard Brahms as the greatest living composer, which is simply ridiculous when we have among us such men as Dvorák, Rubinstein, Grieg, Tchaikovsky, Saint-Saëns, Gounod, and Verdi. Brahms owes his vogue largely to the enthusiastic endorsement given him at the beginning of his career by Schumann, and later on to the frantic efforts to push him into prominence made by that arch-enemy of modern music and musical progress, Dr. Hanslick in Vienna. Now, concerning that Schumann endorsement, Mr. W. F. Apthorp, who writes the historical and descriptive notes for the Boston Symphony concerts, makes the interesting revelation that he has it directly from a personal friend of Schumann's that some time after the appearance of the endorsement of Brahms, Schumann expressed himself as "much disappointed in young Brahms, after all," and that there was not a little in his article that he would like to take back. Mr. Apthorp makes another interesting remark, which lets the cat out of the bag: "It may be said that no other composer, at any period in the history of art, ever owed his recognition by the musical world to so strangely few high qualities as Brahms." But Mr. Apthorp forgets Hummel. The parallel between Hummel and Brahms is a striking one, and would make a subject for a suggestive essay. Neither of them is a really spontaneous, creative genius, but both have to a high degree the technique of composition; they are *virtuosi* of composition, and virtuosity is very apt to be taken for a while for genius, both by professionals, who are interested in technique, and by a certain portion of the public which does not discriminate between musical themes and musical ideas. Hummel, in his day, was frequently exalted even above Beethoven, even by such eminent experts as Cherubini, just as to-day we find musicians and critics who ought to know better exalting Brahms above Rubinstein, who has more creative genius in his little fingers than Brahms in his whole body. Time, however, sets all these things right.

In regard to the symphony played last evening it should be added that there is a charming passage in the first movement, but as it is stolen from the chorus of sirens in "Tannhäuser" it does not add much to the glory of Brahms. The "Lohengrin" swan harmonies are also heard, and the opening of the second movement is a ludicrous plagiarism of a very unsymphonic tune from "Zampa," an opera of the level of "Martha." The last two movements are, however, all Brahms—that is, dry, monotonous, uninspired. The finale is supposed to be Hungarian, but no one would suspect it if he were not told so. The orchestral coloring has all the sensuous beauty of a painted board fence.

In welcome contrast to this symphony were Dvorák's orchestral suite, opus 39, with its charming Slavic rhythms and exquisite instrumental colors, and Wagner's imposing Kaisermarsch, which closed the concert. The soloist of the occasion was a young American pianist, Miss Luza Doane, fresh from the Leipsic Conservatory. She doubtless made a mistake in choosing so old-fashioned a piano-teacher as Reinecke, who is not in sympathy with modern music. It is not from him that she could expect to catch the proper spirit of interpreting such a piece as Chopin's Andante Spianato and Polonaise. However, Miss Doane played with excellent technique, and the audience rewarded her by asking her to play again, which, in the case of such an audience, is a compliment worth having.

Commercial Advertiser.

[Established 1797.]

JOHN A. COCKERILL, Editor.

FRIDAY AFTERNOON, DEC. 9, 1892.

The Boston Symphony Concert.

Willard's Change of Bill.

It is most gratifying to note the progressive appreciation with which the concerts of the Boston Symphony Orchestra are being received. A full measure of recognition has not yet been awarded to its superlative work in the domain of orchestral music, but another season will, beyond doubt, add what is yet lacking. Curiously enough, it is among the ranks of the public critics that there seems to be a holding back of the admission that this body of musicians represents the highest degree to which orchestral work has as yet been brought in America. The only explanations that can be offered are those of local pride and loyalty to resident maestri. There should be no such questions in matters of art. That such an orchestra belongs to Boston and not to New York is simply an incidental fact. The conditions are just as favorable here as there, and all that is needed is a little public spirit and some pecuniary sacrifices. Boston has been fortunate in those respects, and the result is one of which it may be proud. But the whole country is the gainer. By the support it gives to Mr. Nikisch's orchestra, each community acquires an indirect moral proprietary interest in it and shares in the fame which these artists earn by their superb work in the cause of music.

The second concert of the season of 1892-'93 took place last evening as usual at Chickering Hall. There are several reasons why this building is not the proper habitat for the organization in question, most of which were emphasized on this occasion. The hall is too small for fortissimo effects, its seating capacity is not adequate, it is too remote from the centre of population and it is lacking in comforts. The performance of the first number was marred by the delays attendant on the seating of late comers, and imperfect ventilation was a source of physical discomfort which affected a complete intellectual enjoyment of the programme provided.

The first number was Brahms's symphony No. 3 in F major, opus 90. With the exception of Wagner, who occupies a special position in modern music, no modern composer has been the subject of such contradictory discussion as Johannes Brahms. His individuality is definite. It asserts itself in a glorification of musical form. Few composers can compose with him in style and construction. But he is indifferent to the principle which should be the dominant one in all phases of art—the principle of beauty. This is not the time nor place for an elaborate brief in advocacy of this estimate of the composer. Condensing the arguments, it may be said that his earnestness in adhering to form for form's sake render him uninteresting to the great mass—not of uneducated but of musical people—who wish to feel music as well as understand it. The work performed last evening is a good example of his music. It has all his perfection of style, but also its insignificance of melodic purpose. It is thorough, intense, full of original harmonic modulations, and makes an elaborate utilization of all instrumental resources; but its thoughts have little melodic significance. It was played in a most admirable manner, particularly the third movement, which is startling in its rhythmic originality. The first movement presents in what the explanatory text of the programme calls "cross relations" a difficult problem of interpretation. There is a daring combination of major and minor which must be handled as to relative force with the utmost nicety in order that the harmonic harshness may not dominate the dramatic effect of the peculiar contrast. Mr. Nikisch in this displayed his usual correct judgment. The Dvorak suite is of the modern type. Classical principles of suites were the persistence of a uniform type of dance rhythm written in a uniform key. The composers of to-day present the grouping of short detached numbers, but add the contrast of key to that of time. Mr. Nikisch demonstrated in this number his absolute command of his orchestra. It was a remarkable display of mechanical precision and unanimity of expression. Each of the six movements illustrated some one good quality of the orchestra. The shading and the changes of tempo in the finale were perfect. "The Kaisermarsch," which Wagner wrote con amore—for his hatred of the French was well known—was played with such sonority of tone and breadth and majesty of phrasing that it held the audience breathless. Miss Suza Doane is a type of the class of pianists which is to-day very large. Ambitious, patient and tireless, they study assiduously under able teachers, who impart to them all that can be imparted. Nature must do the rest. Miss Doane is a pupil of Reinicke. Her playing in its technical phrase is admirable. She has learnt everything. But there was no display of musical intelligence; no evidence that she understood Chopin. There was but little character to her performance of the Polonaise.

NEW YORK HERALD

NEW YORK, SATURDAY, DECEMBER 10, 1892.

This paper has the largest circulation in the United States.

MRS. THEODORE HAVEMEYER HAS A MUSICALE.

Herr Nikisch Leads a Band from the Boston Symphony Orchestra at the First of Four Concerts in Private Houses Arranged by Mr. Harry Cannon.

The most brilliant gathering of society since the season began was at Mrs. Theodore A. Havemeyer's splendid mansion on Madison aveuue last evening for the first of the subscription musicales by a band from the Boston Symphony Orchestra under the direction of Herr Nikisch.

The Havemeyer mansion is too beautiful to call for extensive floral decorations, so this embellishment was restricted to graceful palms, which were placed in the halls and in the corners of the ballroom. The fireplaces under the mantels in the ballroom and halls were filled with Japanese lilies and daisies in *jardinières*.

Mrs. Havemeyer, in a beautiful gown of gold colored satin and velvet embroidered with silver and pearls; Mrs. E. C. Potter, in pearl colored satin, and Miss Marie Havemeyer, in white satin and crêpe, embroidered in gold, received the guests. They came in after dinner parties and were in place so that the concert began shortly after ten o'clock.

The orchestra of fifty-seven was stationed at one end of the ballroom and seated on gilded chairs, placed on the floor level. Herr Nikisch directed from a slightly raised platform. The guests were seated in the ballroom, the picture gallery and in the hall. Nearly three hundred people were present.

These concerts were conceived by Mr. H. Le Grand Cannon, who hurriedly got together fifty subscribers, who on account of the lack of opera were glad of such an opportunity. Each subscriber pays $100 for four concerts, with the privilege of asking four people to each concert. There is to be no dancing at any of the concerts.

The full list of subscribers includes Mrs. John Jacob Astor, Mrs. John Alexandre, Mrs. Henry I. Barbey, Mrs. I. Townsend Burden, Mrs. James Burden, Mrs. Charles Barney, Mrs. H. Le Grand Cannon, Mrs. Brockholst Cutting, Mrs. Henry Clews, Mrs. S. Van Rensselaer Cruger, Mrs. George B. De Forest, Mrs. Elisha Dyer, Jr.; Mrs. Arthur M. Dodge, Miss De Forest, Mrs. Nicholas Fish, Mrs. Chester Griswold, Miss Gurnee, Mrs. Beach Grant, Mrs. Havemeyer, Mrs. Hewitt, Mrs. Hitchcock, Mrs. Adrian Iselin, Jr.; Mrs. James P. Kernochan, Mrs. Lawrence Kip, Miss Carola Livingston, Miss Leary, Mrs. John Minturn, Mrs. Richard Mortimer, Mrs. Stanley Mortimer, Mrs. Ogden Mills, Mrs. William Osgood, Mrs. Hermann Oelrichs, Mrs. Burke Roche, Mrs. Schermerhorn, Mrs. Philip Schuyler, Mrs. William E. Strong, Mrs. William D. Sloane, Mrs. Henry Sloane, Mrs. Anson Phelps Stokes, Mrs. Paran Stevens, Mrs. Edward Taller, Mrs. Samuel Thorne, Miss Townsend, Miss Turnure, Mrs. Frederick Vanderbilt, Mrs. Hamilton Fish Webster, Mrs. William C. Whitney, Mrs. Stanford White, Miss E. Whitney, Mrs. Buchanan Winthrop, Mrs. James M. Waterbury, Miss Whiting, Mrs. Frank W. Witherbee, Mrs. Richard T. Wilson, Mrs. Willing, Mrs. John Hobart Warren and Mrs. George Peabody Wetmore. With the exception of those who were in mourning they were all present last night as well as various members of their immediate families.

The programme was as follows:—

1. Polonaise in E.....Liszt
2. "Marche Hongroise".....Franz Schubert
3. "Am Springs quel," from "Manfred".....Schumann
4. "Menuette della Regina".....Max Vogrich
5. Scherzo from "Midsummer Night's Dream".....Mendelssohn
6. Vorspiel, "Lohengrin" / Waldweben, "Siegfried" / Feuerzauber, "Walküre".....Wagner

After the concert a buffet supper was served in the dining room by Mrs. Havemeyer's chef. The other concerts will be given on January 13 at Mrs. Le Grand Cannon's, February 9 at Mrs. William C. Whitney's and March 17 at Mrs. De Forest's.

THE WORLD: FRIDAY, DECEMBER 9, 1892.

THE BOSTON SYMPHONY ORCHESTRA.

Another Successful Appearance in Concert at Chickering Hall.

The second concert of the Boston Symphony Orchestra took place at Chickering Hall last night. The programme, which was, as usual with Mr. Nikisch, interesting and well balanced, was as follows:

Symphony No. 3.....Brahms
Andante Spianato and Polonaise.....Chopin
Piano and orchestra.
Suite for orchestra.....Dvorak
Kaisermarsch.....Wagner
Soloist, Miss Suza Doane.

Criticism of such a concert as that of last night savors almost of temerity, and can be at best little more than the expression of an individual opinion or preference. To say that a composition has been played by the Boston Symphony Orchestra is practically equivalent to saying that it has been well played—consistently, logically, with considered effect and an interpretation of the composer's meaning which, if not always classically conventional, is ever artistically reasonable. In spite of an almost devotional regard and respect for pure form, Brahms in his powerful Third Symphony is by turns passionate, dramatic, joyous, tender, playfully graceful and vehement, always in an individual and forceful way, and in this work at least shows none of the somewhat stilted classicism of which he has been accused. The symphony can hardly be said to possess many of the elements of popularity for even a work of its class, but its breadth, strength, the thoroughness of its workmanship and its many charms of thought and treatment, especially in the last two movements, will always make it enjoyable and interesting to the musician and amateur, if it be somewhat like *caviare* to the general public. The performance of the symphony was entirely admirable throughout, the work of the brass and wood-wind being noticeably good.

To be invited to play with the Boston Symphony Orchestra almost amounts to a certificate of merit, and so Miss Suza Doane, the soloist of last evening, made her metropolitan début under exceptionally conspicuous, if somewhat trying, conditions. Miss Doane is, if we are correctly informed, a native of Brooklyn and a pupil of Reinecke; she plays well now and, being still young, will probably play better. At present her playing, though marked by considerable taste, intelligence and fair technical power, is still unformed in style and lacking in color. Miss Doane was cordially received, recalled and may justly be credited with having made, to all appearances, a good first impression. Her present attainments, however, hardly warranted her musical surroundings of last night.

To go from the Brahms symphony to the Dvorak suite is to pass from the study of the savant into the open air of country—all here is fresh, breezy and spontaneous. Although the workmanship is ever admirable, it is subsidiary to the melodic thought itself, and never allowed to override or obscure it or block or stem its easy and genial flow. Here, again, the wood-wind was beyond reproach, and the work of the strings (the work is scored for small orchestra) was, as usual, remarkable for precision, elegance and great purity and richness of tone. Mr. Nikisch's reading of the work was full of an almost tender appreciation, combined with great spirit and vigor.

The concert ended with a splendid rendering of Wagner's impressive Kaisermarsch. The magnificent sonority of tone at the command of this orchestra and Mr. Nikisch's faculty for well-considered contrast, climax and dramatic display combined to make the effect of this number almost overwhelming in power and intensity.

The next concert in this series will take place on the evening of Jan. 12.

REGINALD DE KOVEN.

THE SUN, FRIDAY. DECEMBER 9, 1892.

Boston Symphony Orchestra.

The demand for seats at the second concert of the Boston Symphony Orchestra was even greater than on the first occasion this season, every ticket in this instance having been sold as early as last Monday. The debilitating warmth of the atmosphere last night was not only balefully against the performers and their instruments, but calculated to lessen the enthusiasm of an audience. In spite, however, of the weather's most depressing influence, there was ample energy among the performers, and a profound interest and animated enthusiasm evinced by the listeners.

Brahms's Third Symphony in F major majestically led the procession of splendid sounds that filled delighted ears through two long hours. The first three movements of this symphony are more beautiful than the last one. The opening theme of the allegro is so noble and so full of that meaning which is untranslatable, except in the silent language of the soul, that its constant recurrence is welcomed with joy. Brahms is not essentially dramatic like most modern composers, but he is always amiable and gentle, yet with a tenderness born of strength. Variety with him is endless, yet nothing is strained or far-fetched. The programme last night was entirely modern, if Chopin may still be classed among the writers of our own day. His was the most ancient composition given—and this was the andante spianato and polonaise in E b, played by Miss Suza Doane. Miss Doane made her first public appearance in America last night, and won genuine applause even to the point of an encore, which she gave in the shape of Liszt's arrangement of "Auf Flügeln des Gesanges." Her chief attraction is the clearness and crispness of her touch, and the exactness and neatness of her execution. Her limitations seem to lie in a possible lack of variety in tone, color, and of expression—a subordination, as it were, of sensitive musical feeling to the exactions of technique. The polonaise was played with much precision, in absolutely even *tempo*, and with few or no climaxes, and but a minimum of light and shade. Miss Doane has studied at Leipsic under Reinecke and Zwintscher. The applause she gained shows that she has many elements of success or popularity.

Dvorak's charming suite in D, op. 39 made an effective bit of piquante descriptive music. The movements are all in dance form, the wild dances of Dvorak's country, except the first, which is called "pastorale," and is so full of rural feeling that one heaves a sigh of happiness and refreshment, and feels as though he had been wandering in the woods or among green and quiet meadows. Dvorak is the best musical painter we have now. His sketches are so clearly outlined, his colors so vivid, and his subjects so cheerful that they warm the very cockles of the heart. They are tonic and bracing and healthy.

Wagner's Kaiser March came like the bold north wind, proclaiming "I am the King." His work is always full of conscious majesty and power. In this there are reminiscences of "Die Meistersinger," but they only endear the composition to us; and how nobly is the choral "Ein Feste Burg" set there, like a jewel of much price in a gorgeous setting.

The New-York Times.

TEN PAGES.

NEW-YORK, FRIDAY, DEC. 9, 1892.

THE BOSTON ORCHESTRA.

The second concert of the Boston Symphony Orchestra, at Chickering Hall, last night, afforded abundant food for thought. It would be an easy matter to write a small volume on certain tendencies in modern music exemplified significantly by the first two orchestral numbers and offset with tremendous emphasis by the last. But this is not a convenient time nor a suitable place for a dissection of general æsthetic principles, or perhaps one might be tempted to cry, "Heaven save us from certain museum varieties of rhythm!"

The first orchestral number on the list was the Third Symphony of that often-abused composer, Johannes Brahms. It is a considerable time since this work has been heard here, and it was a pleasure to every free-minded lover of music to listen to it once more, if only to readjust his ideas. There ought not to be much room for controversy about a composition of this kind. It has its weaknesses, to be sure; but they certainly are not in the field of invention. There is good, substantial thematic material of an original cut, and the treatment is wholly characteristic. It is the treatment that is open to censure, however, for Brahms writes abominably for the orchestra. His instrumentation is so densely thick and overweighted in the middle voices that it gives rise to wonder that he could have failed to perceive its sad need of clarification. This heavy instrumentation of the middle voices—often accentuated by the allotment of notes to obviously unsuitable instruments—acidulates his harmony and robs his melodies of their natural poety. The vigorous and faithful performance of the orchestra simply made the errors of the composer more conspicuous, though nothing could rob that exquisite third movement of its moving charm.

The second orchestral number was a suite for orchestra in D major by Dr. Antonin Dvorak, Director of the National Conservatory of Music. Here the hand of a master of instrumentalism was manifest in every measure. There was nothing dark or clouded. Everything was clear and unmistakable. But the heart of man grows weary in trying to untangle the hard knots into which it is brought by those weird rhythms. And when the last number is Richard Wagner's massively rectangular "Kaisermarsch," with its great, booming fourfold rhythm that invites the soul to glory and the feet to the warpath, one heaves a huge sigh of relief and rejoices that the primeval prosody of sound is still capable of moving the heart when used by a real poet. Mr. Nikisch and his men gave their auditors fine performances of both works, and the really stirring "Furiant" of the Dvorak suite was the *tour de force* of the evening. But the Wagner music satisfied the appetite.

A young lady named Miss Suza Doane played Chopin's "Andante Spianato and Polonaise" for piano, with the orchestra. Miss Doane belongs to New-York, and has recently returned to her home, after a course of four years of study in Leipsic. She may be accounted fortunate or unfortunate to have secured a first appearance on any stage with the Boston Symphony Orchestra. It is not always a privilege to walk with the immortals; sometimes it is a penalty. It would be breaking a butterfly to treat Miss Doane's performance seriously. It is only necessary to say that she was wholly out of place in such a concert, and her performance excited in the minds of the well informed only a mild surprise at her temerity. It is extremely probable that she was laboring under the disadvantage of considerable nervousness, and that is all that can be said in her favor.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

FRIDAY, DECEMBER 9, 1892.

THE BOSTON SYMPHONY ORCHESTRA.

The epithets of praise which suggest themselves at each recurring concert of the Boston Symphony Orchestra are becoming trite, and if Mr. Nikisch is not careful he will soon have nothing for the reviewer to do but to make record of his performances. We do not know that such a contingency would be in any respect deplorable. Talk about music and musical performances is frequently very unentertaining when it is not amusing because of its rhapsodic hysteria, and if the time shall come when so delightful an entertainment as Mr. Nikisch provides can be disposed of with a hearty "well done, good and faithful servant of the beautiful," it will be an indication of advancing culture, at least on the part of the critic, and possibly also on the part of the public that shall be willing to accept such a criticism.

Concerning last night's concert in Chickering Hall, we leave the reader to recall to memory the warmest praise that has been spoken of Mr. Nikisch and his band of virtuosi in these columns, and to imagine them repeated with such emphasis as is invited by the fact that on this occasion there was a special appeal to gratitude on the score of a performance of Brahms's symphony in F. It may be that there are some enthusiastic admirers of this composer who go too far in their estimation of him. That question may be left open. There is no doubt, however, that he is being too persistently neglected in our concert-rooms since the departure of Mr. Thomas.

The other orchestral numbers on the programme were a suite in D-major, op. 39, by Dvorak, and Wagner's "Kaisermarsch." The suite is a dainty and extremely characteristic bit of music, in which all of the composer's marvellous ingenuity and skill are expended in dance-rhythms of peculiar piquancy and grace. Between the symphony and the suite, Miss Suza Doane, a young woman, native, we believe, of New-York, and recently returned from four years' study in Leipsic, played Chopin's "Andante Spianato and Polonaise." Miss Doane was honored beyond the usual measure meted out to novices in being introduced to the public at such a concert. She is far from being a ripe pianiste, though she has some of the elements which go into the education of one. Her style is dry, unelastic and unpoetical. This was obvious enough in her reading of the Chopin composition, with its wholly superfluous accompaniment, but it was emphasized in Heller's transcription of Mendelssohn's "Auf Fluegeln des Gesanges," which she played in recognition of a kind recall. The orchestra will play this afternoon and to-morrow evening in Brooklyn.

[60]

Brooklyn Daily Eagle

SATURDAY EVENING, DECEMBER 10, 1892.

THE BOSTON SYMPHONY ORCHESTRA.

"Fate, knocking at the door" is known to be the intent of the triple notes that open the Fifth symphony—one thinks of it only as the Fifth symphony, and not as Beethoven's Fifth symphony—but when it is played as it was at the Academy of Music yesterday, by the Boston Symphony orchestra, it is plain that the notes are compelling blows at the gates of heaven. The work is one that in the art of harmony holds the place that the Greek temples keep in the art of building; and as "earth proudly wears her Parthenon as the best gem upon her zone," so the memory of man treasures the divine measures of this symphony, and hopes and feels in it the higher attributes that assert themselves through this vesture of earth. It is a conspectus of musical genius up to the time when a new illuminant arrived in the person of Wagner, and it is the one work that most men unite in praising as the perfect creation. It is, at least, the image of the greatness that was granted to the soul of one man and that declared itself in terms so strong and free that his fellow creatures stood astonished before him and still fail to measure him at his worth. It is the transcription in music of all that marked Beethoven among his fellows and distinguished his nature as grand, gloomy and peculiar. The performance that Mr. Nikisch and his unequaled band gave of it yesterday was affectionately powerful and sympathetic. Its originalities of reading were not such as to call for extended comment and were mostly nuances that it would be difficult to describe without a score and futile to attempt in this brief space. The colorings made by stress on certain passages for wind instruments are different from those that Mr. Seidl and Mr. Thomas have acquainted us with, and at times they seemed to lack the authority that was asserted in more dramatic renderings of the work, gaining smoothness at the expense of spirit; but the really epic portions of the symphony had no such lack and the pæan into which the tragedy in music resolves itself with optimistic and commanding fervor had all needful resolution and vigor. The lucidity and childlike innocence of tone that mark the string playing was warmed into vocal quality and had organ fullness in the ensembles. Xaver Scharwenka's concerto in B flat minor is the best known of his works and it had yesterday the personal interest of the composer's presence at the piano. That he succeeded less as a soloist than as a composer is a compliment to his higher musical faculties, but such was the fact; for, while his concerto is fresh and youthful, happy and musicianly, his playing of it was inconspicuous for dash, power, feeling or brilliancy. He possessed all desirable qualities in a moderate degree and astonished with none. The orchestral setting for the piano's diverse and interesting movements is as modern as Wagner and it had to stand the strain of immediate comparison with that fantastic and nimble witted instrumentalist. Berlioz, for the dances of the will o' wisps and sylphs, from the "Damnation of Faust," followed directly on this composition. These were given with a delicacy that is not to be surpassed, the diminuendo at the close of the sylph dance fading into a merest whisper of sound. Contrary to his habit Mr. Nikisch succumbed to applause and played it again. The closing number in a short but delightful programme was the overture to Weber's "Euryanthe," one of the best things in the repertory of the band. Here the impetuous playing of the strings is especially remarkable, and the vivacity, crispness and buoyancy, together with precision, attest the absolute efficiency of the force. The brief episode, the Vision, for muted strings, a weird succession of harmonies, and the more effective for suppression, is a wonderful piece of technic. The programme will be repeated this evening.

The Montreal Herald

SATURDAY MORNING, DEC. 10.

MENDELSSOH CHOIR.

The twenty-ninth season of the Mendelssohn choir opened last evening before a brilliant audience at the Windsor Hall. The programme mostly consisted of pieces of a slow tempo and quiet character. The light and shade were carefully marked, and the whole organization was under perfect control of the conductor. The balance of the choir was good, on the whole, but the male portion was rather weak in volume, though good in tone, especially the basses. The sopranos were very brilliant, and kept a perfect pitch. There was nothing very novel or very extraordinary in the program except St.-Saens' part song "To the night"—a succession of the most extraordinary and difficult modulations imaginable, and was beautifully rendered. It is a pure French lyral. Dvorak's "Woodland Angelus" was also well rendered and made a charming piece. The other choral members were Jensen's "First Song," Leslie's "Charm me Asleep," Rheinberger's "Morning Song," Mendelssohn's setting of the second psalm, and Gounod's Mottet "By Babylon's Wave," A lighter selection was the Raff Winter Carol, which had to be repeated.

Madame Nordica was the soloist and is too well known to need any praise. She was in excellent voice and received a most flattering ovation which was well merited. Her voice is clear, powerful and sweet to a degree in every register, and her chest tones are rich and beautiful in quality.

She was most gracious in responding to the encores which followed each appearance and her personal charm and magnetism increased the enthusiasm after each.

Mr. Gould received the homage of the audience and conducted with his usual care and skill, although most of his hard work has been accomplished in the excellent training he has given his graceful and sweet toned choir.

NEW YORK RECORDER, FRIDAY, DECEMBER 9.

BOSTON SYMPHONY ORCHESTRA.

Brahms Rules in the Second Concert at Chickering Hall.

The musical meat of last night's orchestral banquet at Chickering Hall was emphatically the beautiful F major symphony of Johannes Brahms, his third work in that form. Surely its beauties, and there are many, must have appealed to the small knot of malcontents who, because Richard Wagner disliked Brahms's personality (he disliked every one, personally), therefore, see fit to denounce him as uninspired.

Now, what "inspiration" has to do with music in general and symphonies in particular is one of those questions only Annie Besant or others of her ilk can answer. Brahms has a tremendous musical temperament. He, too, can tear passion to tatters, but he can also think musically, and to do that requires more, much more, than surface traits like vivacity, versatility (i. e., superficiality) or tricks of color—in a word, mere sound-making.

As if to prove that he can be Allegro as well as Penseroso, Ariel as well as Caliban, Brahms seems to have penned this work in the happiest frame of mind (despite the grewsome remarks in Mr. Apthorpe's analytical notes on last evening's programme). Color there is, mood coloring, subtle, swift in transition, darkling at times, but the keynote throughout is pitched high, blithe, sweetly eloquent and impressively fiery. The color scheme, as far as instrumentation goes, is brighter, less turbid and generally clearer than in other of Brahms's orchestral works. But his orchestral speech, at the best, is stammering and ill-tempered when compared to Dvorak's. The third movement seems to fit, so to speak, the orchestra, better than the other three; upon its quaint, pathetic grace one cannot dwell sufficiently. It is a musical gem of the first water, and accorded a better setting than most of Brahm's precious stones.

The sadante spianto and polonaise which followed, for piano and orchestra, and played by Miss Suza Doane, a Leipsic Conservatory and a Carl Reinecke pupil, was, after the Brahms symphony, like a plunge into tepid, troubled waters. Of the andante it may be said that it was not spianato, and of the polonaise that the best part of it was the orchestral accompaniment, and every one knows that Chopin scored badly. Miss Doane was ill-advised to play with orchestra, for her style,, crisp, neat and accentless, is better adapted for the drawing room than the concert stage.

The Chopin E flat polonaise has the misfortune to have been mortgaged in 1879 by one Rafael Joseffy. With that pianistic incumbrance floating in our minds retrospectively need more be said? The young lady, who was evidently nervous, has a hurried touch rather than meagre tone and possesses little sentiment. She amply demonstrated this in the encore piece. She played Mendelssohn's "On the Wings of Song," paraphrased.

Dvorak's suite in D for orchestra was the third number of the programme, and extremely interesting in character and invention. Dvorak's enormous knowledge of scoring is a help to him, even when his musical ideas are trite. He is always interesting and always says things in a piquant manner, even though he has nothing to say, which sounds paradoxical, and which is Dvorak.

There is lots of good musical blood in this suite, however. The bagpipe drone of the praeludium, the melancholy grace of the polka, the very delightful strains of the Mennett, the poetic romanza (scored lovely for the wood choir) and the Furiante finale, with its tangle of cross rhythms—bold, impetuous galloping across country—and its truly Roman Catholic finale (Dr. Dvorak is a fervent Catholic)—all these make the suite indeed noteworthy.

Like the symphony, it was nobly conducted. It was not an inspiring night for an orchestra, but Mr. Nikisch fought a good fight and made for us a night of good music. The evening closed with a brilliant performance of Wagner's pompous "Kaiser-Marsch."

This afternoon the orchestra plays at the Brooklyn Academy of Music.

MONTREAL DAILY STAR.
Y. DECEMBER 10, 1892.—

OF MADAME LILLIAN NORDICA

only words of praise can be written. A consummate artist, with perfect vocal technique and great intelligence, her singing was a great delight. Madame Nordica's voice is of rich penetrating quality and rare sweetness. It is very clear and fresh without the slightest suggestion of weariness or fatigue, and like all great singers the beauties of her voice are not apparent in any special register, but throughout its whole compass. But added to the beautiful there is the perfection of style, or knowledge skilfully put into practice. Her first selection was the charming aria from Massenet's Herodiade. The sweet phrase "Il est doux, il est bon," and the rich setting of the whole aria, combined with the beauties of voice and style of the artist created great enthusiasm. The second number was the Ave Maria from Cavelleria Rusticana, the opera which has created such a furore in Europe, but which we in Montreal have hitherto only been able to hear in snatches. This beautiful melody was sung with much artistic grace, and many were the expressions of delight and most hearty the applause which followed the gifted singer at the conclusion of it. Madame Nordica's third number was an aria from Rossini's Barber of Seville, and served to show her complete control of all the devices of vocal technique. Brilliant without ostentation, displaying an easy mastery over all difficulties of mere vocalization, Madame Nordica's singing can only be pronounced such as has not been heard in Montreal for many a day. Mr. Horace W. Reyner played the piano accompaniments with good taste and facile execution, while Mr. E. A. Hilton supplied a very effective support in the Ave Maria upon the reed organ.

Daily Kennebec Journal.

THURSDAY, DEC. 15, 1892.

AUGUSTA LOCALS.

THE NORDICA CONCERT

Last Evening the Grandest Musical Entertainment Ever Given in This City.

The Nordica concert at the Opera house last evening attracted the leading society people from the cities of the Kennebec and every seat in the house was occupied, standing room only. A special train came down from Waterville with 75 people, and the evening train brought from down-river about 200.

The concert was the finest musical event ever given in the city. The audience was appreciative, and such outbursts of applause, even to the point of furore, were never before equalled here. Many of the company have sung in this city and are favorites, but Madame Nordica had never sung here and with delightful expectancy her appearance in the fourth number was awaited. Imagine then the wave of bitter disappointment that swept over the house when Mr. Luckstone announced that Madame was suffering from serious hoarseness and it had been thought impossible for her to sing. But the next words brought a sigh of relief when he said that with her accustomed indomitable courage, this being a Maine audience, she had decided to make the attempt. No sweeter singer than she the world over and while it was evident that the reference to her hoarseness had not been exaggerated, the wonderful gift and power of the woman was seen in it all. That bell like tone was impaired somewhat but it was a rare treat to hear her. Her sweet grace and charm of manner made all amends. Several times in her career, once before a brilliant audience in New York City, when similarly indisposed she refused to sing. Nothing but the fact that Maine was her early home and that she never had appeared in Augusta led her to make the attempt. Every one who listened felt a desire to express their gratitude to her for making the effort.

A perfect revelation in violin music was given by Miss Powell. Her stage presence, so winning, womanly and modest, almost prepared her listeners for the riches in store for them. What resonant quality in every tone from her instrument, clear, sweet, penetrating to the utmost parts of the hall in the softest notes! What attack! What delicacy and breadth combined! Every detail was perfect, every effort was as thorough as though she played before the most critical audience in the world.

The ninth number created a perfect furore and three encores followed and she graciously responded. The genius and fire of her playing is contagious and one only need hear her to believe the prediction that the time is near when she will be the finest violinist in the world.

One thing should not be omitted, the seventh number when Madame Nordica sang a group of old favorites, "Annie Laurie," "When the Swallows Homeward Fly," "Coming Thro' the Rye" and on the encore "Home Sweet Home." It was one of the most delightful numbers of the evening. Del Puente received a royal welcome and encore followed encore. He responded to the first encore with "Tarantella" by Rossini, that charming melody which captivated his audience on his recent appearance here. Following the eighth number, the "Barber of Seville," he was twice encored responding once with the Toreador song from Carmen. Miss Rollwagen, the contralto, is possessed of a contralto voice of pleasing rich quality. Her songs were chiefly classical. Mr. Luckstone played his usual important part as accompanist, as admirably as was expected.

GOVERNOR BURLEIGH

Entertains the Members of the Executive Council and Ladies.

Governor Burleigh entertained the members of the Executive Council and ladies at tea at his home on State street last evening.

At the close of the tea the party took an electric car in waiting at the door and went to the Opera house to attend the Nordica concert. The occasion was a most enjoyable one and will be pleasantly remembered by all who participated in it.

Bangor Whig
Dec 14th 92

THE NORDICA CONCERT.

Charming Evening of Music at the Opera House.

The Artists Warmly Welcomed by a Large Audience.

It was a real musical treat of the finest flavor that was given a very large and fashionable Bangor audience at the Opera House last night, when Mme. Nordica and the other artists who accompany her appeared in the most pleasantly anticipated concert, and it was an occasion long to be held in remembrance.

Mme. Nordica has previously delighted an appreciative assemblage of musical people in this city, but the other artists are new to Bangor, although not a few of those present last evening have heard some, or all of them, in other cities. Each one stands in the front rank of the vocal or instrumental world, and a better collection of concert talent than that of last evening it would be difficult to find. The singers and players are prominent on both sides of the Atlantic and hold an assured position in the public estimation.

Although a critical audience a more enthusiastic assemblage probably has never attended a similar event, and the prima donna and her very able assistants can feel assured that their efforts met with the warmest appreciation. Double encores were the rule and notwithstanding the taxing music the artists in each case cheerfully responded, much to the delight of the listeners.

The following was the

Programme.

1. Piano Solo, Rhapsodie Hongroise, No. 6 ..... Listz
   Mr. Luckstone.
2. Songs { a. Ritournelle Chaminade / b. My Heart's in the Highlands ..... Shumann
   Miss Rollwagen.
3. Violin Solo, "Airs De Russe".... Wiemawski
   Miss Powell.
4. Valse Song, from "Romeo and Juliet" ..... Gonnod
   Mme. Nordica.
5. Aria, "Il Balen"..... Verdi
   Sig. Del Puente.
6. Songs { a. Still in the Night... ....Bohm / b. Ask Nothing More..... Cowen
   Miss Rollwagen.
7. A Group of Old Favorites..... .....
   Mme. Nordica.
8. Aria, from "Il Barbiere De Seveglia" ..... Rossini
   Sig. Del Puente.
9. Violin Solo, "Zigennerweisen".. ....Sarasate
   Miss Powell.
10. Duet, from "Cavalleria Rusticana..Mascagni
    Mme. Nordica and Sig. Del Puente.

The piano used is a Steinway Grand.

Mme. Nordica sang last evening with the same delicious harmony and brilliancy which have previously made her vocalization so perfect and her splendid rendition, intelligent interpretation and charming manner again won the marked favor of the audience. The group of favorite English songs was a very pleasant feature of the programme and they were sung with true feeling. The beautiful gown worn by Mme. Nordica attracted the admiring attention of the ladies.

Miss Powell has deservedly won the proud distinction of being the leading lady violinist of America and her magnificent playing last evening was a most agreeable part of the concert. She is a very attractive and graceful person and has the most skillful command over that sweetest of instruments, the violin. Miss Powell received a very warm welcome and the heartiest kind of applause at the conclusion of her numbers.

Miss Rollwagen, a favorite Boston contralto, took the place of Miss Campbell, who was detained in Philadelphia by illness, and she proved a very satisfying substitute, as she possesses a voice of strong musical timbre and uses it with good effect. She was heard with much pleasure.

Sig. Del Puente has long been one of the foremost of operatic baritones and he sings with a spirit, dash and power that give the most stirring effect. He possesses a magnificent voice and gave the intricate operatic airs a most masterly rendition last evening, every appearance being the signal for prolonged applause.

Mr. Luckstone's piano solo and his accompaniments to the singing and playing of the evening demonstrated his thorough ability and acquaintance with the instrument and his work was entirely praiseworthy.

Reception to Mme. Nordica.

After the concert a reception was given by Mr. and Mrs. Arad Thompson at their home on Broadway, in honor of Mme. Nordica and her sister, Mrs. S. F. Baldwin, of Dorchester, Mass., who are their guests. There was a large attendance of prominent people of the city and the opportunity to meet the ladies socially was a well appreciated pleasure. The guests were received by Mr. and Mrs. Thompson, the Misses Thompson, Mme. Nordica and Mrs. Baldwin. Delicious refreshments were served during the even-

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The Daily Witness.

SATURDAY, DECEMBER 10, 1892.

MENDELSSOHN CHOIR.

The first Mendelssohn Choir Concert of the season was given last night in the Windsor Hall, and as usual at the Mendelssohn Concerts there were few seats unoccupied.

Each of the choral members upon the programme had been sung at some former time by the choir; and to those in the audience who were fortunate enough to have been present at the first singing of these numbers, the concert must have been doubly enjoyable. The pleasure and profit to be derived from good music is seldom greatest at the first hearing of it. And it has been the experience of not one or two Montrealers only that the Mendelssohn concerts were a series of delicious fleeting moments, freighted with more than the listeners could grasp at one time, and leaving one tantalized with the wish to pass through it all again. It is to be hoped that this will not be the last of the Mendelssohns' "special request" programmes.

The work of the choir was, as in former seasons, very fine. In the double quartette of the Mendelssohn number, "Why do the heathen rage," the general effect was somewhat spoiled by the undue strength of the alto parts, but aside from this, little fault could be found.

The most interesting choral numbers were the Madrigal, "Charm me to Sleep," by that wonderfully clever part-song writer, Henry Leslie, and the "Woodland Angelus," by Dvorak. The latter song showed to advantage the rich low tones of the Mendelssohn's basses, but its chief interest lay in the fact of its being an example in four-part voice writing of the color effect which the modern composers have been bringing to such perfection in their orchestral work.

The closing selection of the choir, "The Motett," by Gounod, gave the audience a chance to hear how large and firm a fortissimo the choir could bring forth when it permitted itself to do so unrestrainedly.

The soloist of the evening was Madame Lillian Nordica, whose singing has recently been creating excitement in England. Madame Nordica's first song was "Herodiade," by Massenet. The words of the song were French, and it was at once noticeable with what clearness almost every syllable of it could be heard. Presently the listener was struck by the intellectuality of Madame Nordica's interpretation. Expression, with her was not a matter of haphazard or momentary impulse, nor was it limited to the two varieties of tone—very soft and very loud. Finally, one could not but be carried away by the perfection of Madame Nordica's method of using her voice. It is a question indeed, if Montreal has ever heard more perfect vocalization than that of Madame Nordica last night, Albani's and Patti's not excepted. Her Aria from "Il Barbiere di Seviglia" brought down the house, and deservedly, and her attack of the opening high note in Mascagni's "Ave Maria" was so clear, clean and at the same time soft, that it was a thing for students of singing to wonder at and remember with delight.

Each time Madame Nordica sang, she was recalled, and each time she responded with an English song. She is a dramatic rather than a lyric singer, and forceful rather than sympathetic, but both as an interpreter of music and a vocalist she is unquestionably great.

DECEMBER

Commercial Dec 10-92 BANGOR

THE NORDICA CONCERT.

Expectations of Bangor Musical People Fully Met at Last Evening's Entertainment.

Last evening, for the second time, in only a little more than a year, Madame Lillian Nordica, with competent accompanying artists, held captive for fully two hours all the musical sympathy and enthusiasm possessed by a Bangor audience, superb in point of numbers, brilliancy and cultivation. Every person who went to the Opera House expected a treat and there was no feeling of disappointment when the last notes of the final selection had died away and the delighted auditors were ready to congratulate each other that Bangor was favored with such an entertainment and that Maine had been able to give to the musical world so many great artists and among them, a Nordica.

Although perhaps not artistically, last evening's concert was in many respects more pleasing than the one a year ago. Two reasons in the minds of many, contributed to bringing this about. One was the happy impression made by the violiniste, Miss Maud Powell and the other, and it is hoped that the refined and delicate sensibilities of the critics may not be too deeply shocked by stating it, was undoubtedly the introduction of the English songs by Mme. Nordica herself.

Miss Powell succeeded here, as she has elsewhere, in creating a furore by her superb work with the violin and the people who heard her will not be contented until she comes to Bangor again. She certainly shared with the great prima donna in the honors of the evening.

Madame Nordica, as promised, was in perfect voice and her selections so happily made that her numbers were all perfectly charming. Nothing that could be said at this late day, would add in the minutest degree to the high opinion of Nordica's work previously formed in Bangor. To say that it was up to her usual standard is praise enough. Nordica's costume was of a peculiar design and created no little comment among the ladies.

Sig. Del Puente enthused his audience by his vigor and almost faultless execution. This veteran baritone had never before appeared in Bangor, but it is hoped that now he has so pleasantly broken the ice, we may hear him frequently.

Miss Bollwagen, the contralto, and Mr. [illegible], the pianist, did very credit-

[illegible] one of the concert fol-

The Gazette.

MONTREAL, SATURDAY, DEC. 10.

MUSIC AND THE DRAMA.

The Mendelssohn Quartette.

To say, last night, that the Windsor hall was crowded to the doors was a foregone conclusion, for, in addition to the Mendelssohn choir, Lillian Nordica was to sing. The choir itself was not quite so strong as usual. The famous Mendelssohn basses were not so great as they have been in times past, and the tenors were somewhat weak. Most of the programme has been given here before, and Jansen's "First Song," Leslie's "Charm Me Asleep," Rheinberger's "Morning Joy," Saent-Saens "To the Night," Mendelssohn's psalm "Why do the Heathen," Duorak's "Woodland Angelus," Raft's "Winter Carol," and Gounod's "By Babylon's Wave," were all sung with that appreciation of their inherent beauties which the choir possesses.

It may be said that Madame Nordica surpassed herself last night. At the concert last year she was considered by the Montreal musical public to be the equal of Albani, and rightly, too. Her selections last night were Massenet's "Herodiade," Mascoyne's lovely "Ave Maria," and an aria from Rossini's "Barber of Seville." In all these she was rapturously encored, and had to bow her acknowledgments three times at the end. Truly Nordica is a great artist and one whom Montreal will be always pleased to hear. Mr. Horace W. Reyner accompanied Madame Nordica with great taste on the piano, and in the "Ave Maria" Mr. Hilton accompanied on the organ.

The Beacon.

BOSTON, SATURDAY, DEC. 17, 1892.

The Boston Symphony Orchestra appeared in Philadelphia on December 7. In commenting upon the concert the Philadelphia *Ledger* says: "The soloist of the evening, Ferruccio Busoni, achieved a triumph. He played Liszt's No. 2 pianoforte concerto in a way that stirred the imagination of the audience to a decided degree of enthusiasm. The prodigious difficulties of the composition appeared as almost simplicity itself to him, the clearness of his phrasing in the most intricate and most rapid fingering was most admirable and he had a corresponding beauty of tone and warmth of color. In response to repeated recalls he played Liszt's Fantasia, from "Lucrezia Borgia," with the same excellent power he displayed on the concerto. Mr. Busoni came here with much less preliminary trumpeting than other pianists have been favored with—and made a deeper impression than most of them.

The Musical Courier.

NEW YORK, WEDNESDAY, DECEMBER 7, 1892.

The Boston Symphony Orchestra.—The Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, will give its second concert at Chickering Hall to-morrow evening. The program is as follows:

Symphony No. 3 ..... Brahms
Andante, spianato and polonaise ..... Chopin
Piano and Orchestra.
Suite for orchestra ..... Dvorák
Kaisermarsch ..... Wagner
Soloist, Miss Suza Doane.

The Brooklyn Philharmonic.—The second public rehearsal and concert of the Brooklyn Philharmonic Society will be given by the Boston Symphony Orchestra, under direction of Mr. Nikisch, next Friday afternoon and Saturday evening.

The program includes the Beethoven Symphony No. 5, concerto for piano in B flat minor, Xaver Scharwenka (to be played by the composer); two movements from the "Damnation of Faust," Berlioz, and the overture "Euryanthe," Weber.

The third concert of the Kneisel Quartet was given in Chickering Hall November 21. The program included the E flat quartet, Mozart (which was beautifully played), the F minor quartet by Beethoven and Schumann's piano quintet. The pianist was Mr. W. H. Sherwood. Once or twice he was inclined to take the bit between his teeth, but he recovered himself without material damage to the music. The scherzo was particularly delightful, so crisp and clean was the performance of Mr. Sherwood. This performance was more pleasing than was the shop window illustration that proclaimed the approach of the performer.

Nor was the seventh Symphony concert, December 3, altogether a happy affair. Mr. Kneisel was applauded loudly for his performance of the air in Bach's D major suite, but the rest of the suite was played carelessly. Mr. D'Albert's F major symphony is known to you. It was heard here for the first time. No doubt when it was first performed in Europe it attracted attention on account of the age of the composer, but now there is little kindness shown to him by the revival of this labored collection of reminiscences of Brahms, Wagner, et al., peppered with grotesque and barbaric originality. The remaining number of the program was the "Fliegende Holländer" overture. The program of the next concert, December 17, will include the eighth and the ninth symphony of Beethoven.

PHILIP HALE.

The Kneisel Quartet.—The four concerts of the Kneisel String Quartet are to be given at Chickering Hall on the afternoons of December 10, January 14, February 11, March 18. At the first concert, next Saturday, Mr. Arthur Nikisch will be the soloist. The program to be given is as follows:

Quartet in D major ..... Haydn
Allegro. Cantabile e mesto. Menuetto (allegro). Finale (presto).
Quartet in F minor, op. 95 ..... Beethoven
Allegro con brio. Allegretto ma non troppo. Allegro assai vivace ma serioso. Larghetto espressivo; allegretto agitato.
Piano quartet in A major, op. 26 ..... Brahms
Allegro non troppo. Poco adagio. Scherzo (poco allegro). Finale (allegro).
Mr. Nikisch, piano.

The American Hebrew

Love ye the truth and the peace. והאמת והשלם אהבו

PHILIP COWEN, Publisher.

New York, Kislev 27, 5653, December 16, 1892

Music.

On Thursday night, of last week, the Boston Symphony Orchestra gave its second concert at Chickering Hall, and it has already been made evident that another season must see this series of concerts given in a much larger hall, so that all who desire to attend may be accommodated. The performances of this orchestra seem to have reached that state of perfection that leaves nothing to be said beyond recording the event and giving the programme. The one composer in the interpretation of whom we always thought was Mr. Nikisch's one weak point, and that only in his failure to sufficiently emphasize the dramatic force in his music, was thoroughly modified by the magnificent performance of the "Kaiser Marsch," which closed the concert. The other orchestral works were Brahm's third symphony, and a suite in D major, by Dvorak. The latter was a most charming and delightful composition, full of the composer's individuality and graceful instrumental coloring. It came as a positive relief after Brahm, whose symphonic works do not seem to us to improve on acquaintance. We have endeavored, over and over again, to reach that condition of musical intelligence which would enable us to recognize what his admirers claim for his works. He is with many, a fad—it can hardly be called anything else—and they claim him as the greatest of living composers. How he can be mentioned in the same breath with Tchaikowsky, Dvorak, and others that can be named, is beyond comprehension, and it is hard to understand how discriminating listeners can find much beyond what might be termed musical mathematics in most of his greater compositions. Of course there are occasional snatches of charming music in his works, more particularly in his trios, quartets, etc.; but in the aggregate we fail to find that which is so ardently claimed by his admirers, and which is necessary to a thorough enjoyment of music, namely, the possession o original formulated musical ideas. The soloist at the concert was a young American pianist, Miss Suza Doane, who has just returned from Leipsic, where she has been studying for some years. She played Chopin's "Andante Spianato and Polonaise," and while giving every evidence of the possession of the elements which enter into the foundation of a good pianist, she is certainly not the artist that one would expect to listen to at a Boston Symphony concert.

On Friday night there was introduced to an American audience, two artists who will undoubtedly add in a great degree to the fascinations which form so much of musical life in this city. Mr. Wolff, the violinist, and Mr. Hollman, the 'cellist, are indeed great performers on their respective instruments, more particularly Mr. Hollman, whose playing of the violincello seemed to arouse a veritable sensation. His broad full tone and its sensuous beauty are positively stirring, and his artistic intelligence is such that stamps him as one of the greatest of virtuosi. Both these artists will give exquisite pleasure to music lovers, and any who have not already heard them should certainly do so at their next concert, which will take place next Monday evening, at Chickering Hall.

On Saturday afternoon, the Kneisel Quartet gave the first of a series of four concerts, at Chickering Hall, before an exceedingly large audience, and demonstrated that it is the best organization heard here in chamber music. In precision, delicacy and charm they are the ideal interpreters of this form of musical entertainment. The programme consisted of Haydn's quartet in D major, Beethoven's quartet in F minor, and Brahm's A major piano quartet. In the latter work Mr. Nikisch played the piano part and added materially to the high merit of the performance. His musicianly instincts as well as artistic expression enhanced very much the enjoyment of a not too interesting work.

Gazette

BOSTON, SUNDAY MORNING, DEC. 18.

At the concert given by the Boston Symphony Orchestra in Philadelphia, on the evening of Dec. 7, the soloist was Mr. F. Busoni. The *Public Ledger* thus comments on his playing: "The soloist of the evening, Ferruccio Busoni, achieved a triumph. He played Liez.'s Pianoforte Concerto, No. 2, in a way that stirred the admiration of the audience to a decided degree of enthusiasm. The prodigious difficulties of the composition appeared as almost simplicity itself to him, the clearness of his phrasing in the most intricate and rapid fingering was most admirable, and he had a corresponding beauty of tone and warmth of color. In response to repeated recalls he played Liszt's Fantasia, from "Lucretia Borgia," with the same excellent power he displayed in the concerto. Mr. Busoni came here with much less preliminary trumpeting than other pianists have been favored with—and made a deeper impression than most of them."

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The Daily Witness.

SATURDAY, DECEMBER 10, 1892.

MENDELSSOHN CHOIR.

The first Mendelssohn Choir Concert of the season was given last night in the Windsor Hall, and as usual at the Mendelssohn Concerts there were few seats unoccupied.

Each of the choral members upon the programme had been sung at some former time by the choir; and to those in the audience who were fortunate enough to have been present at the first singing of these numbers, the concert must have been doubly enjoyable. The pleasure and profit to be derived from good music is seldom greatest at the first hearing of it. And it has been the experience of not one or two Montrealers only that the Mendelssohn concerts were a series of delicious fleeting moments, freighted with more than the listeners could grasp at one time, and leaving one tantalized with the wish to pass through it all again. It is to be hoped that this will not be the last of the Mendelssohns' "special request" programmes.

The work of the choir was, as in former seasons, very fine. In the double quartette of the Mendelssohn number, "Why do the heathen rage," the general effect was somewhat spoiled by the undue strength of the alto parts, but aside from this, little fault could be found.

The most interesting choral numbers were the Madrigal, "Charm me to Sleep," by that wonderfully clever part-song writer, Henry Leslie, and the "Woodland Angelus," by Dvorak. The latter song showed to advantage the rich low tones of the Mendelssohn's basses, but its chief interest lay in the fact of its being an example in four-part voice writing of the color effect which the modern composers have been bringing to such perfection in their orchestral work.

The closing selection of the choir, "The Motett," by Gounod, gave the audience a chance to hear how large and firm a fortissimo the choir could bring forth when it permitted itself to do so unrestrainedly.

The soloist of the evening was Madame Lillian Nordica, whose singing has recently been creating excitement in England. Madame Nordica's first song was "Herodiade," by Massenet. The words of the song were French, and it was at once noticeable with what clearness almost every syllable of it could be heard. Presently the listener was struck by the intellectuality of Madame Nordica's interpretation. Expression, with her was not a matter of haphazard or momentary impulse, nor was it limited to the two varieties of tone—very soft and very loud. Finally, one could not but be carried away by the perfection of Madame Nordica's method of using her voice. It is a question indeed, if Montreal has ever heard more perfect vocalization than that of Madame Nordica last night, Albani's and Patti's not excepted. Her Aria from "Il Barbiere di Seviglia" brought down the house, and deservedly, and her attack of the opening high note in Mascagni's "Ave Maria" was so clear, clean and at the same time soft, that it was a thing for students of singing to wonder at and remember with delight.

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DECEMBEI

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Miss Rollwagen, the contralto, and Mr. Luckstone, the pianist, did very creditable work.

The full programme of the concert fol-

The Gazette.

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To say, last night, that the Windsor hall was crowded to the doors was a foregone conclusion, for, in addition to the Mendelssohn choir, Lillian Nordica was to sing. The choir itself was not quite so strong as usual. The famous Mendelssohn basses were not so great as they have been in times past, and the tenors were somewhat weak. Most of the programme has been given here before, and Jansen's "First Song," Leslie's "Charm Me Asleep," Rheinberger's "Morning Joy," Saent-Saens "To the Night," Mendelssohn's psalm "Why do the Heathen," Duorak's "Woodland Angelus," Raft's "Winter Carol," and Gounod's "By Babylon's Wave," were all sung with that appreciation of their inherent beauties which the choir possesses.

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The Beacon.

BOSTON, SATURDAY, DEC. 17, 1892.

The Boston Symphony Orchestra appeared in Philadelphia on December 7. In commenting upon the concert the Philadelphia *Ledger* says: "The soloist of the evening, Ferruccio Busoni, achieved a triumph. He played Liszt's No. 2 pianoforte concerto in a way that stirred the imagination of the audience to a decided degree of enthusiasm. The prodigious difficulties of the composition appeared as almost simplicity itself to him, the clearness of his phrasing in the most intricate and most rapid fingering was most admirable and he had a corresponding beauty of tone and warmth of color. In response to repeated recalls he played Liszt's Fantasia, from "Lucrezia Borgia," with the same excellent power he displayed on the concerto. Mr. Busoni came here with much less preliminary trumpeting than other pianists have been favored with—and made a deeper impression than most of them.

The Musical Courier.

NEW YORK, WEDNESDAY, DECEMBER 7, 1892.

The Boston Symphony Orchestra.—The Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, will give its second concert at Chickering Hall to-morrow evening. The program is as follows:

Symphony No. 3 ..... Brahms
Andante, spianato and polonaise ..... Chopin
Piano and Orchestra.
Suite for orchestra ..... Dvorák
Kaisermarsch ..... Wagner
Soloist, Miss Suza Doane.

The Brooklyn Philharmonic.—The second public rehearsal and concert of the Brooklyn Philharmonic Society will be given by the Boston Symphony Orchestra, under direction of Mr. Nikisch, next Friday afternoon and Saturday evening.

The program includes the Beethoven Symphony No. 5, concerto for piano in B flat minor, Xaver Scharwenka (to be played by the composer); two movements from the "Damnation of Faust," Berlioz, and the overture "Euryanthe," Weber.

The third concert of the Kneisel Quartet was given in Chickering Hall November 21. The program included the E flat quartet, Mozart (which was beautifully played), the F minor quartet by Beethoven and Schumann's piano quintet. The pianist was Mr. W. H. Sherwood. Once or twice he was inclined to take the bit between his teeth, but he recovered himself without material damage to the music. The scherzo was particularly delightful, so crisp and clean was the performance of Mr. Sherwood. This performance was more pleasing than was the shop window illustration that proclaimed the approach of the performer.

Nor was the seventh Symphony concert, December 3, altogether a happy affair. Mr. Kneisel was applauded loudly for his performance of the air in Bach's D major suite, but the rest of the suite was played carelessly. Mr. D'Albert's F major symphony is known to you. It was heard here for the first time. No doubt when it was first performed in Europe it attracted attention on account of the age of the composer, but now there is little kindness shown to him by the revival of this labored collection of reminiscences of Brahms, Wagner, et al., peppered with grotesque and barbaric originality. The remaining number of the program was the "Fliegende Holländer" overture. The program of the next concert, December 17, will include the eighth and the ninth symphony of Beethoven.

PHILIP HALE.

The Kneisel Quartet.—The four concerts of the Kneisel String Quartet are to be given at Chickering Hall on the afternoons of December 10, January 14, February 11, March 18. At the first concert, next Saturday, Mr. Arthur Nikisch will be the soloist. The program to be given is as follows:

Quartet in D major ..... Haydn
Allegro. Cantabile e mesto. Menuetto (allegro). Finale (presto).
Quartet in F minor, op. 95 ..... Beethoven
Allegro con brio. Allegretto ma non troppo. Allegro assai vivace ma serioso. Larghetto espressivo; allegretto agitato.
Piano quartet in A major, op. 26 ..... Brahms
Allegro non troppo. Poco adagio. Scherzo (poco allegro). Finale (allegro).
Mr. Nikisch, piano.

The American Hebrew

Love ye the truth and the peace. והאמת והשלם אהבו

PHILIP COWEN, Publisher.

New York, Kislev 27, 5653, December 16, 1892

Music.

On Thursday night, of last week, the Boston Symphony Orchestra gave its second concert at Chickering Hall, and it has already been made evident that another season must see this series of concerts given in a much larger hall, so that all who desire to attend may be accommodated. The performances of this orchestra seem to have reached that state of perfection that leaves nothing to be said beyond recording the event and giving the programme. The one composer in the interpretation of whom we always thought was Mr. Nikisch's one weak point, and that only in his failure to sufficiently emphasize the dramatic force in his music, was thoroughly modified by the magnificent performance of the "Kaiser Marsch," which closed the concert. The other orchestral works were Brahm's third symphony, and a suite in D major, by Dvorak. The latter was a most charming and delightful composition, full of the composer's individuality and graceful instrumental coloring It came as a positive relief after Brahm, whose symphonic works do not seem to us to improve on acquaintance. We have endeavored, over and over again, to reach that condition of musical intelligence which would enable us to recognize what his admirers claim for his works. He is with many, a fad—it can hardly be called anything else - and they claim him as the greatest of living composers. How he can be mentioned in the same breath with Tchaikowsky, Dvorak, and others that can be named, is beyond comprehension, and it is hard to understand how discriminating listeners can find much beyond what might be termed musical mathematics in most of his greater compositions. Of course there are occasional snatches of charming music in his works, more particularly in his trios, quartets, etc.; but in the aggregate we fail to find that which is so ardently claimed by his admirers, and which is necessary to a thorough enjoyment of music, namely, the possession o original formulated musical ideas. The soloist at the concert was a young American pianist, Miss Suza Doane, who has just returned from Leipsic, where she has been studying for some years. She played Chopin's "Andante Spianato and Polonaise," and while giving every evidence of the possession of the elements which enter into the foundation of a good pianist, she is certainly not the artist that one would expect to listen to at a Boston Symphony concert.

On Friday night there was introduced to an American audience, two artists who will undoubtedly add in a great degree to the fascinations which form so much of musical life in this city. Mr. Wolff, the violinist, and Mr. Hollman, the 'cellist, are indeed great performers on their respective instruments, more particularly Mr. Hollman, whose playing of the violincello seemed to arouse a veritable sensation. His broad full tone and its sensuous beauty are positively stirring, and his artistic intelligence is such that stamps him as one of the greatest of virtuosi. Both these artists will give exquisite pleasure to music lovers, and any who have not already heard them should certainly do so at their next concert, which will take place next Monday evening, at Chickering Hall.

On Saturday afternoon, the Kneisel Quartet gave the first of a series of four concerts, at Chickering Hall, before an exceedingly large audience, and demonstrated that it is the best organization heard here in chamber music. In precision, delicacy and charm they are the ideal interpreters of this form of musical entertainment. The programme consisted of Haydn's quartet in D major, Beethoven's quartet in F minor, and Brahm's A major piano quartet. In the latter work Mr. Nikisch played the piano part and added materially to the high merit of the performance. His musicianly instincts as well as artistic expression enhanced very much the enjoyment of a not too interesting work.

Gazette

BOSTON, SUNDAY MORNING, DEC. 18.

At the concert given by the Boston Symphony Orchestra in Philadelphia, on the evening of Dec. 7, the soloist was Mr. F. Busoni. The *Public Ledger* thus comments on his playing: "The soloist of the evening, Ferruccio Busoni, achieved a triumph. He played Liez.'s Pianoforte Concerto, No. 2, in a way that stirred the admiration of the audience to a decided degree of enthusiasm. The prodigious difficulties of the composition appeared as almost simplicity itself to him, the clearness of his phrasing in the most intricate and rapid fingering was most admirable, and he had a corresponding beauty of tone and warmth of color. In response to repeated recalls he played Liszt's Fantasia, from "Lucretia Borgia," with the same excellent power he displayed in the concerto. Mr. Busoni came here with much less preliminary trumpeting than other pianists have been favored with—and made a deeper impression than most of them."

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Season of 1892-93

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OPERA HOUSE, BANGOR,

Tuesday Evening, Dec. 13.

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The piano playing of Ferruccio Busoni in the Liszt No. 2 concerto, at the Philadelphia concert of the Boston Symphony orchestra, is spoken of as a remarkable exhibition of the great abilities of this artist who was most highly commended by the critics of the Quaker city.

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BANGOR OPERA HOUSE,

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By the distinguished Prima Donna Soprano

Mme. Lillian Nordica

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Miss HELEN DUDLEY CAMPBELL,
The noted New York Contralto.

Sig. GIUSEPPE DEL PUENTE,
The Eminent Baritone.

Mr. ISADOR LUCKSTONE,
Solo Pianist and Accompanist,

and

Miss MAUD POWELL,
The leading Lady Violinist of the World.

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MR. LEO SCHULZ, VIOLONCELLO.

SIG. GIUSEPPE DEL PUENTE, BARITONE.

MISS MAUD POWELL, VIOLIN.

MR. ISIDORE LUCKSTONE, PIANIST.

Stage decorations and arrangements under the direction of L. L. Blake & Co.

PROGRAMME.

1. PIANO SOLO, Liszt arr. of Overture, "William Tell" *Rossini*
   Mr. LUCKSTONE.
2. SONGS, { *a* Ritournelle Chaminade / *b* My Heart's in the Highlands } . . . *Schumann*
   Miss ROLLWAGEN.
3. VIOLIN SOLO, Airs de Russe . . . . . *Wieniawski*
   Miss POWELL.
4. VALSE SONG from "Romeo and Juliet" . . *Gounod*
   Mme. NORDICA.
5. ARIA, "Il Balen" . . . . . *Verdi*
   Sig. DEL PUENTE.
6. SOLOS FOR VIOLONCELLO, { *a* Nocturne . . *Chopin* / *b* Selected. / *c* Gavotte . . . *Popper* }
   Mr. SCHULZ.
7. A GROUP OF OLD FAVORITES.
   Mme. NORDICA.
8. ARIA from "Il Barbiere de Seviglia" . . . . *Rossini*
   Sig. DEL PUENTE.
9. VIOLIN SOLO, "Zigeunerweisen" . . . . *Sarasate*
   Miss POWELL.
10. SONGS, { *a* Still is the Night . . . . . *Bohm* / *b* Ask Nothing More . . . . . *Cowen* }
    Miss ROLLWAGEN.
11. DUET from "Cavalleria Rusticana" . . . . *Mascagni*
    Mme. NORDICA and Sig. DEL PUENTE.

The piano used is a Steinway, from M. Steinert & Sons, Boston.

Madame

Under the management o

CITY HALL, LEV

Thursda

Madame Nordica's

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In September she was honored with engagements as principal soprano for the Festivals at Gloucester, Norwich, and Cardiff. Her contract with Mess. Abbey, Schoeffel, and Grau for the opera season in New York having been cancelled by the burning of the Metropolitan Opera House, Madame Nordica will again devote herself to the concert stage. This unexpected announcement has been eagerly welcomed by the leading musical societies throughout the country, and many important engagements have already been closed, among them those with the Boston Symphony Orchestra, the Handel and Haydn Society of Boston, and the Apollo Club of Chicago.

BOSTON THEATRES

BOSTON, SUNDAY, DEC. 18, 1892.

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Andante con moto tranquillo.
Scherzo.
Finale.
Messrs. Adamowski and Mr. Sherwood.
Beethoven. Quartette, F major, op. 59, No. 1.
Allegro.
Allegretto vivace e sempre scherzando.
Adagio molto e mesto.
Allegro (theme russe.)
Grieg. Piano and 'Cello Sonata, A minor, op. 36.
Allegro agitato.
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The Mason & Hamlin grand piano will be used.

Boston Sunday Globe.

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Mr. Nikisch offered a Beethoven programme at the ninth rehearsal and concert of the Symphony orchestra, the works selected being No. 8, known as the "little symphony," and the ninth or choral symphony. In the latter composition the orchestra was assisted by the newly-organized chorus and Miss Priscilla White, Miss Louisa Leimer, Mr. W. J. Winch and Mr. Heinrich Meyn, soloists.

The charming eighth symphony appeals strongly to the popular taste, for its melodic form and delicate instrumentation is simpler than in the ninth, and to an uncultivated musical ear the former work is really the more enjoyable.

The first movement is of a sweet and gentle character, which is suddenly interrupted by a sad motif breaking in upon the joyous song.

The second, allegreto scherzando, introduces a crisp dialogue, as it were, between the violins and basses, an effect whose beauty has few if any equals in orchestral writing. A dainty minuet follows and a lively finale closes the composition, a peculiar and, to many, a commonplace ending being given to the piece, as if Beethoven had finished the work in haste and without a revision.

The magnificent work of the string contingent was noticeable in this number and the "conversation" between the woodwinds, basses and violins in the second movement was not only played artistically, but its quaintness brought an involuntary smile to the face of every auditor.

The ninth, the grandest of all the master's compositions, is peculiar in being a combination of vocal and instrumental music. Prior to writing this last symphony Beethoven had written a choral fantasie in which a chorus was employed in the finale: but the ninth is on a much grander scale, and this musical poem is universally conceded to be the most magnificent expression of the great musician's genius.

The vocal finale is founded upon Schiller's "Ode to Joy," and Beethoven is said to have had the idea of writing a score from this poem in his mind for 30 years.

The symphony is a masterpiece, a combination of the gentlest emotions and powerful climaxes of the human soul. It typifies the despair which at that time had settled upon Beethoven and is a reflection of his melancholy and hopelessness.

The first movement resembles nothing previously written by the composer. It is majestic, sombre, and so curiously orchestrated as to be turbulent without being indistinct, a veritable conflict of emotions. The whole effect of this number is profoundly tragic, and many of the chords are dissonant and harsh. The scherzo which follows is genial, pleasant and melodious, and the closing adagio is a hymn of joy as pure and gladsome as musical literature can show.

The chorus is introduced by discordant phrases, and then the hymn of rejoicing peals forth.

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Boston Journal.

TEN PAGES.

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The "Ninth Symphony" Considered as a Stumbling Block.

Notes of Interest and Programmes of Coming Concerts.

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Symphony No. 8, op. 93 } .....Beethoven
Symphony No. 9, op. 125 }

The orchestra was assisted by the Boston Symphony Chorus, which made its first appearance as an organization, and by Miss Priscilla White, soprano, Miss Louisa Leimer, contralto, Wm. J. Winch, tenor, and Heinrich Meyn, bass. Music Hall was crowded.

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The programme book of the concert states that Beethoven was born Dec. 17, 1770. It is a pleasure to find a long-disputed point definitely and quietly settled here in our own town. To be sure the patient and accurate Victor Wilder, who had the advantage of the fruits of the labor of Alexander Wheelock Thayer, is more cautious in the matter. He only "permitted" himself to draw from certain facts "the inference" that Beethoven was born the 16th of December and baptized the 17th. The facts are these: First, Beethoven was baptized in the Church of Saint Remy in Bonn Dec. 17. Second, before the French Revolution such civil-records as marriages and births were only preserved in the parish registers. "In the eyes of the church the child did not enter into life until he was a Christian, and so only the date of baptism was recorded." It was the custom at Bonn to bear the child to the baptismal font the day after its birth.

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But the Ninth Symphony is not so familiar to our concert goers. Its last performance in this city before the concert of Saturday evening was, if I am not mistaken, April 28, 1888, under the direction of Mr. Gericke. The singers on that occasion were Mrs. Kalisch-Lehmann, Miss Louise Meisslinger, and Messrs Kalisch and Fischer.

The difficulties of this symphony are known to all. They are so great that the question often arises, "in view of the almost inevitable failure, is the attempt of performance worth the while?"

When the Ninth Symphony was given in 1841 at a concert of the Paris Conservatory, Rossini on leaving the hall said to Ferdinand Hiller: "I know nothing more beautiful than the scherzo of this symphony. I could not have made a scherzo like it." For this speech, the tribute of one genius to another, Rossini has stood as the target for sneers; and why? Because he added these words: "The rest of the symphony is wanting in charm; the music does not get there." And if we were not under the spell of a great name, would we not agree in substance with Rossini?

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Let us suppose, for instance, that an American musician, or an unknown Frenchman, should write the finale of the Ninth Symphony and bring it to a conductor of to-day, and that it should be seen for the first time. Would any conductor in this country put it in rehearsal? Is it not probable that he would look with pity on the young composer and say unto him, "My dear young friend, you must first learn the art of writing for the human voice. There are no singers who could possibly bring out the effects that you demand, and I am not sure that your effects would all be worth the trouble if giant singers were trained expressly for your purpose. The passage, 'Before God the cherub stands,' with its fermata is noble, and I admit that here and there are evidences of great talent if not absolute genius. But your chief theme strikes me as unworthy, and no better than any joyous ditty of the Salvation Army. Your march does not impress me. Your quick movements, if the indicated pace must be maintained, will bring rack and ruin to choral dignity or choral effect of any kind. Nor do I find the instrumentation of this finale in any way remarkable. I advise you to study the 5th, 6th, 7th and 8th symphonies of Beethoven."

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And yet what songs of blind adoration have been chanted at the mere mention of this finale! We are told that "excellence of the highest kind without obscurity cannot exist." We are told that only an absolutely deaf genius could have heard such marvellous strains. It is true that Beethoven was so deaf that he could only see the stormy applause that greeted him when this symphony was first produced. This performance was in 1824. But he was deaf in 1802 when he wrote his pathetic "Will," in which he spoke of the tortures inflicted upon him by his physical infirmity. The "Heroic" symphony, the C minor, the Pastorale, the 7th, were also the work of a deaf man.

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Some warm admirers of this finale say: "It is true that the vocal passages are almost unsingable, and the actual performance is almost always a terror to the ear, but you must imagine how gloriously they would sound if they could be sung."

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Others agree with the painter, Eugène Delacroix: "In presence of these grand [illegible] lar productions, still obscure and perhaps destined to remain so for ever, artists, men of the profession, hesitate in pronouncing a fit judgment, but if you remember that the works of the second period of Beethoven were at first regarded as undecipherable and are now acknowledged masterpieces, I should say that he were right, even though it were against my opinion, and I should again believe that it is always safe to bet on genius." That is to say, if out of the collection of Beethoven's compositions you happen to find anything that appears disagreeable, trivial or incomprehensible, you should nevertheless bet that it is sublime, for Beethoven was a genius. Now, this is rank fetichism.

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The performance Saturday evening of the first three movements of the symphony was in many respects highly creditable to the conductor and the orchestra. There was a praiseworthy attempt in the first movement to preserve the sustained pianissimo which, as played by the orchestra of the Paris Conservatory, excited the admiration of Wagner to such a degree that he preserved the memory of his wonder in his pamphlet "Ueber das Dirigiren." The lightness and the elasticity of the scherzo were admirably brought out by the strings, and the performance of the scherzo was all in all the feature of the evening. On the contrary, the adagio seemed devoid of genuine feeling, and the work of the wood-wind could not always be commended for its purity or precision. It may be said of the instrumental members that a sincere attempt to realize grand effects was often crowned with success. Whether the effects of the composer are really grand—that is another question so far as the first, third and fourth movements are concerned.

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The finale was a vocal failure. Of the solo singers Mr. Meyn acquitted himself bravely of his stentorian task. The others made an heroic struggle. The chorus was drowned in the waves of orchestral fury. Here and there a soprano head appeared, gasping above the billows. To judge of the character of the Boston Symphony Chorus from the performance of Saturday evening would be unfair, even if it were possible. Nor would it be just to speak in detail of the singing of Miss White or of Miss Leimer. The task that was presented to the chorus and the quartette was one that strikes terror to the stoutest singer.

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The programme of the rehearsal and the concert of this week will be as follows: Symphony, A major, Mendelssohn; concerto for pianoforte, No. 2, G major, Tschaikowsky; overture, "Le Roi d'Ys." Miss Eugenia Castellano will be the pianist.

PHILIP HALE.

FERRUCCIO BUSONI.

The Public Ledger of Philadelphia the 8th inst. spoke in these flattering words of Mr. Busoni, the celebrated pianist and composer. The occasion was a concert of the Boston Symphony Orchestra in the Academy of Music:

"Ferruccio Busoni achieved a triumph. He played Liszt's No. 2 pianoforte concerto in a way that stirred the admiration of the audience to a decided degree of enthusiasm. The prodigious difficulties of the composition appeared as almost simplicity itself to him, the clearness of his phrasing in the most intricate and rapid fingering was most admirable, and he had a corresponding beauty of tone and warmth of color."

It is a pleasure to announce that Mr. Busoni will give four recitals in Music Hall in January.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

MONDAY MORNING, DEC. 19, 1892.

AMONG THE MUSICIANS.

At the eighth concert of the Boston Symphony Orchestra, in Music Hall, Saturday evening, Mr. Nikisch introduced a novelty in the Boston Symphony chorus. The programme was quite long, and the two symphonies of Beethoven, No. 8 in F major and No. 9 in D minor, were just a little wearisome and monotonous. The reading of the various movements was generally satisfactory, the allegretto scherzando in the eighth symphony being delightfully played, with delicacy and finish, and was the gem of the evening.

The chorus showed that Mr. Nikisch has brought together a remarkably strong body of singers, capable of doing admirable work under more favorable circumstances. Saturday evening both singers and musicians were huddled together and under these disadvantages it is not strange that the work was at times unsatisfactory. There was something lacking toward making the choral feature of the programme a success. The soloists were in good voice and are worthy of high praise. Mr. Meyer sang with great spirit, his enunciation being very distinct, while his pure voice was handled in a most artistic manner. Miss Priscilla White acquitted herself most brilliantly. Her high notes were well sustained, and she created a favorable impression. Mr. Winch was also good in the numbers assigned him. Mr. Nikisch's equanimity must have been severely tested during the choral part of the ninth symphony. Perched on top of several boxes, he was called upon to exercise his greatest skill to keep his musicians together. Under many conductors his forces would have gone to pieces, but Mr. Nikisch's work has always been of such high order that one is not surprised to see him do almost impossible things. It is to be hoped that the Symphony Chorus may be heard again in connection with the Symphony Orchestra in the near future.

Boston Courier.

SUNDAY MORNING, DECEMBER 18, 1892.

MUSIC.

BEETHOVEN'S BIRTHDAY AT THE SYMPHONY CONCERT.

The observance of Beethoven's birthday at the symphony concert last evening was not so wholly appropriate as it should have been made. The composer's eighth symphony, with which the concert opened, has long been known as the "*Kleine Sinfonie*," or to state the plain English of it, unfair and irreverent though it may sound, it is "the little symphony"—yet its littleness is often noble. Not all nobility is of huge proportions. Art is quality, not quantity. True enough this "little" eighth symphony is as full of life and genius, aye 'tis e'en as full of humor as though it were a poem by Holmes. It is as clear an inspiration, as light and buoyant, as bright and full of grace as anything by Mozart or Haydn. It is the shortest and while never cloying, it is the sweetest of the "Nine." Here, too, is Beethoven's "clock" symphony. The allegretto has a swing so pendulum-like that even by the tick, tick, tick of the accompaniment it recalls that quaint old-time piece, the andante of the "clock" symphony, by Haydn. It seems inexplicable how a work so full of melody, so fairly ear catching in its every bar, yet in the truest sense of the term a work of art, could have dated from the master's saddest period, namely after he became deaf.

The culmination of Beethoven's deafness was at this time; but here surely there can be found not the slightest evidence that the master did not retain, and without the slightest diminution, that genius and creative power, that incomparable capacity for taking pains, and that mastery of his tone-art, which were all Beethoven's, aye though all save death, and e'en the world, the flesh and the devil did assault and try in vain to tear them asunder. But the handwriting was on the wall; the cold "blast of the breath of His displeasure" had been heard, and the dawn of the Day of Doom that included the ninth symphony was at hand. The master was being impelled to his ultimate goal even by his bodily constitution; the sins of the father had paid their damning visit. His deafness slowly but mercilessly separated him from mankind; he was as one banished.

When the ninth symphony was first performed in Vienna May 7, 1824, the Mass in D was also performed.

Umlauf was the conductor. Mlle. Ungher, afterwards Mme. Sabatier, sang one of the solo parts. It would have been historically appropriate of Mr. Nikisch to have reproduced the programme of this concert and to have substituted for the eighth symphony the Mass in D.

The second performance of the work was at the Philharmonic concert in London, March 21, 1825, when Mme. Caradori, Miss Goodhall, Mr. Vaughn and Mr. Philips were the singers and Sir George Smart conducted.

Alexander Teetgen's estimate of the choral (?) symphony would appear after all to be the correct one. True enough. Beethoven's design for the work was colossally grand; "he wished to strive to paint what painting could not, and what sculpture could not," but it is difficult not to believe that the pessimism of his later years worked a fatal amount of disaster. Despite what was said concerning the eighth symphony, when he came to write the "ninth" he betrayed a certain poverty of spirit. It betrayed itself in tones. True he retained his technique and manifested it in the richness of his orchestral effects, and in a flexible management of modulations, but further in what else? No one can gainsay the fact that rude, and detestable violence has been done the vocal parts of the ninth symphony, came not from the talented and perspiring singers who struggled so eagerly to accomplish the impossible last evening. Far from it. Treason and sacrilege though it may be to say as much, the culprit in chief has been and ever will be Beethoven. It is he who has been the first and among the greatest to wage war with the vocal elements of art. His vocal bass is naught but a bassoon; his tenor is a 'cello; his contralto, a viola; his soprano almost anything but a vox humana. Poor, rich Beethoven; yes and happy Beethoven, for he was made deaf before he heard (?) the performance of his choral symphony. In what part of this colossal piece of pessimism is the composer of Adelaide? The Eroica is in some measure responsible for it all. The form of the work is cast in much the same mould; but a heart enshrouded with gloom, an individualism permeated with despair, and what is more unfortunate for any work of art a veritable soul-cynicism that is simply garrulous in its mode of expression; all this cannot easily be mistaken, as lying at the basis of as lugubrious and prolix a symphony as ever a master penned. Truly "it was Beethoven's hand that guided it, but not his genius." The performance of the work last evening was creditable to the chorus; but the impossible did not happen and the effect of ensemble singing as a whole was but slightly less horrible than it has been on former occasions with the same symphony. The bassos whenever an opportunity presented itself for natural vocalism gave forth an uncommonly rich and sonorous quality of tone; while the altos, tenors and sopranos were simply faithful and heroic in their attempt to master the vocal impossibilities of the score. The attempt was a dismal, dreary failure; and the verdict must again be rendered that the vocal parts of the ninth symphony are hopelessly unsingable.

Of the soloists Miss Priscilla White has naturally the voice of a light soprano and while creditably painstaking and energetic in her attempt to overcome the manifold difficulties of the part so unwisely assigned her she was by no means successful. Mr. William Winch and Heinrich Meyn both sang admirably, and the contralto, Miss Louisa Leimer, was excellent. Mr. Nikisch's interpretation of the work was intensely dramatic and the dynamic suggestions of the score were quite evenly exaggerated throughout the performance.

The eighth symphony was played in a coarse and slovenly manner that was immeasurably below the standard of the orchestra's best work.

[64]

THE BOSTON TIMES

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When the Ninth Symphony was given in 1841 at a concert of the Paris Conservatory, Rossini on leaving the hall said to Ferdinand Hiller: "I know nothing more beautiful than the scherzo of this symphony. I could not have made a scherzo like it." For this speech, the tribute of one genius to another, Rossini has stood as the target for sneers; and why? Because he added these words: "The rest of the symphony is wanting in charm; the music does not 'get there.'" And if we were not under the spell of a great name, would we not agree in substance with Rossini?

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Let us suppose, for instance, that an American musician, or an unknown Frenchman, should write the finale of the Ninth Symphony and bring it to a conductor of to-day, and that it should be seen for the first time. Would any conductor in this country put it in rehearsal? Is it not probable that he would look with pity on the young composer and say unto him, "My dear young friend, you must first learn the art of writing for the human voice. There are no singers who could possibly bring out the effects that you demand, and I am not sure that your effects would all be worth the trouble if giant singers were trained expressly for your purpose. The passage, 'Before God the cherub stands,' with its fermata is noble, and I admit that here and there are evidences of great talent if not absolute genius. But your chief theme strikes me as unworthy, and no better than any joyous ditty of the Salvation Army. Your march does not impress me. Your quick movements, if the indicated pace must be maintained, will bring rack and ruin to choral dignity or choral effect of any kind. Nor do I find the instrumentation of this finale in any way remarkable. I advise you to study the 5th, 6th, 7th and 8th symphonies of Beethoven."

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And yet what songs of blind adoration have been chanted at the mere mention of this finale! We are told that "excellence of the highest kind without obscurity cannot exist." We are told that only an absolutely deaf genius could have heard such marvellous strains. It is true that Beethoven was so deaf that he could only see the stormy applause that greeted him when this symphony was first produced. This performance was in 1824. But he was deaf in 1802 when he wrote his pathetic "Will," in which he spoke of the tortures inflicted upon him by his physical infirmity. The "Heroic" symphony, the C minor, the Pastorale, the 7th, were also the work of a deaf man.

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Some warm admirers of this finale say: "It is true that the vocal passages are almost unsingable, and the actual performance is almost always a terror to the ear, but you must imagine how gloriously they would sound if they could be sung."

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Others agree with the painter, Eugene Delacroix: "In presence of these grand and singular productions, still obscure and perhaps destined to remain so for ever, artists, men of the profession, hesitate in pronouncing a fit judgment, but if you remember that the works of the second period of Beethoven were at first regarded as undecipherable and are now acknowledged masterpieces, I should say that he were right, even though it were against my opinion, and I should again believe that it is always safe to bet on genius." That is to say, if out of the collection of Beethoven's compositions you happen to find anything that appears disagreeable, trivial or incomprehensible, you should nevertheless bet that it is sublime, for Beethoven was a genius. Now, this is rank fetichism.

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The performance Saturday evening of the first three movements of the symphony was in many respects highly creditable to the conductor and the orchestra. There was a praiseworthy attempt in the first movement to preserve the sustained pianissimo which, as played by the orchestra of the Paris Conservatory, excited the admiration of Wagner to such a degree that he preserved the memory of his wonder in his pamphlet "Ueber das Dirigiren." The lightness and the elasticity of the scherzo were admirably brought out by the strings, and the performance of the scherzo was all in all the feature of the evening. On the contrary, the adagio seemed devoid of genuine feeling, and the work of the wood-wind could not always be commended for its purity or precision. It may be said of the instrumental members that a sincere attempt to realize grand effects was often crowned with success. Whether the effects of the composer are really grand—that is another question so far as the first, third and fourth movements are concerned.

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The finale was a vocal failure. Of the solo singers Mr. Meyn acquitted himself bravely of his stentorian task. The others made an heroic struggle. The chorus was drowned in the waves of orchestral fury. Here and there a soprano head appeared, gasping above the billows. To judge of the character of the Boston Symphony Chorus from the performance of Saturday evening would be unfair, even if it were possible. Nor would it be just to speak in detail of the singing of Miss White or of Miss Leimer. The task that was presented to the chorus and the quartette was one that strikes terror to the stoutest singer.

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The programme of the rehearsal and the concert of this week will be as follows: Symphony, A major, Mendelssohn; concerto for pianoforte, No. 2, G major, Tschaikowsky; overture, "Le Roi d'Ys." Miss Eugenia Castellano will be the pianist.

PHILIP HALE.

FERRUCCIO BUSONI.

The Public Ledger of Philadelphia the 8th inst. spoke in these flattering words of Mr. Busoni, the celebrated pianist and composer. The occasion was a concert of the Boston Symphony Orchestra in the Academy of Music:

"Ferruccio Busoni achieved a triumph. He played Liszt's No. 2 pianoforte concerto in a way that stirred the admiration of the audience to a decided degree of enthusiasm. The prodigious difficulties of the composition appeared as almost simplicity itself to him, the clearness of his phrasing in the most intricate and rapid fingering was most admirable, and he had a corresponding beauty of tone and warmth of color."

It is a pleasure to announce that Mr. Busoni will give four recitals in Music Hall in January.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

MONDAY MORNING, DEC. 19, 1892.

AMONG THE MUSICIANS.

At the eighth concert of the Boston Symphony Orchestra, in Music Hall, Saturday evening, Mr. Nikisch introduced a novelty in the Boston Symphony chorus. The programme was quite long, and the two symphonies of Beethoven, No. 8 in F major and No. 9 in D minor, were just a little wearisome and monotonous. The reading of the various movements was generally satisfactory, the allegretto scherzando in the eighth symphony being delightfully played, with delicacy and finish, and was the gem of the evening.

The chorus showed that Mr. Nikisch has brought together a remarkably strong body of singers, capable of doing admirable work under more favorable circumstances. Saturday evening both singers and musicians were huddled together and under these disadvantages it is not strange that the work was at times unsatisfactory. There was something lacking toward making the choral feature of the programme a success. The soloists were in good voice and are worthy of high praise. Mr. Meyer sang with great spirit, his enunciation being very distinct, while his pure voice was handled in a most artistic manner. Miss Priscilla White acquitted herself most brilliantly. Her high notes were well sustained, and she created a favorable impression. Mr. Winch was also good in the numbers assigned him. Mr. Nikisch's equanimity must have been severely tested during the choral part of the ninth symphony. Perched on top of several boxes, he was called upon to exercise his greatest skill to keep his musicians together. Under many conductors his forces would have gone to pieces, but Mr. Nikisch's work has always been of such high order that one is not surprised to see him do almost impossible things. It is to be hoped that the Symphony Chorus may be heard again in connection with the Symphony Orchestra in the near future.

Boston Courier.

SUNDAY MORNING, DECEMBER 18, 1892.

MUSIC.

BEETHOVEN'S BIRTHDAY AT THE SYMPHONY CONCERT.

The observance of Beethoven's birthday at the symphony concert last evening was not so wholly appropriate as it should have been made. The composer's eighth symphony, with which the concert opened, has long been known as the "*Kleine Sinfonie*," or to state the plain English of it, unfair and irreverent though it may sound, it is "the little symphony"—yet its littleness is often noble. Not all nobility is of huge proportions. Art is quality, not quantity. True enough this "little" eighth symphony is as full of life and genius, aye 'tis e'en as full of humor as though it were a poem by Holmes. It is as clear an inspiration, as light and buoyant, as bright and full of grace as anything by Mozart or Haydn. It is the shortest and while never cloying, it is the sweetest of the "Nine." Here, too, is Beethoven's "clock" symphony. The allegretto has a swing so pendulum-like that even by the tick, tick, tick of the accompaniment it recalls that quaint old-time piece, the andante of the "clock" symphony, by Haydn. It seems inexplicable how a work so full of melody, so fairly ear catching in its every bar, yet in the truest sense of the term a work of art, could have dated from the master's saddest period, namely after he became deaf.

The culmination of Beethoven's deafness was at this time; but here surely there can be found not the slightest evidence that the master did not retain, and without the slightest diminution, that genius and creative power, that incomparable capacity for taking pains, and that mastery of his tone-art, which were all Beethoven's, aye though all save death, and e'en the world, the flesh and the devil did assault and try in vain to tear them asunder. But the handwriting was on the wall; the cold "blast of the breath of His displeasure" had been heard, and the dawn of the Day of Doom that included the ninth symphony was at hand. The master was being impelled to his ultimate goal even by his bodily constitution; the sins of the father had paid their damning visit. His deafness slowly but mercilessly separated him from mankind; he was as one banished.

When the ninth symphony was first performed in Vienna May 7, 1824, the Mass in D was also performed.

Umlauf was the conductor. Mlle. Ungher, afterwards Mme. Sabatier, sang one of the solo parts. It would have been historically appropriate of Mr. Nikisch to have reproduced the programme of this concert and to have substituted for the eighth symphony the Mass in D.

The second performance of the work was at the Philharmonic concert in London, March 21, 1825, when Mme. Caradori, Miss Goodhall, Mr. Vaughn and Mr. Philips were the singers and Sir George Smart conducted.

Alexander Teetgen's estimate of the choral (?) symphony would appear after all to be the correct one. True enough. Beethoven's design for the work was colossally grand; "he wished to strive to paint what painting could not, and what sculpture could not," but it is difficult not to believe that the pessimism of his later years worked a fatal amount of disaster. Despite what was said concerning the eighth symphony, when he came to write the "ninth" he betrayed a certain poverty of spirit. It betrayed itself in tones. True he retained his technique and manifested it in the richness of his orchestral effects, and in a flexible management of modulations, but further in what else? No one can gainsay the fact that rude, and detestable violence has been done the vocal parts of the ninth symphony, came not from the talented and perspiring singers who struggled so eagerly to accomplish the impossible last evening. Far from it. Treason and sacrilege though it may be to say as much, the culprit in chief has been and ever will be Beethoven. It is he who has been the first and among the greatest to wage war with the vocal elements of art. His vocal bass is naught but a bassoon; his tenor is a 'cello; his contralto, a viola; his soprano almost anything but a vox humana. Poor, rich Beethoven; yes and happy Beethoven, for he was made deaf before he heard (?) the performance of his choral symphony. In what part of this colossal piece of pessimism is the composer of Adelaide? The Eroica is in some measure responsible for it all. The form of the work is cast in much the same mould; but a heart enshrouded with gloom, an individualism permeated with despair, and what is more unfortunate for any work of art a veritable soul-cynicism that is simply garrulous in its mode of expression; all this cannot easily be mistaken, as lying at the basis of as lugubrious and prolix a symphony as ever a master penned. Truly "it was Beethoven's hand that guided it, but not his genius." The performance of the work last evening was creditable to the chorus; but the impossible did not happen and the effect of ensemble singing as a whole was but slightly less horrible than it has been on former occasions with the same symphony. The bassos whenever an opportunity presented itself for natural vocalism gave forth an uncommonly rich and sonorous quality of tone; while the altos, tenors and sopranos were simply faithful and heroic in their attempt to master the vocal impossibilities of the score. The attempt was a dismal, dreary failure; and the verdict must again be rendered that the vocal parts of the ninth symphony are hopelessly unsingable.

Of the soloists Miss Priscilla White has naturally the voice of a light soprano and while creditably painstaking and energetic in her attempt to overcome the manifold difficulties of the part so unwisely assigned her she was by no means successful. Mr. William Winch and Heinrich Meyn both sang admirably, and the contralto, Miss Louisa Leimer, was excellent. Mr. Nikisch's interpretation of the work was intensely dramatic and the dynamic suggestions of the score were quite evenly exaggerated throughout the performance.

The eighth symphony was played in a coarse and slovenly manner that was immeasurably below the standard of the orchestra's best work.

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BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, DEC. 19, 1892.

THE SYMPHONY.

BEETHOVEN'S BIRTHDAY DULY RECOGNIZED

And Appropriately Celebrated at Saturday's Concert—Two of the Master's Symphonies, the Eighth and Ninth Produced—The Most Playful Used as a Foil to the Grandest.

Beethoven's birthday was most appropriately celebrated at Saturday's concert by the performance of two of his symphonies. It is always a problem how to introduce the ninth symphony in a concert programme. It is sure to dwarf anything that is placed in juxtaposition with it, and it is not sufficient in itself to constitute the entire concert. Since it is, in a large degree, a tone-poem of liberty, such a work as the "Egmont" overture might precede it to advantage (of course no musical work dare *follow* it), or, because it is the most dramatic instrumental work in symphonic form, the most dramatic of overtures, "Leonora," No 3, might fittingly usher it in. On this occasion, however, our conductor's great love of contrast led to a different arrangement. The shortest of the nine was given as offset to the vastest, the most playful symphony became a foil to the grandest. If ever a work deserved the title of "the humorous symphony," Beethoven's eighth does. Yet Beethoven's humor was not of the dainty Mendelssohnian order, and there is much of brusqueness and *biazarrerie* in the work. These points were splendidly brought out in the performance. The odd caperings of the bassoon, the quaint figure on the kettle-drums in the last movement, the dialogue between the violins and the contrabasses in the second movement, the sudden and intentionally prosaic end of the same allegretto, and the grotesque skip from flute to contrabass (from garret to cellar of the orchestra) in the finale, were all perfectly executed. But one did not feel just in the mood for grandeur after so much of playfulness, although the breadth of the contrast was undeniable. Yet in one point the eighth symphony approaches the ninth; in both, the composer has given the humbler instruments some prominence; the contrabasses become *obbligato* instruments and the kettle-drums have great prominence in both symphonies.

The ninth symphony had points of great merit and important defect in this performance. The first movement came with almost the force of a revelation. In previous performances in Boston our conductors have refined too much in this portion of the work and have polished the rugged grandeur of the composition away altogether. This time all the virility was intact, and the massive character of the movement never had better inter retation. No symphony in the world shows more clearly what a great composer can do with rhythm, and, as if to accentuate this fact, Beethoven uses the simplest possible figures in the first two movements; in the first movement the figure is an empty fifth (and it may be here mentioned that Wagner has used precisely the same figure, inverted, as the *motif* of "The Flying Dutchman"), and in the scherzo the simplest figure possible, an octave, is used as the chief thematic material. The peculiar beginning of the first movement, where the auditor wanders in a fog, not recognizing any definite key, and only hearing a rhythmic figure, was excellently performed, and the powerful entrance of the chief theme, finally establishing the key of D minor, was like a sunburst. The contrast of the second theme, with its more delicate wood wind work, was equally successful, and the force of the closing theme was quite in place. But the greatest effect of this allegro was made in the coda, where that wonderful crescendo, chiefly of strings and bassoons, a chromatic surging like an ocean storm, was performed in a noble style. The horn did excellent work in the coda, and in fact each and every player seemed inspired by the beauty and loftiness of the work. The scherzo deserved praise for its spirited manner, and it is safe to say that it has never had a more dashing performance here. But the balance of parts was not perfect, and the marked three-noted figure (the octave aforesaid) was by no means always audible where it should have been, only the kettle-drum giving it forth with a startling emphasis, that at least restored the average. As this figure is frequently the key to the coherency of the work, particularly where it punctuates the three and four-barred rhythms, and where it forms a drone-bass to the theme, its obliteration, even occasionally, was a serious fault. But the performance of the wind instruments in the Trio was magnificent in spite of the almost impossible tempo which was taken, and the sudden and impetuous ending of the Coda was given with commendable unity.

The brilliancy of the performance here atoned for the shortcomings noticed above. Not so, however, in the adagio, where the first theme was sentimentalized in a manner that spoiled the finest part of the work. The tempo was taken too slow, and a tropical languor hung over everything in a manner that was anything but the style of Beethoven.

The finale had some serious faults. The fierce and dissonant cry with which it begins was finely presented. It seems a few decades too late to give a commentary on Beethoven, yet one may venture to question whether Berlioz understood what the master intended in this introduction to the choral part of the work. Schiller's words, which he used, may give us the clue to the secret. Beethoven is here picturing, or is about to picture, the era of universal love and brotherhood; before he begins this tone-poem of joy however, he heightens the effect by contrast; the fierce dissonance which begins the work, and which Berlioz characterizes as a "cry of wrath," is but the cry of agony of a tortured world; the crime, suffering, and misery of mankind are in it. The contrabasses rebuke the tumult as if the voice of a higher power were promising relief;—the most wonderful instrumental dialogue in the whole realm of instrumental music. Of course the contrabass passages also serve to prepare for the entrance of the choral and solo parts, and the very phrase which appears on the contrabasses afterwards is given to the solo bass-singer. But the Berlioz suggestion that when this bass [illegible] succeeds the final dissonances of the [illegible] with "Let us sing pleasanter [illegible] by a queer [illegible] music."

as one of the finest commentaries in the history of musical criticism. He meant to bid adieu to strife and contention and wretchedness, and herald a newer and brighter epoch. Before the epoch of joy he pictures the era of sorrow,—that is all.

One may earnestly remonstrate with the spirit which led to a sweetening and retarding of the passages for the contrabasses (the noblest passages ever written for the instrument) for these phrases, scarcely less than the voice of a redeemer, became rather the gentle sentences of a lover. The chief theme, on which the subsequent variations are founded, was well given by the contrabasses and cellos. It bears a distinct resemblance to an American melody, and one can coincide with the remark of an eminent Bostonian, made on the occasion of the first performance of the work in this city: "That the ninth symphony! Why its only glorified 'Yankee Doodle'"! The point was well taken, for the melody is not unlike our own, but it has one characteristic which is not present so clearly in "Yankee Doodle." It is almost wholly in conjunct movement, moving by single steps, and not by skips—a characteristic of "God Save the Queen" and almost every other truly national theme. It could readily be sung by thousands of untutored singers, as was Luther and Franc's hymn, "Ein Feste Burg," and, in fact, in its sacred metamorphosis into "Rise my soul and stretch thy wings" in modern hymnals, it is found one of the most singable of themes. But in the subsequent variations it is anything but singable, and truth demands the statement that it was very raggedly sung. The quartette, consisting of Misses Priscilla White and Louisa Leimer and Messrs. William J. Winch and Heinrich Meyn, were generally adequate, although at times the soprano was spasmodic in execution, but the chorus was a continual blur. Two points may here be pleaded in extenuation; the work is emphatically unvocal, and the pitch of today is higher than when Beethoven wrote his merciless high passages. Two lined *C* in 1823-4 had about 512 vibrations, whereas now, even in our international (lowered) pitch, it has 517 3-10 vibrations. In summing up, then, one can state that the two last movements have been better given, but the scherzo may be classed as successful, while the first movement was overwhelmingly great.

It is always an event for Boston to hear the ninth symphony, and it should be an especially welcome work in America, for liberty and human equality were glowing ideals in Beethoven's soul, and the result of his yearnings toward these were the finale of the Egmont overture, the Heroic symphony, and finally this lofty song of universal happiness.

LOUIS C. ELSON.

Music Hall: Boston Symphony Orchestra.

The programme of the eighth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Beethoven: Symphony No. 8, in F major, Opus 93.
Beethoven: Symphony No. 9, in D minor (Choral), Opus 125.

Miss Priscilla White, Miss Louisa Leimer, Mr. William J. Winch, and Mr. Heinrich Meyn were the singers.

A wonderful programme! Here was a chance to drink one's fill of great music unmixed with baser stuff. There are still some people left, to be sure, who do not like the finale of the Ninth Symphony; and it must be admitted that many of the arguments advanced against it are both pertinent and true. The voices are treated with all Beethoven's recklessness; much of the contrapuntal writing is singularly unvocal in character; it may be even doubted whether any chorus ever has been or ever will be brought together really able to sing the choral parts thoroughly well. The work is not essentially impossible, but a thoroughly fine performance of it is virtually impracticable. One can even say that, looked at from the highest artistic point of view, it is in a sense an æsthetically immoral work: to treat singers and their voices with this cruelty has undeniably a tinge of artistic immorality. But, with and in spite of all this, it is a great and glorious work. As far as we are concerned, all the arguments against it appeal to our reason only; they have never had the slightest convincing force over our feelings. We understand them, we are bound to admit their theoretical validity, but they do not lessen our delight in the work one whit! To us it is still the most enjoyable, thrilling and emotionally inspiring composition in existence—the one which carries us away more than any other. Say as much as you please about the monstrosity of Beethoven's high writing for the voices, of the impossibility of his voice-parts being well sung; to our ear the effect of these high passages, even when only approximately well sung, is so superb, so incomparably thrilling, that we would not have one of them changed or struck out. No other work reduces us so completely to the mental attitude of the mere irresponsible amateur, whose only reply tprofessional objections is: "It may be all wrong, but *it gets there all the same!*" We have already said that this finale is an immoral work. But when objections take the shape of asserting the want of distinction or the "vulgarity" of the theme to the "Hymn to Joy," then we deny their validity *in toto*. We say right out that, both to our instinctive and to our reflective musical sense, this melody is one of the most superb Beethoven ever wrote; there is genius in every measure of it. It is simple without poverty, exalted in character without turgidity, it exactly befits the state of feeling into which Schiller's poetry throws one. The development of this glorious theme, first in the orchestra, then in the voices, has all the splendor, the beauty, artistic symmetry and elevation, in a word all the "*Heiterkeit*" of a Greek frieze. And how absolutely individual in manner it all is! The working up of the theme in three and four parts for strings and a single bassoon shows a wholly new departure in counterpoint; both in respect to harmony and to the leading of the parts it is unprecedented as it is still unimitated. Another striking point in this finale is the composer's superb confidence in himself. Beethoven must have known perfectly well that he was here doing many things in a way that, in other hands, had heretofore shown itself to be trivial and undignified; but he had the great genius's complete assurance of his own dignity, the certainty that, do what he would, he could not be undignified. He thus wrote with aristocratic simplicity and directness as the Greek tragic poets did—and with immense dignity of result, in spite of the frequent homeliness of his expression, and the exuberance of animal spirits to which he allowed himself to give way.

The performance of the whole Ninth Symphony last Saturday evening was in most respects magnificently fine. The orchestra evidently laid itself out to do its best. The first movement and the scherzo were two of the finest pieces of conducting we have yet had from Mr. Nikisch. In some passages of the first movement he, to be sure, did not quite succeed in obtaining the true Beethovenish even *pianissimo* (without the suggestion of a swell) from his violins; some of those alternating G-flats and G-naturals were a little too emotionally swelled before the real *crescendo* set it. But in other parts of the work, notably in the *adagio* and portions of the finale, the violins did better *piano* playing of expressive *cantilena* than we have heard them do for some time. It even seemed to us, in the contrapuntal working-up of the "Joy" theme, that the damping effect of the surrounding chorus singers had not been made quite enough allowance for, and that the strings played a trifle too softly to hold their own against the bassoon. The great *adagio* was beautifully played, no slight credit being due to the fourth horn—his low C and G (real E-flat and B-flat) were beautifully smooth and rich, and he played the famous solo passage exquisitely. We felt at moments that Mr. Nikisch was taking the *tempo* slower than any music whatsoever ought to go; but this sort of thing is quite consonant with the modern taste. The chorus sang admirably well—always considering the music. The weak part of the performance was the solo quartet. Here one had a fine example of how much depends on Mr. Nikisch himself in the fine performances he gives; the four solo singers were the only ones on the stage who were placed with their backs to the conductor, and could not see his beat. He placed too great confidence in them, for the result was that the quartet dragged, or tended to drag, behind his beat all through. No doubt, Mr. Nikisch took things at a pretty brisk pace, and singers do not feel very comfortable while singing so fast; but it can be done. The only really satisfactory part of the solo singing was Mr. Meyn's recitative: that was splendid! But, with the exception of the solo quartet, the performance of the whole symphony was unusually fine, with but very few flaws, and often truly magnificent. The ever-delightful Eighth Symphony was admirably played. We still cannot like Mr. Nikisch's two *tempi* in the third movement. There are two ways of taking this much debated "*Tempo di Menuetto*;" each one has much to say for itself, and we do not care very much whether the movement be [illegible] according to Mendelssohn or according [illegible]. Only, to take it in *both* ways, to [illegible] with Mendelssohnian vivacity, [illegible] Wagnerish deliberation, is [illegible]

Sanders Theatre, Cambridge.

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

IV. CONCERT.

THURSDAY, DECEMBER 22, AT 7.45, P. M.

PROGRAMME.

JOHANNES BRAHMS.	SYMPHONY No. 3, in F major, op. 90. I. Allegro con brio. (F major) II. Andante. (C major) III. Poco Allegretto. (C minor) IV. Allegro. (F minor)
SCHUBERT-LISZT.	"WANDERER FANTASIE" for PIANO and ORCHESTRA.
BERLIOZ.	TWO MOVEMENTS from "La Damnation de Faust," op. 24. I. Menuet des Feu-follets: Moderato. (D major) II. Valse des Sylphes: Allegro, mouvement de valse. (D major)
WEBER-LISZT.	POLACCA BRILLANTE for PIANO and ORCHESTRA, op. 72.
SCHUMANN.	OVERTURE. "Genoveva."

SOLOIST:

MR. W. H. SHERWOOD.

The Pianoforte is a Mason & Hamlin.

THE ADAMOWSKI QUARTET,

T. ADAMOWSKI, 1st VIOLIN. MAX ZACH, VIOLA.
A. MOLDAUER, 2d VIOLIN. J. ADAMOWSKI, VIOLONCELLO.

FIFTH SEASON--1892-93.

SECOND SUBSCRIPTION CONCERT

IN

CHICKERING HALL,

TUESDAY AFTERNOON, DECEMBER 20, AT 3 O'CLOCK.

Mr. WILLIAM H. SHERWOOD Assisting.

Boston Transcript

MONDAY, DECEMBER 19, 1892.

Music Hall: Boston Symphony Orchestra

The programme of the eighth symphony concert, given in the Music Hall last Saturday evening, was as follows:

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Beethoven: Symphony No. 9, in D minor, (Choral), Opus 125.

Miss Priscilla White, Miss Louisa Leimer, Mr. William J. Winch, and Mr. Heinrich Meyn were the singers.

A wonderful programme! Here was a chance to drink one's fill of great music unmixed with baser stuff. There are still some people left, to be sure, who do not like the finale of the Ninth Symphony; and it must be admitted that many of the arguments advanced against it are both pertinent and true. The voices are treated with all Beethoven's recklessness; much of the contrapuntal writing is singularly unvocal in character; it may be even doubted whether any chorus ever has been or ever will be brought together really able to sing the choral parts thoroughly well. The work is not essentially impossible, but a thoroughly fine performance of it is virtually impracticable. One can even say that, looked at from the highest artistic point of view, it is in a sense an æsthetically immoral work: to treat singers and their voices with this cruelty has undeniably a tinge of artistic immorality. But, with and in spite of all this, it is a great and glorious work. As far as we are concerned, all the arguments against it appeal to our reason only; they have never had the slightest convincing force over our feelings. We understand them, we are bound to admit their theoretical validity, but they do not lessen our delight in the work one whit! To us it is still the most enjoyable, thrilling and emotionally inspiring composition in existence—the one which carries us away more than any other. Say as much as you please about the monstrosity of Beethoven's high writing for the voices, of the impossibility of his voice-parts being well sung; to our ear the effect of these high passages, even when only approximately well sung, is so superb, so incomparably thrilling, that we would not have one of them changed or struck out. No other work reduces us so completely to the mental attitude of the mere irresponsible amateur, whose only reply tprofessional objections is: "It may be all wrong, but *it gets there all the same!*" We have already said that this finale is an immoral work. But when objections take the shape of asserting the want of distinction or the "vulgarity" of the theme to the "Hymn to Joy," then we deny their validity *in toto*. We say right out that, both to our instinctive and to our reflective musical sense, this melody is one of the most superb Beethoven ever wrote; there is genius in every measure of it. It is simple without poverty, exalted in character without turgidity, it exactly befits the state of feeling into which Schiller's poetry throws one. The development of this glorious theme, first in the orchestra, then in the voices, has all the splendor, the beauty, artistic symmetry and elevation, in a word all the "*Heiterkeit*" of a Greek frieze. And how absolutely individual in manner it all is! The working up of the theme in three and four parts for strings and a single bassoon shows a wholly new departure in counterpoint; both in respect to harmony and to the leading of the parts it is unprecedented as it is still unimitated. Another striking point in this finale is the composer's superb confidence in himself. Beethoven must have known perfectly well that he was here doing many things in a way that, in other hands, had heretofore shown itself to be trivial and undignified; but he had the great genius's complete assurance of his own dignity, the certainty that, do what he would, he could not be undignified. He thus wrote with aristocratic simplicity and directness as the Greek tragic poets did—and with immense dignity of result, in spite of the frequent homeliness of his expression, and the exuberance of animal spirits to which he allowed himself to give way.

The performance of the whole Ninth Symphony last Saturday evening was in most respects magnificently fine. The orchestra evidently laid itself out to do its best. The first movement and the scherzo were two of the finest pieces of conducting we have yet had from Mr. Nikisch. In some passages of the first movement he, to be sure, did not quite succeed in obtaining the true Beethovenish even *pianissimo* (without the suggestion of a swell) from his violins; some of those alternating G-flats and G-naturals were a little too emotionally swelled before the real *crescendo* set it. But in other parts of the work, notably in the *adagio* and portions of the finale, the violins did better *piano* playing of expressive *cantilena* than we have heard them do for some time. It even seemed to us, in the contrapuntal working-up of the "Joy" theme, that the damping effect of the surrounding chorus singers had not been made quite enough allowance for, and that the strings played a trifle too softly to hold their own against the bassoon. The great *adagio* was beautifully played, no slight credit being due to the fourth horn—his low C and G (real E-flat and B-flat) were beautifully smooth and rich, and he played the famous solo passage exquisitely. We felt at moments that Mr. Nikisch was taking the *tempo* slower than any music whatsoever ought to go; but this sort of thing is quite consonant with the modern taste. The chorus sang admirably well—always considering the music. The weak part of the performance was the solo quartet. Here one had a fine example of how much depends on Mr. Nikisch himself in the fine performances he gives; the four solo singers were the only ones on the stage who were placed with their backs to the conductor, and could not see his beat. He placed too great confidence in them, for the result was that the quartet dragged, or tended to drag, behind his beat all through. No doubt, Mr. Nikisch took things at a pretty brisk pace, and singers do not feel very comfortable while singing so fast; but it can be done. The only really satisfactory part of the solo singing was Mr. Meyn's recitative: that was splendid! But, with the exception of the solo quartet, the performance of the whole symphony was unusually fine, with but very few flaws, and often truly magnificent. The ever-delightful Eighth Symphony was admirably played. We still cannot like Mr. Nikisch's two *tempi* in the third movement. There are two ways of taking this much debated "*Tempo di Menuetto*;" each one has much to say for itself, and we do not care very much whether the movement be taken according to Mendelssohn or according to Wagner. Only, to take it in *both* ways, to play the minuet with Mendelssohnian vivacity, and the trio with Wagnerish deliberation, is singularly disturbing. No matter how much idealized it may be, a dance-form is and remains a dance-form, and unity of *tempo* is one of its prime factors. But this is the only stricture we have to make; all the rest was admirable.

The next programme is: Mendelssohn, Symphony No. 4, in A major, opus 90 ("Italian"); Tschaikowsky, concerto for pianoforte, No. 2, in G major; Lalo, overture to "Le Roi d'Ys." Miss Eugenia Castellano will be the pianist.

Sanders Theatre, Cambridge.

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

IV. CONCERT.

THURSDAY, DECEMBER 22, AT 7.45, P. M.

PROGRAMME.

JOHANNES BRAHMS. SYMPHONY No. 3, in F major, op 90.
I. Allegro con brio. (F major)
II. Andante. (C major)
III. Poco Allegretto. (C minor)
IV. Allegro. (F minor)

SCHUBERT-LISZT. "WANDERER FANTASIE" for PIANO and ORCHESTRA.

BERLIOZ. TWO MOVEMENTS from "La Damnation de Faust," op. 24.
I. Menuet des Feu-follets: Moderato. (D major)
II. Valse des Sylphes: Allegro, mouvement de valse. (D major)

WEBER-LISZT. POLACCA BRILLANTE for PIANO and ORCHESTRA, op. 72.

SCHUMANN. OVERTURE. "Genoveva."

SOLOIST:

MR. W. H. SHERWOOD.

The Pianoforte is a Mason & Hamlin.

THE ADAMOWSKI QUARTET,

T. ADAMOWSKI, 1st VIOLIN. MAX ZACH, VIOLA.
A. MOLDAUER, 2d VIOLIN. J. ADAMOWSKI, VIOLONCELLO.

FIFTH SEASON--1892-93.

SECOND SUBSCRIPTION CONCERT

IN

CHICKERING HALL,

TUESDAY AFTERNOON, DECEMBER 20, AT 3 O'CLOCK.

Mr. WILLIAM H. SHERWOOD Assisting.

[66]

DECEMBER 19, 1892.

Music Hall: Boston Symphony Orchestra.

The programme of the eighth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Beethoven: Symphony No. 8, in F major, Opus 93.
Beethoven: Symphony No. 9, in D minor (Choral), Opus 125.

Miss Priscilla White, Miss Louisa Leimer, Mr. William J. Winch, and Mr. Heinrich Meyn were the singers.

A wonderful programme! Here was a chance to drink one's fill of great music unmixed with baser stuff. There are still some people left, to be sure, who do not like the finale of the Ninth Symphony; and it must be admitted that many of the arguments advanced against it are both pertinent and true. The voices are treated with all Beethoven's recklessness; much of the contrapuntal writing is singularly unvocal in character; it may be even doubted whether any chorus ever has been or ever will be brought together really able to sing the choral parts thoroughly well. The work is not essentially impossible, but a thoroughly fine performance of it is virtually impracticable. One can even say that, looked at from the highest artistic point of view, it is in a sense an æsthetically immoral work: to treat singers and their voices with this cruelty has undeniably a tinge of artistic immorality. But, with and in spite of all this, it is a great and glorious work. As far as we are concerned, all the arguments against it appeal to our reason only; they have never had the slightest convincing force over our feelings. We understand them, we are bound to admit their theoretical validity, but they do not lessen our delight in the work one whit! To us it is still the most enjoyable, thrilling and emotionally inspiring composition in existence—the one which carries us away more than any other. Say as much as you please about the monstrosity of Beethoven's high writing for the voices, of the impossibility of his voice-parts being well sung; to our ear the effect of these high passages, even when only approximately well sung, is so superb, so incomparably thrilling, that we would not have one of them changed or struck out. No other work reduces us so completely to the mental attitude of the mere irresponsible amateur, whose only reply tprofessional objections is: "It may be all wrong, but *it gets there all the same!*" We have already said that this finale is an immoral work. But when objections take the shape of asserting the want of distinction or the "vulgarity" of the theme to the "Hymn to Joy," then we deny their validity *in toto*. We say right out that, both to our instinctive and to our reflective musical sense, this melody is one of the most superb Beethoven ever wrote; there is genius in every measure of it. It is simple without poverty, exalted in character without turgidity, it exactly befits the state of feeling into which Schiller's poetry throws one. The development of this glorious theme, first in the orchestra, then in the voices, has all the splendor, the beauty, artistic symmetry and elevation, in a word all the "*Heiterkeit*" of a Greek frieze. And how absolutely individual in manner it all is! The working

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Sanders Theatre, Cambridge.

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

IV. CONCERT.

THURSDAY, DECEMBER 22, AT 7.45, P. M.

PROGRAMME.

JOHANNES BRAHMS.	SYMPHONY No. 3, in F major, op. 90. I. Allegro con brio. (F major) II. Andante. (C major) III. Poco Allegretto. (C minor) IV. Allegro. (F minor)
SCHUBERT–LISZT.	"WANDERER FANTASIE" for PIANO and ORCHESTRA.
BERLIOZ.	TWO MOVEMENTS from "La Damnation de Faust," op. 24. I. Menuet des Feu-follets: Moderato. (D major) II. Valse des Sylphes: Allegro, mouvement de valse. (D major)
WEBER–LISZT.	POLACCA BRILLANTE for PIANO and ORCHESTRA, op. 72.
SCHUMANN.	OVERTURE. "Genoveva."

SOLOIST:

MR. W. H. SHERWOOD.

The Pianoforte is a Mason & Hamlin.

CHICKERING HALL.

SECOND CONCERT.

TUESDAY AFTERNOON, DECEMBER 20th, AT 3 O'CLOCK.

PROGRAMME.

1) QUARTET IN F MAJOR, OP. 59, NO. 1. BEETHOVEN
ALLEGRO.—ALLEGRETTO VIVACE E SEMPRE SCHERZANDO.
ADAGIO MOLTO E MESTO.—ALLEGRO. (THEME RUSSE).

2) PIANO AND 'CELLO SONATA, A MINOR, OP. 36. GRIEG
ALLEGRO AGITATO.—ANDANTE MOLTO TRANQUILLO.—ALLEGRO.—
MR. JOSEPH ADAMOWSKI AND MR. SHERWOOD.

3) TRIO, D MINOR, OP. 49. MENDELSSOHN
MOLTO ALLEGRO AGITATO.—ANDANTE CON MOTO TRANQUILLO.—SCHERZO.—FINALE.
MESSRS. T. AND J. ADAMOWSKI AND MR. SHERWOOD.

MASON & HAMLIN GRAND PIANO IS USED

THIRD CONCERT,

Tuesday Afternoon, January 24th, at 3.

MR. ARTHUR NIKISCH ASSISTING.

The Musical Courier.

NEW YORK, WEDNESDAY, DECEMBER 21, 1892.

The eighth symphony concert was given last evening. The program was out of the common run. In honor of the anniversary of the baptism of Beethoven it was as follows:

Symphony No. 8. ..... } .....Beethoven
Symphony No. 9..... }

The solo parts in the choral symphony were taken by Miss Priscella White, soprano; Miss Louisa Leimer, alto; Mr. Wm. J. Winch, tenor, and Mr. Heinrich Meyn, bass. The chorus is known as the Boston Symphony chorus. It includes certain singers from other vocal societies, such as the Cecilia, &c.

The eighth symphony seems to be a favorite with Mr. Nikisch. Last evening its performance did not call for special remark. But of course the colossal ninth is seldom given, and so there was a crowd of listeners. So far as the orchestra was concerned, there was much to praise in the performance. The famous sustained pianissimo in the first movement, the passage mentioned by Wagner in his book, "Ueber das Dirigiren," was not sufficiently steady in subdued tone. The drummer in the scherzo might have displayed a more sensitive ear in the tuning of his drums, and in the adagio there was a tendency to fret the cantabile whenever it fell to the first violins.

On the other hand the reading was eminently virile, and in the first three movements there was a well-defined rythmic pulse. The strings in the scherzo were excellent; the wood-wind in the adagio was not always tuneful and its performance was occasionally ragged. But in the main the first three movements were well given, the reading was intelligent and magnetic, and the players as a rule met the demands of the conductor.

Neither the solo singers nor the chorus were effective in the finale. I grant cheerfully that in connection with this choral part of the symphony "effective" must be used in a comparative sense. I have never had the good fortune to hear the finale sung with great effect in German or American cities. The most successful attempt that I remember was in Berlin about ten years ago, when Franz Wüllner directed the Philharmonic Orchestra, assisted by the famous Riedelschenverein, of Leipsic. The worst performance that I remember was in the same city in 1883, under the direction of Joachim.

Mr. Foote was patient and intelligent in rehearsing the Boston Symphony chorus, but there was not enough heroic stuff or iron endurance in the singers themselves. The sopranos appeared to best advantage, but it is not surprising that the task was too much for them. The very qualities that at times war against enjoyment of the singing of Mr. Meyn in a small room served him well in the finale of the symphony. He was heard, and he kept up with the orchestral procession. As for the other solo singers of the evening—the rest is silence.

The Beacon.

BOSTON, SATURDAY, DEC. 24 1892.

THE SYMPHONY CONCERTS.

Just why the eighth and ninth symphonies of Beethoven should have constituted the programme for the eighth Symphon y concert, the exhausted musicians and hearers at that two-hours stretch of nerve and ear, will probably never know. If the ninth seemed to grow out of the eighth in any way or to have any other relation than that of numerical and temporal sequence, one could understand such a choice; but there is no such derivation or connection. If the idea were to make a contrast, some briefer work might just as well have occupied the early part of the evening. The playing of the eighth had its excellences, but on the other hand it had a good many faults, which were chiefly due to the rough and independent playing which the graceful indefiniteness of the conductor's beat often invites. The favorite *allegretto scherzando* was especially disappointing in its almost lumbering heaviness; Boston has heard it better played scores of times. But the orchestra made ample amends in the first two movements of the ninth symphony, the second being as fine a bit of work as has been done this season. The third movement was smooth and serene in the strings, but there was comparatively little depth of feeling in it—as if the players were already getting tired and had all that they could do in giving the notes and the mere dynamic coloring. The last movement gave, as it almost necessarily must, but very little pleasure. One cannot help feeling about it as about the Indian idol of the story—"He is very ugly, but then he is so great!" Is it really worth while to persuade or hire singers to defy fortune and do violence to nature in attempting to sing the unsingable? We are getting a bit case-hardened to this in Wagner, where the unvocal prevails in the vocal parts, but in Beethoven it is not easy to become reconciled to it, and we are almost heretical enough to suggest that this symphony should be given without its last movement or with the vocal parts arranged in some fashion for instruments. Ideally this music is sublime and splendid—practically, it is quite the reverse and its central theme is a thin and trivial little tune. The continuity of the performance was broken and the effect deteriorated by the long delay incident upon rearranging the orchestra and getting the singers into place. Of the result, the least said the soonest mended. The amateur chorus, split in halves by the mass of the orchestra and not guided and sustained by any positive and helpfully systematic beat, got along as best they could and fought to keep their throats above the orchestral sea, with not much more insuccess than usually befalls the singers of those pages. The solo artists did their best; but the frightfully high and exacting range of the parts was against them all. Mr. Meyn was most successful in keeping himself audible, and Miss Priscilla White's light, clear soprano tones rose distinct occasionally; Mr. W. J. Winch gave earnest and honest effort and Miss Leimer appeared to keep steadily at the contralto music.

Tonight will be played Mendelssohn's "Italian" symphony and Lalo's "Le Roi d'Ys" [illegible] Sinfonia [illegible]

new name—putting the second Tschaikowsky piano concerto between them.

The serial publication of Berlioz's writings continued in the programme-bulletin, something like eight pages being derived from him. Really this kind of thing has gone far enough especially as the compiler in one place speaks of Berlioz as "inaccurate, as usual,") and the tediousness and pedantry of the other notes, added to the monotony of the main selections, have passed beyond a joke and come to weigh heavily on the public. The long scientific foot-note, for instance, in regard to the dissonances in the ninth symphony, is utterly out of place in a programme pamphlet, and the ten pages of dogmatic essay from some laborious German about "The Two Beethovens," a pompous and long-winded dissertation, is not worth the space it occupies. An editor should learn to edit even a programme book, not according to his idiosyncracies and hobbies, but according to the tastes, wishes and aptitudes of the readers for whom it is chiefly intended.

The Evening Journal.

Lewiston, Friday, Dec. 16, 1892.

NORDICA'S NIGHT.

A Large and Enthusiastic Audience at City Hall.

Some of the Scenes and the Side Lights of the Evening and How the Singer and Other Artists Were Received.

ME. Nordica has no reason to doubt her welcome. It was as big as the warm heart of a Maine audience could make it, and even if, in the earlier moments of the concert at the City Hall, Lewiston, Thursday evening, her energetic sub-manager did stand on tip-toe in the back of the hall and inveigh upon the lukewarmness of this section of the world, yet when it came to the grand entrance of our Farmington-born Lillian, the pearl (or is it the queen?) of song he had no longer anything to ask for.

What a *bienvenu* as did surge up to her, from palms that beat acclaim to art and genius combined!

Why it was an old fashioned "ovation" that we used to read about and the "hochs" and the "bravos" would have joined it if there had been anyone with the courage of his convictions.

Well! it was a good audience that welcomed Mrs. Lillian Norton Gower, of the professional title of Nordica, at the City Hall in Lewiston, Thursday evening. From all over this part of Maine they came. There were Nortons there from Farmington who wanted to hear Lillian sing. There were school friends there who knew her when she was a Boston girl.

There were Lewiston and Auburn people present who are on terms of eminently good acquaintance with the famous *diva*, and thus it was more than her audience of mere numbers for it was an audience of enthusiastic song-worshippers, willing to pay full tribute to one of the three of Maine's offerings to the list of the world's greatest singers. In numbers it was also most satisfactory—an audience of almost 1500 people and that is an unusual number to gather into a concert hall in these cities.

Of the fifteen hundred or less all of them agree that it was a most excellent concert in which Signor Del Puente shared the vocal honors with the prima donna, and where Miss Powell and Mr. Schulz gave the evening the full and sufficient element of artistic instrumentation, the violin performance being one of the most notable ever given in this city while Mr. Schulz is the artist without superior upon the full toned 'cello.

The Program

was opened by Mr. Luckstone's solo, the Liszt arrangement of the overture of William Tell. Rossini never wrote the overture for the piano and the number has all the structural faults of this type of piano composition. Mr. Luckstone is a good performer, a remarkably fine accompanist, playing many of the numbers *con amore* and with a genuine delicacy and sentiment. Add to this the fact that he was general utility man, making the announcements, bowing for the stars and rising equal to the demand of any encore and you may appreciate what a wonderfully clever and versatile performer he is, while his solo, in technique and expression, was entirely equal to the demands or the possibilities of the selection.

Miss Rollwagon is a Cincinnati lady and a contralto of distinction. She has sung in the best musical circles of this country, is ever equal to demand, has a fine appreciation of music and a voice that, although not the most musical we have ever heard, is rich, full-toned, capable of much genuine sympathy of expression and always well handled. She sang a "Ritournelle" by Chaminade, the first of that distinguished lady's compositions that we have heard in this cities and for the companion piece Schumann's "My Heart's in the Highlands." The latter was her finest number for the evening. She sang it very nearly beyond any sort of criticism. Upon her second appearance she sang another group of songs, "Still is the Night," and "Ask Nothing More." The latter, by Cowen, is familiar but most sweetly rendered. It is a feature of Miss Rollwagon's repertoire that it ever is new. Her encore was unfamiliar to most of us. Her reception by the audience was very cordial.

A Simple Fabric

of pale pink was the modest envelopment of Miss Maud Powell, the violinist of this company—the young Illinois girl who has just made the triumphal European tour with the New York Arion Singing Society and is confidently expected to fill a larger place in the world among lady violinists than any since the youth and prime of Camilla Urso. Miss Powell's presence speaks for her. It is modest and maidenly. "A finely chiseled head, as an eminent European critic declares, "rests upon a slender, graceful figure which sways only to the more strongly marked rhythms." This may be and is, and besides this, while we are speaking of personality, it is but proper to add that Miss Powell gives no part of her personality to stage effect. There is nothing cheap [illegible] work. She simply drops [illegible] dreams through the melodies, clean, cancy-free tone listening to the touch of the string, and when the more forceful element is called for or when her work is done, the eyes open wonderingly, a smile of pleasure answers the applause that bursts from the audience, and she is transformed into the girl again. She has a force that seems little like the Joachim school and a tone that is clear and sweet and perfect. Her nuances were fine, and in the purity and repose of the tone pictures she held most of us spell-bound. Her first number was "Airs de Russe," by Wieniawski, and she replied to the encore with Sarasate's "Spanish Dances." The second selection later on the program was Sarasate's Zigeunerweisen, and she replied to the recall with a slumber song. She is an artist without question, a violinist of unusual talent, with a fluent and reliable technic, a full and sympathetic tone, and solid and musicianly interpretation. She is young, only twenty-six, it is said, and has been gaining ground in the musical world for two years at a pace that seems unusually but not unaccountably rapid. They say that the soul is in a woman's face not often, but it is in Miss Powell's when she plays the violin.

The Fourth Number

was Mme. Nordica's and the program announced the familiar Waltz Song from Gounod's "Romeo et Juliette." Mr. Luckstone, however, announced a change which indicated the substitution of "Una Voce" for the Valse Song and the substitution of the latter for the "Group of Old Favorites" which was down for her second appearance. Mme. Nordica, as has been indicated, had a tremendous reception. She was gowned like a queen, ablaze with diamonds, robed in pink satin and brocade in two harmonious shades, a Worth gown that was a work of art. She smiled a welcome at the audience and waited for the applause to subside. She was not in her best voice. In conversation she could hardly speak, and it was surprising how she was able to sing so purely and sweetly, and with such strength as she did. Many noticed the huskiness in the speaking register, which faded on the brilliant higher tones that sparkled as of old. Her climax brought the house figuratively to its feet, and she came back and sang again—one of the "group of old favorites," that melancholy birdling "When the Swallows Homeward Fly." This was followed by that other ditty "Comin' through the Rye," and both as Nordica sings them. The Waltz Song was her background for the introduction of that familiar ballad, "When Love is Kind," and for the "song that touched our heart," viz: "Home, Sweet Home," for which, evidently, the audience had been waiting. Nordica's voice improved as the evening wore on, and the Waltz Song was sung in her own way, as only the great singers of the world are able to sing it, with her own cadenzas and the individual stamp of the great artiste. The audience applauded when the first bars of "Home, Sweet Home" were heard and the singer had to return again and again and bow her thanks with many smiles.

Del Puente

was not the Del Puente of two weeks ago. Then he was tired of the turmoil and life, evidently in an organization that was "playing to small business" not *en rapport* with the audience, which was too small to be *en rapport* with anything but vacancy and conspired against by an echo that made singing quite impossible. Last night Del Puente was fire, fervor, brilliancy. "I never heard a baritone until to-night," said many. Again and again they recalled him and the Spanish grandee was all smiles and he bowed and kissed his gloved hands to the audience evidently not dissatisfied with his reception. Del Puente is at home in the florid Italian music. He likes the Barber of Seville and he repeated as an encore the buffo aria that he gave at his appearance here two weeks ago. His aria, "Il Balen" from Trovatore was splendidly sung. His second number was also from the Barber of Seville. He sang us again "The Toreador" and he was generous in his effort, so grandly in good voice and humor that we all liked him better than ever.

The 'Cello

was handled by Mr. Leo Schulz of the Boston Symphony Orchestra. His selections were a group of three, including a Chopin nocturne and a gavotte by David Popper. Mr. Schulz has fully established a name for himself already as a finished soloist, although only recently come to this country. His tone does not not seem wonderful in strength, bnt the quality is beautiful and the intonation very pure and true. He responded with a Haydn serenade, "With Muted String," written originally for string orchestra and a delightful bit of melody.

The program closed with Nordica and Del Puente in a duet from Mascagni's Cavalleria. It suffered for want of orchestral back ground, wasn't very successful or satisfying. Del Puente evidently was better versed in it than Nordica and in the recitative she faltered as if unfamiliar with the score, but the *finale* was brilliant enough for recompense and the concert was at an end with this bit of the intensity of the young Italian composer and the first we think that has ever penetrated into this distant land of Androscoggin.

Notes.

Miss Powell plays an Amati violin belonging to Mr. Delebanty, the New York collector of musical instruments.

Miss Little, who was to have sung in this concert is now in the West.

Madame Nordica will be one of the Stars of the First Magnitude at the Chicago World's Fair. She told a *Journal* reporter Thursday evening that she had been invited by Dr. McKenzie, the famous composer, to create the soprano part in a grand cantata that he is writing for the World's Fair.

Crowds on the Trains from Lewiston—All Maine Sent Delegates.

The evening trains came in loaded from all points Thursday evening. The trains all day had been bringing people to the concert. When the train came in from Lisbon Falls and Brunswick it was loaded with people who filled the sidewalks till they got to the hall.

The following people came down from Kent's Hill to attend the concert: Miss Stone, Miss Adams, Miss Bucknam, Miss Miles, Miss M. York, Miss F. York, Mr. McGoff, Mr. Norton, Mr. Conant, Mr. Stark, Mr. Morse, Mrs. Morse, Mr. Taylor, Mr. George W. Ranger and ladies from Farmington were down.

Mr. F. A. Welsh and Mr. F. C. Cox of Bath were up.

Mr. and Mrs. F. H. Mitchell and Mr. George W. Nottage of Turner were here.

Mr. and Mrs. F. R. Clover of Hebron, Mr. W. H. Miles of Lisbon, Mr. James Molie and wife of Portland were in Lewiston Thursday evening.

Mr. G.D.Staples and wife of Canton, Mr. C. E. Dyer and wife, Mr. and Mrs. A.D. Horn, Miss May Daine of Farmington, Mr. A. L. Childs of Canton; Mr. C. C. Corbett, Mrs. A. Sylvester, Miss Mabel Sylvester, Mr. L. G. Preston, Mr. and Mrs. J. M. S. Hunter, Mrs. J. W. Nichols, Mrs. J. H. Tarbox, Farmington; Mr. T. G. Heald, superintendent of other agents of the Kennebec Mutual Life Insurance Co., Mr. and Mrs. J. J. Lane of Waterville; Mr. E. H. Buzzell of Jay, Miss Jennie Farrar and Miss Alice Farrar, No. Turner; John C. Swasey of Canton, Mrs. Charles Smith and Mrs. Elmer Jennings of Farmington.

Mr. L. Matthews and wife of Farmington; Mr. J. W. Wallace, Belfast; Mr. and Mrs. C. Davis, Buckfield; F. L. Patch, Gardiner; Mr. F. H. Mitchell and wife, Turner; Mr. Daniel M. Bonney and wife, Farmington; Charles A. Brown, jr., and Mr. W. P. Thompson, Brunswick; Mr. H. Hamilton, Portland; Mr. and Mrs. C. H. Milliken, Mechanic Falls; Mr. S. W. Manter, Readfield; Mr. and Mrs. H. W. Golder, Belgrade; Mr. Schuyler Austin, Mrs. A.W. Austin, Farmington; Mr. Fred R. Allen, Farmington; Mr. E. A. Crawford, Brunswick; Mr. F. H. Claftin, Boston.

Among those who attended the Nordica concert Thursday evening were the following Elm House guests: Mrs. George D. Bisbee and daughter, May L. Bisbee of Buckfield; Gleason Young and lady, South Paris: Miss M. A. Gerry, Farmington, Mrs. M. A. Webster, Bath; Mrs. R. C. Call, Wiscassett; Mrs. E. Gerry, Farmington; Mr. and Mrs. C. F. Willard, Turner; Frank L. Dyer, Strong; William B. Bucknam and wife and daughter, Miss Ella H. Bucknam, Mechanic Falls; L. W. Smith and wife, Canton; A. G. Winter and wife, Kingfield; Lula Boothby, Miss E. E. Burnham, Alice Mason, Bethel: Alvin Records and wife, J. A. Records and wife, Mrs. R. H. Whittemore, W. A. Stuart, Livermore Falls; Maud L. Cobb, Mabel Thayer, C. Blanche Walker, Mechanic Falls.

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The Musical Courier.

NEW YORK, WEDNESDAY, DECEMBER 21, 1892.

The eighth symphony concert was given last evening. The program was out of the common run. In honor of the anniversary of the baptism of Beethoven it was as follows:

Symphony No. 8. ..... } .....Beethoven
Symphony No. 9..... }

The solo parts in the choral symphony were taken by Miss Priscella White, soprano; Miss Louisa Leimer, alto; Mr. Wm. J. Winch, tenor, and Mr. Heinrich Meyn, bass. The chorus is known as the Boston Symphony chorus. It includes certain singers from other vocal societies, such as the Cecilia, &c.

The eighth symphony seems to be a favorite with Mr. Nikisch. Last evening its performance did not call for special remark. But of course the colossal ninth is seldom given, and so there was a crowd of listeners. So far as the orchestra was concerned, there was much to praise in the performance. The famous sustained pianissimo in the first movement, the passage mentioned by Wagner in his book, "Ueber das Dirigiren," was not sufficiently steady in subdued tone. The drummer in the scherzo might have displayed a more sensitive ear in the tuning of his drums, and in the adagio there was a tendency to fret the cantabile whenever it fell to the first violins.

On the other hand the reading was eminently virile, and in the first three movements there was a well-defined rythmic pulse. The strings in the scherzo were excellent; the wood-wind in the adagio was not always tuneful and its performance was occasionally ragged. But in the main the first three movements were well given, the reading was intelligent and magnetic, and the players as a rule met the demands of the conductor.

Neither the solo singers nor the chorus were effective in the finale. I grant cheerfully that in connection with this choral part of the symphony "effective" must be used in a comparative sense. I have never had the good fortune to hear the finale sung with great effect in German or American cities. The most successful attempt that I remember was in Berlin about ten years ago, when Franz Wüllner directed the Philharmonic Orchestra, assisted by the famous Riedelschenverein, of Leipsic. The worst performance that I remember was in the same city in 1883, under the direction of Joachim.

Mr. Foote was patient and intelligent in rehearsing the Boston Symphony chorus, but there was not enough heroic stuff or iron endurance in the singers themselves. The sopranos appeared to best advantage, but it is not surprising that the task was too much for them. The very qualities that at times war against enjoyment of the singing of Mr. Meyn in a small room served him well in the finale of the symphony. He was heard, and he kept up with the orchestral procession. As for the other solo singers of the evening—the rest is silence.

The Beacon.

BOSTON, SATURDAY, DEC. 24 1892.

THE SYMPHONY CONCERTS.

Just why the eighth and ninth symphonies of Beethoven should have constituted the programme for the eighth Symphony concert, the exhausted musicians and hearers at that two-hours stretch of nerve and ear, will probably never know. If the ninth seemed to grow out of the eighth in any way or to have any other relation than that of numerical and temporal sequence, one could understand such a choice; but there is no such derivation or connection. If the idea were to make a contrast, some briefer work might just as well have occupied the early part of the evening. The playing of the eighth had its excellences, but on the other hand it had a good many faults, which were chiefly due to the rough and independent playing which the graceful indefiniteness of the conductor's beat often invites. The favorite *allegretto scherzando* was especially disappointing in its almost lumbering heaviness; Boston has heard it better played scores of times. But the orchestra made ample amends in the first two movements of the ninth symphony, the second being as fine a bit of work as has been done this season. The third movement was smooth and serene in the strings, but there was comparatively little depth of feeling in it—as if the players were already getting tired and had all that they could do in giving the notes and the mere dynamic coloring. The last movement gave, as it almost necessarily must, but very little pleasure. One cannot help feeling about it as about the Indian idol of the story—"He is very ugly, but then he is so great!" Is it really worth while to persuade or hire singers to defy fortune and do violence to nature in attempting to sing the unsingable? We are getting a bit case-hardened to this in Wagner, where the unvocal prevails in the vocal parts, but in Beethoven it is not easy to become reconciled to it, and we are almost heretical enough to suggest that this symphony should be given without its last movement or with the vocal parts arranged in some fashion for instruments. Ideally this music is sublime and splendid—practically, it is quite the reverse and its central theme is a thin and trivial little tune. The continuity of the performance was broken and the effect deteriorated by the long delay incident upon rearranging the orchestra and getting the singers into place. Of the result, the least said the soonest mended. The amateur chorus, split in halves by the mass of the orchestra and not guided and sustained by any positive and helpfully systematic beat, got along as best they could and fought to keep their throats above the orchestral sea, with not much more insuccess than usually befalls the singers of those pages. The solo artists did their best; but the frightfully high and exacting range of the parts was against them all. Mr. Meyn was most successful in keeping himself audible, and Miss Priscilla White's light, clear soprano tones rose distinct occasionally; Mr. W. J. Winch gave earnest and honest effort and Miss Leimer appeared to keep steadily at the contralto music.

Tonight will be played Mendelssohn's "Italian" symphony and Lalo's "Le Roi d'Ys". Signorina Eugenia Castellano [illegible] new name—putting the second Tschaikowsky piano concerto between them.

The serial publication of Berlioz's writings continued in the programme-bulletin, something like eight pages being derived from him. Really this kind of thing has gone far enough (especially as the compiler in one place speaks of Berlioz as "inaccurate, as usual,") and the tediousness and pedantry of the other notes, added to the monotony of the main selections, have passed beyond a joke and come to weigh heavily on the public. The long scientific foot-note, for instance, in regard to the dissonances in the ninth symphony, is utterly out of place in a programme pamphlet, and the ten pages of dogmatic essay from some laborious German about "The Two Beethovens," a pompous and long-winded dissertation, is not worth the space it occupies. An editor should learn to edit even a programme book, not according to his idiosyncracies and hobbies, but according to the tastes, wishes and aptitudes of the readers for whom it is chiefly intended.

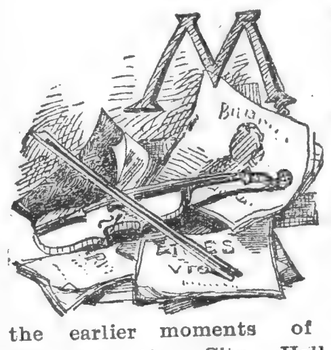
The Evening Journal.

Lewiston, Friday, Dec. 16, 1892.

NORDICA'S NIGHT.

A Large and Enthusiastic Audience at City Hall.

Some of the Scenes and the Side Lights of the Eveuing and How the Singer and Other Artists Were Received.



ME. Nordica has no reason to doubt her welcome. It was as big as the warm heart of a Maine audience could make it, and even if, in the earlier moments of the concert at the City Hall, Lewiston, Thursday evening, her energetic submanager did stand on tip-toe in the back of the hall and inveigh upon the lukewarmness of this section of the world, yet when it came to the grand entrance of our Farmington-born Lillian, the pearl (or is it the queen?) of song he had no longer anything to ask for.

What a *bienvenu* as did surge up to her, from palms that beat acclaim to art and genius combined!

Why it was an old fashioned "ovation" that we used to read about and the "hochs" and the "bravos" would have joined it if there had been anyone with the courage of his convictions.

Well! it was a good audience that welcomed Mrs. Lillian Norton Gower, of the professional title of Nordica, at the City Hall in Lewiston, Thursday evening. From all over this part of Maine they came. There were Nortons there from Farmington who wanted to hear Lillian sing. There were school friends there who knew her when she was a Boston girl.

There were Lewiston and Auburn people present who are on terms of eminently good acquaintance with the famous *diva*, and thus it was more than her audience of mere numbers for it was an audience of enthusiastic song-worshippers, willing to pay full tribute to one of the three of Maine's offerings to the list of the world's greatest singers. In numbers it was also most satisfactory—an audience of almost 1500 people and that is an unusual number to gather into a concert hall in these cities.

Of the fifteen hundred or less all of them agree that it was a most excellent concert in which Signor Del Puente shared the vocal honors with the prima donna, and where Miss Powell and Mr. Schulz gave the evening the full and sufficient element of artistic instrumentation, the violin performance being one of the most notable ever given in this city while Mr. Schulz is the artist without superior upon the full toned 'cello.

The Program

was opened by Mr. Luckstone's solo, the Liszt arrangement of the overture of William Tell. Rossini never wrote the overture for the piano and the number has all the structural faults of this type of piano composition. Mr. Luckstone is a good performer, a remarkably fine accompanist, playing many of the numbers *con amore* and with a genuine delicacy and sentiment. Add to this the fact that he was general utility man, making the announcements, bowing for the stars and rising equal to the demands of any encore and you may appreciate what a wonderfully clever and versatile performer he is, while his solo, in technique and expression, was entirely equal to the demands or the possibilities of the selection.

Mise Rollwagon is a Cincinnati lady and a contralto of distinction. She has sung in the best musical circles of this country, is ever equal to demand, has a fine appreciation of music and a voice that, although not the most musical we have ever heard, is rich, full-toned, capable of much genuine sympathy of expression and always well handled. She sang a "Ritournelle" by Chaminade, the first of that distinguished lady's compositions that we have heard in this cities and for the companion piece Schumann's "My Heart's in the Highlands." The latter was her finest number for the evening. She sang it very nearly beyond any sort of criticism. Upon her second appearance she sang another group of songs, "Still is the Night," and "Ask Nothing More." The latter, by Cowen, is familiar but most sweetly rendered. It is a feature of Miss Rollwagon's repertoire that it ever is new. Her encore was unfamiliar to most of us. Her reception by the audience was very cordial.

A Simple Fabric

of pale pink was the modest envelopment of Miss Maud Powell, the violinist of this company—the young Illinois girl who has just made the triumphal European tour with the New York Arion Singing Society and is confidently expected to fill a larger place in the world among lady violinists than any since the youth and prime of Camilla Urso. Miss Powell's presence speaks for her. It is modest and maidenly. "A finely chiseled head, as an eminent European critic declares, "rests upon a slender, graceful figure which sways only to the more strongly marked rhythms." This may be and is, and besides this, while we are speaking of personality, it is but proper to add that Miss Powell gives no part of her personality to stage effect. There is nothing cheap or tricky in her work. She simply drops her lashes, dreams through the melodies, does rare things in harmonies with the clear, canary-like tone answering to her touch of the string, and when the more forceful element is called for or when her work is done, the eyelids open wonderingly, a smile of pleasure answers the applause that bursts from the audience, and she is transformed into the girl again. She has a force that seems little like the Joachim school and a tone that is clear and sweet and perfect. Her nuances were fine, and in the purity and repose of the tone pictures she held most of us spellbound. Her first number was "Airs de Russe," by Wieniawski, and she replied to the encore with Sarasate's "Spanish Dances." The second selection later on the program was Sarasate's Zigeunerweisen, and she replied to the recall with a slumber song. She is an artist without question, a violinist of unusual talent, with a fluent and reliable technic, a full and sympathetic tone, and solid and musicianly interpretation. She is young, only twenty-six, it is said, and has been gaining ground in the musical world for two years at a pace that seems unusually but not unaccountably rapid. They say that the soul is in a woman's face not often, but it is in Miss Powell's when she plays the violin.

The Fourth Number

was Mme. Nordica's and the program announced the familiar Waltz Song from Gounod's "Romeo et Juliette." Mr. Luckstone, however, announced a change which indicated the substitution of "Una Voce" for the Valse Song and the substitution of the latter for the "Group of Old Favorites" which was down for her second appearance. Mme. Nordica, as has been indicated, had a tremendous reception. She was gowned like a queen, ablaze with diamonds, robed in pink satin and brocade in two harmonious shades, a Worth gown that was a work of art. She smiled a welcome at the audience and waited for the applause to subside. She was not in her best voice. In conversation she could hardly speak, and if was surprising how she was able to sing so purely and sweetly, and with such strength as she did. Many noticed the huskiness in the speaking register, which faded on the brilliant higher tones that sparkled as of old. Her climax brought the house figuratively to its feet, and she came back and sang again—one of the "group of old favorites," that melancholy birdling "When the Swallows Homeward Fly." This was followed by that other ditty "Comin' through the Rye," and both as Nordica sings them. The Waltz Song was her background for the introduction of that familiar ballad, "When Love is Kind," and for the "song that touched our heart," viz: "Home, Sweet Home," for which, evidently, the audience had been waiting. Nordica's voice improved as the evening wore on, and the Waltz Song was sung in her own way, as only the great singers of the world are able to sing it, with her own cadenzas and the individual stamp of the great artiste. The audience applauded when the first bars of "Home, Sweet Home" were heard and the singer had to return again and again and bow her thanks with many smiles.

Del Puente

was not the Del Puente of two weeks ago. Then he was tired of the turmoil and life, evidently in an organization that was "playing to small business" not *en rapport* with the audience, which was too small to be *en rapport* with anything but vacancy and conspired against by an echo that made singing quite impossible. Last night Del Puente was fire, fervor, brilliancy. "I never heard a baritone until to-night," said many. Again and again they recalled him and the Spanish grandee was all smiles and he bowed and kissed his gloved hands to the audience evidently not dissatisfied with his reception. Del Puente is at home in the florid Italian music. He likes the Barber of Seville and he repeated as an encore the buffo aria that he gave at his appearance here two weeks ago. His aria, "Il Balen" from Trovatore was splendidly sung. His second number was also from the Barber of Seville. He sang us again "The Toreador" and he was generous in his effort, so grandly in good voice and humor that we all liked him better than ever.

The 'Cello

was handled by Mr. Leo Schulz of the Boston Symphony Orchestra. His selections were a group of three, including a Chopin nocturne and a gavotte by David Popper. Mr. Schulz has fully established a name for himself already as a finished soloist, although only recently come to this country. His tone does not not seem wonderful in strength, bnt the quality is beautiful and the intonation very pure and true. He responded with a Haydn serenade, "With Muted String," written originally for string orchestra and a delightful bit of melody.

The program closed with Nordica and Del Puente in a duet from Mascagni's Cavalleria. It suffered for want of orchestral back ground, wasn't very successful or satisfying. Del Puente evidently was better versed in it than Nordica and in the recitative she faltered as if unfamiliar with the score, but the *finale* was brilliant enough for recompense and the concert was at an end with this bit of the intensity of the young Italian composer and the first we think that has ever penetrated into this distant land of Androscoggin.

Notes.

Miss Powell plays an Amati violin belonging to Mr. Delebanty, the New York collector of musical instruments.

Miss Little, who was to have sung in this concert is now in the West.

Madame Nordica will be one of the Stars of the First Magnitude at the Chicago World's Fair. She told a *Journal* reporter Thursday evening that she had been invited by Dr. McKenzie, the famous composer, to create the soprano part in a grand cantata that he is writing for the World's Fair.

CAME TO HEAR NORDICA.

Crowds on the Evening Trains into Lewiston—All Maine Sent Delegates.

The evening trains came in loaded from all points Thursday evening. The trains all day had been bringing people to the concert. When the train came in from Lisbon Falls and Brunswick it was loaded with people who filled the sidewalks till they got to the hall.

The following people came down from Kent's Hill to attend the concert: Miss Stone, Miss Adams, Miss Bucknam, Miss Miles, Miss M. York, Miss F. York, Mr. McGoff, Mr. Norton, Mr. Conant, Mr. Stark, Mr. Morse, Mrs. Morse, Mr. Taylor, Mr. George W. Ranger and ladies from Farmington were down.

Mr. F. A. Welsh and Mr. F. C. Cox of Bath were up.

Mr. and Mrs. F. H. Mitchell and Mr. George W. Nottage of Turner were here.

Mr. and Mrs. F. R. Clover of Hebron, Mr. W. H. Miles of Lisbon, Mr. James Molie and wife of Portland were in Lewiston Thursday evening.

Mr. G.D.Staples and wife of Canton, Mr. C. E. Dyer and wife, Mr. and Mrs. A. D. Horn, Miss May Daine of Farmington, Mr. A. L. Childs of Canton; Mr. C. C. Corbett, Mrs. A. Sylvester, Miss Mabel Sylvester, Mr. L. G. Preston, Mr. and Mrs. J. M. S. Hunter, Mrs. J. W. Nichols, Mrs. J. H. Tarbox, Farmington; Mr. T. G. Heald, superintendent of other agents of the Kennebec Mutual Life Insurance Co., Mr. and Mrs. J. J. Lane of Waterville; Mr. E. H. Buzzell of Jay, Miss Jennie Farrar and Miss Alice Farrar, No. Turner; John C. Swasey of Canton, Mrs. Charles Smith and Mrs. Elmer Jennings of Farmington.

Mr. L. Matthews and wife of Farmington; Mr. J. W. Wallace, Belfast; Mr. and Mrs. C. Davis, Buckfield; F. L. Patch, Gardiner; Mr. F. H. Mitchell and wife, Turner; Mr. Daniel M. Bonney and wife, Farmington; Charles A. Brown, jr., and Mr. W. P. Thompson, Brunswick; Mr. H. Hamilton, Portland; Mr. and Mrs. C. H. Milliken, Mechanic Falls; Mr. S. W. Manter, Readfield; Mr. and Mrs. H. W. Golder, Belgrade; Mr. Schuyler Austin, Mrs. A.W. Austin, Farmington; Mr. Fred R. Allen, Farmington; Mr. E. A. Crawford, Brunswick; Mr. F. H. Claftin, Boston.

Among those who attended the Nordica concert Thursday evening were the following Elm House guests: Mrs. George D. Bisbee and daughter, May L. Bisbee of Buckfield; Gleason Young and lady, South Paris: Miss M. A. Gerry, Farmington, Mrs. M. A. Webster, Bath; Mrs. R. C. Call, Wiscassett; Mrs. E. Gerry, Farmington; Mr. and Mrs. C. F. Willard, Turner; Frank L. Dyer, Strong; William B. Bucknam and wife and daughter, Miss Ella H. Bucknam, Mechanic Falls; L. W. Smith and wife, Canton; A. G. Winter and wife, Kingfield; Lula Boothby, Miss E. E. Burnham, Alice Mason, Bethel: Alvin Records and wife, J. A. Records and wife, Mrs. R. H. Whittemore, W. A. Stuart, Livermore Falls; Maud L. Cobb, Mabel Thayer, C. Blanche Walker, Mechanic Falls.

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...Gazette

...BURN, MAINE,

Friday, December 16, 1892.

THE NORDICA CONCERT.

They tell us that local audiences are cold and undemonstrative but the statement is hardly consistent with the rousing reception the great artiste, Nordica, Miss Maud Powell and Signor Del Puente received in City Hall last evening.

* * * *

The time has arrived when the best talent that the country affords in none too good for the music lovers of Auburn and Lewiston and surrounding towns.

It has at length been demonstrated that our people will give their support to genuine merit.

* * * *

Mr. Isadore Luckstone.—A stout every-day sort of looking man, with an air of confidence which is reassuring to the audience, but who is a brilliant performer on the piano and a skilful and sympathetic accompanist.

* * * *

Miss Louise Rollwagen.—A light complexioned young lady with a face which is indicative of her German parentage, in a becoming decollete toilet of black, with a rich pleasing contralto voice.

* * * *

Mr. Leo Schultz—A rather stout gentleman with a face which reminded one forcibly of pictures of some of the old tone-masters, the resemblance to which is heightened by a peculiar hasty arrangement of hair around the rather passive features, who plays the violincello with the almost magical touch of Paganini.

Signor Guiseppe Del Puente—A gentleman with a foreign cast of features lighted up with a good-humored smile which captivates the audience at once even before his magnificent and powerful baritone is heard.

Miss Maud Powell—A rather slender, dark complexioned young lady with expressive black eyes, in a simple light pink gown but with a power in that small arm and those tiny fingers which is manifest as soon as they touch the king of instruments.

Mme. Lillian Nordica—The beautiful sweet singer whom Maine is so proud to have reared among her rugged hills. With what a rare smile are those faultless features lighted up as she comes forward to greet her audience amidst thunders of applause. The very personification, of womanly dignity, beauty and grace is Nordica and when she opens her mouth there issue tones as pure and sweet as ever bird warbled.

* * * *

Such was the personnel of artists which so enraptured the vast audience last evening. An audience composed of all classes of society and kinds of people. Side by side the society belle with her fine clothes, who goes to hear Nordica because it is fashionable, and possibly to admire and criticize the costumes of the artists, sat the simply but neatly dressed working girl, who worships Nordica because she opens to her the fairy land of melody.

The banker or merchant who seeks in an evening of music to soothe his tired brain is side by side with the young galant who comes to pay homage to the singer's beauty. All find food for their respective needs.

* * * *

It is an exceedingly difficult thing to arrange a programme for an entertainment consisting entirely of music which is not fatiguing to the average audience. The skill of the performers alone can remove this objection.

Although still suffering somewhat from the effects of her recent cold, Mme Nordica, while not at he best best last evening, was still divine.

The announcement of Mr. Lackstone of the substitution of Rossini's "Una Poco Fa" by Mme Nordica, for his first number "Valse song from Romeo and Juliet" and of the latter for her second number "A Group of Old Favorila" at first caused a pang of regret which however, soon departed when she was recalled and gave "When the Swallows Home Fly" and Coming Through the Rye." In order to enter fully into the spirit of the latter one should hear Mme Nordica sing it in her inimtable coquettish way.

* * * *

It is clearly manifest that Del Puente is a great favorite with a local audience, as he was twice called after both of his selections. A ripple of applause passed over the audience as the familiar strains of the Toreador Song were struck up.

An informal reception was held after Nordica's appearance for the benefit of her Franklin county friends. Nordica remarked after the concert to her friend, Miss Julia Tarbox, sister of the editor of the Farmington Chronicle, that she had a birthday a few days ago—"But" she said shaking her finger at her friend, "don't you *tell*, Julia." A consultation with Butler's history of Farmington proves that the great singer was 30 years of age on December 12 last.

NORDICA SANG HOME SWEET HOME.

...Concert in City Hall Last

...Eight accompanied by Her Pianist, Mr. Luckstone.

He took his seat by the instrument, and waited just an instant.

Nordica walked over to him and smiling that smile which is almost as entrancing as her voice, spoke a few words in an undertone. The audience did not catch the words but as soon as the musician's fingers ran across the keys they knew what had been said.

It was the familiar, the immortal notes of "Home Sweet Home," they heard.

In an instant there was such an applause as no music in City Hall has ever evoked.

Then the great singer turned, faced the magnificent audience which had assembled to pay her tribute, and smiled at the enthusiasm which the simple notes had awakened.

Luckstone finished his prelude, the prima donna threw back her shoulders and in those silvery tones which have set the musical critics of the world into raptures, voiced the words which have made the name of John Howard Payne imperishable.

"Mid pleasures and palaces though I may roam" she sang, and as she did so the minds of her audience and her own, no doubt, went back for an instant over the marvellous career of the Maine girl.

Then, and her voice softened perceptibly, came the words, "There is no place like home."

If ever a singer felt a song, and if ever an audience shared the feeling it was then.

Fresh from triumphs, such as few in this world are permitted to enjoy, she was back to her home, before her own people singing to them of "Home sweet home."

"Give me my lowly thatched cottage again.
The birds singing sweetly that come at my call,
Give me them, and that peace of mind, dearer than all,"

she sang and her soul seemed to go forth in the words, for Lillian Norton has had sorrows as well as triumphs.

The audience listened, breathless lest one glorious note escape them, too spellbound to think of applause.

At last it was over; the tones of voice and piano died away, and then came a very thunder of applause.

As Nordica walked away she brushed something from the corner of her eye with her handkerchief and many in the audience had to do the same thing.

BOSTON HOME JOURNAL.

SATURDAY, DECEMBER 24, 1892

ELABORATE PRIVATE CONCERTS.

Boston no doubt will be pleased to know that its famous Symphony Orchestra, headed by Conductor Nikisch, is as much admired in New York as at home, and at each performance given here at Chickering Hall a very fashionable audience assembles. But these public entertainments did not quite satisfy a certain coterie of ultra-fashionable people who happen to make music their special fad, and therefore a series of six concerts given by Nikisch and orchestra have been arranged to take place in private houses, all of which happen to have ball rooms. In fact the *fin de siécle* residence of the rich must contain a ball room transformable into a private theater. These concerts have been organized by Mr. Harry Le Grand Cannon, who two winters ago married a very rich girl of Buffalo, Miss Elizabeth Thompson. Her fortune came from the Brush electric light, Mr. Brush being her grandfather. Mr. Cannon is a many sided young man. He dabbles in all the arts. He is a fair sculptor, paints quite well, sings, and is an enthusiastic devotee to music, as he is also to society. So it was naturally on the cards that he should do something especially entertaining and novel during the season. As something unusual these concerts stand alone in the winter's amusements.

BOSTON'S SYMPHONY IN DEMAND.

The first was given at the magnificent residence of Mrs. Theodore Havemeyer on Madison Avenue. Every New Yorker is familiar with the house. It stands on a corner lot, is very large, and has a large court yard into which carriages may drive. There is no house in town better adapted to this special purpose than the Havemeyer residence. It takes a deal of room where the performers alone are numerous enough to fill any ordinary sized drawing room. At the Havemeyers, ball-room, dining-room, drawing-room, library and conservatory all open into each other. Add to this the fact that each room is superbly decorated and furnished in different style, and that the audience consisted of the wealthiest and most fashionable in the city, all in elaborate evening dress, and one can form some idea of these concerts, and can readily account for the smiling faces of both audience and musicians. The program was listened to intently; there was no intermission, but at the close, a buffet supper was served, until 1 A. M. when the guests dispersed. The next of these Symphony Concerts will take place at Mr. Cannon's house, corner of Fifth Avenue and Twelth Street. It is known as the old Minturn house, although it now belongs to the estate of the late Mrs. Mark Hopkins Searle. Of course it is rather a snobbish idea, these private symphony concerts, but then our fashionable society is made up of snobs to a degree, and besides, it can be pardoned in the general idea of the ultra-rich to do something out of the common. Mr. Cannon intends eventually to build a private palace that shall contain a studio, theater, and covered garden.

CHICKERING HALL.

EIGHTH SEASON 1892-93.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*
Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MR. ARTHUR NIKISCH.

IV. CONCERT.

MONDAY, DECEMBER 26, AT 8 P. M.

PROGRAMME.

BEETHOVEN. QUARTET in C sharp minor, op. 131.

Adagio ma non troppo e molto espressivo.—
Allegro molto vivace.—Allegro moderato.—
Andante ma non troppo e molto contabile.—Presto.—
Adagio quasi un poco andante.—Allegro.

BRAHMS. PIANO QUARTET in A major, op. 26.

Allegro non troppo.—Poco adagio.—
Poco allegro.—Allegro.

Mr. ARTHUR NIKISCH, Piano.

The Piano used is a Chickering.

The date of the Fifth Concert is January 16.

Madame Nordica's

American Tour . . .
Season of 1892-93

OPERA HOUSE, NEW BEDFORD,

Monday, Evening, Jan. 2.

Under the management of C. A. ELLIS.

[68]

Daily Gazette

AUBURN, MAINE,

Friday, December 16, 1892.

THE NORDICA CONCERT.

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* * * *

Such was the personnel of artists which so enraptured the vast audience last evening. An audience composed of all classes of society and kinds of people. Side by side the society belle with her fine clothes, who goes to hear Nordica because it is fashionable, and possibly to admire and criticize the costumes of the artists, sat the simply but neatly dressed working girl, who worships Nordica because she opens to her the fairy land of melody.

The banker or merchant who seeks in an evening of music to soothe his tired brain is side by side with the young galant who comes to pay homage to the singer's beauty. All find food for their respective needs.

* * * *

It is an exceedingly difficult thing to arrange a programme for an entertainment consisting entirely of music which is not fatiguing to the average audience. The skill of the performers alone can remove this objection.

Although still suffering somewhat from the effects of her recent cold, Mme Nordica, while not at he best best last evening, was still divine.

The announcement of Mr. Lackstone of the substitution of Rossini's "Una Poco Fa" by Mme Nordica for his first number "Valse song from Romeo and Juliet" and of the latter for her second number "A Group of Old Favorila" at first caused a pang of regret which however, soon departed when she was recalled and gave "When the Swallows Home Fly" and Coming Through the Rye." In order to enter fully into the spirit of the latter one should hear Mme Nordica sing it in her inimtable coquettish way.

* * * *

It is clearly manifest that Del Puente is a great favorite with a local audience, as he was twice called after both of his selections. A ripple of applause passed over the audience as the familiar strains of the Toreador Song were struck up.

An informal reception was held after Nordica's appearance for the benefit of her Franklin county friends. Nordica remarked after the concert to her friend, Miss Julia Tarbox, sister of the editor of the Farmington Chronicle, that she had a birthday a few days ago—"But" she said shaking her finger at her friend, "don't you *tell*, Julia." A consultation with Butler's history of Farmington proves that the great singer was 35 years of age on December 12 last.

HOW NORDICA SANG HOME SWEET HOME.

An Incident of the Concert in City Hall Last Evening.

In response to a second recall after her last number Nordica appeared before her audience last night accompanied by her pianist, Mr. Luckstone.

He took his seat by the instrument, and waited just an instant.

Nordica walked over to him and smiling that smile which is almost as entrancing as her voice, spoke a few words in an undertone. The audience did not catch the words but as soon as the musician's fingers ran across the keys they knew what had been said.

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she sang and her soul seemed to go forth in the words, for Lillian Norton has had sorrows as well as triumphs.

The audience listened, breathless lest one glorious note escape them, too spellbound to think of applause.

At last it was over; the tones of voice and piano died away, and then came a very thunder of applause.

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BOSTON HOME JOURNAL.

SATURDAY, DECEMBER 24, 1892

ELABORATE PRIVATE CONCERTS.

Boston no doubt will be pleased to know that its famous Symphony Orchestra, headed by Conductor Nikisch, is as much admired in New York as at home, and at each performance given here at Chickering Hall a very fashionable audience assembles. But these public entertainments did not quite satisfy a certain coterie of ultra-fashionable people who happen to make music their special fad, and therefore a series of six concerts given by Nikisch and orchestra have been arranged to take place in private houses, all of which happen to have ball rooms. In fact the *fin de siécle* residence of the rich must contain a ball room transformable into a private theater. These concerts have been organized by Mr. Harry Le Grand Cannon, who two winters ago married a very rich girl of Buffalo, Miss Elizabeth Thompson. Her fortune came from the Brush electric light, Mr. Brush being her grandfather. Mr. Cannon is a many sided young man. He dabbles in all the arts. He is a fair sculptor, paints quite well, sings, and is an enthusiastic devotee to music, as he is also to society. So it was naturally on the cards that he should do something especially entertaining and novel during the season. As something unusual these concerts stand alone in the winter's amusements.

BOSTON'S SYMPHONY IN DEMAND.

The first was given at the magnificent residence of Mrs. Theodore Havemeyer on Madison Avenue. Every New Yorker is familiar with the house. It stands on a corner lot, is very large, and has a large court yard into which carriages may drive. There is no house in town better adapted to this special purpose than the Havemeyer residence. It takes a deal of room where the performers alone are numerous enough to fill any ordinary sized drawing room. At the Havemeyers, ball-room, dining-room, drawing-room, library and conservatory all open into each other. Add to this the fact that each room is superbly decorated and furnished in different style, and that the audience consisted of the wealthiest and most fashionable in the city, all in elaborate evening dress, and one can form some idea of these concerts, and can readily account for the smiling faces of both audience and musicians The program was listened to intently; there was no intermission, but at the close, a buffet supper was served, until 1 A. M. when the guests dispersed. The next of these Symphony Concerts will take place at Mr. Cannon's house, corner of Fifth Avenue and Twelth Street. It is known as the old Minturn house, although it now belongs to the estate of the late Mrs. Mark Hopkins Searle. Of course it is rather a snobbish idea, these private symphony concerts, but then our fashionable society is made up of snobs to a degree, and besides, it can be pardoned in the general idea of the ultra-rich to do something out of the common. Mr. Cannon intends eventually to build a private palace that shall contain a studio, theater, and covered garden.

CHICKERING HALL.

EIGHTH SEASON 1892-93.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*
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WITH THE ASSISTANCE OF

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Andante ma non troppo e molto contabile.—Presto.—
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BOSTON HOME JOURNAL.

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NEW BEDFORD OPERA HOUSE,

MONDAY EVENING, JAN. 2, AT 8.

GRAND OPERATIC CONCERT

By the distinguished Prima Donna Soprano

Mme. Lillian Nordica

ACCOMPANIED BY

MISS HELEN DUDLEY CAMPBELL,
The noted New York Contralto.

MR. PAYNE CLARK,
The Favorite Tenor.

SIG. GIUSEPPE DEL PUENTE,
The Eminent Baritone.

MR. ISIDORE LUCKSTONE,
Pianist and Accompanist.

MR. J. FRANK DONAHOE,
Organist,

AND THE

RHEINBERGER CLUB,
F. L. DIMAN, Director.

Part First — MISCELLANEOUS CONCERT.

Part Second — MASCAGNI'S BEAUTIFUL OPERA,
Given entire (in Concert form),

"CAVALLERIA RUSTICANA."

Prices, 75c., $1.00, and $1.50. Ticket sale opens at the Box Office Thursday, December 29.

WHILE the concert given last season by Mme. Nordica was as interesting as any ever heard here, the one now announced will certainly excel it in merit and attractiveness. With the valuable assistance of the Rheinberger Club and Mr. Diman, it is proposed to give as a second part to the programme Mascagni's beautiful opera, "Cavalleria Rusticana," for the first time in this city. The opera will be given entire, but in concert form. No opera produced of late years has created such a furore throughout the civilized world as this magnificent, stirring, and fiery work. Last season almost every opera company, in both continents, was producing it; and the excitement over it was intense. To further add to the interest of the occasion, not only will the soprano role be sung by such a great artist as Madame Nordica, but two singers who took part in the grand first production in America at the Philadelphia Academy of Music will be heard, Miss Helen Dudley Campbell, the noted New York oratorio and operatic contralto, and Sig. Del. Puente, the eminent baritone, who has sung with every great prima donna and opera company in this country and abroad for the past ten years. Mr. Payne Clark, the tenor, who has sung the part in New York and with the American Opera in Philadelphia, has also been secured; and a splendid performance is assured.

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BOSTON HOME JOURNAL.

SATURDAY, DECEMBER 24, 1892

ELABORATE PRIVATE CONCERTS.

[illegible]

Madame Nordica.

* * *

Mme. Lillian Nordica is so well and favorably known in this vicinity that little need be said in offering the accompanying announcement.

At the close of her highly successful American tour on February 1 last Madame Nordica returned to London to fulfil her engagement at the Royal Italian Opera, Covent Garden, under the management of Sir Augustus Harris.

During the spring season her services were in constant demand for high-class concerts. Among others she sang at the Richter Concerts and at the London Symphony Concerts (Mr. Henschel's).

In September she was honored with engagements as principal soprano for the Festivals at Gloucester, Norwich, and Cardiff. Her contract with Mess. Abbey, Schoeffel, and Grau for the opera season in New York having been cancelled by the burning of the Metropolitan Opera House, Madame Nordica will again devote herself to the concert stage. This unexpected announcement has been eagerly welcomed by the leading musical societies throughout the country, and many important engagements have already been closed, among them those with the Boston Symphony Orchestra, the Handel and Haydn Society of Boston, and the Apollo Club of Chicago.

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EIGHTH SEASON 1892-93.

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Gazette

BOSTON, SUNDAY MORNING, DEC. 25.

The Symphony Concert.

The programme of last night's concert by the Boston Symphony Orchestra was: Overture, "Le Roi d'Ys," Lalo; Nocturne, E-minor (posthumous), Chopin; Scherzo, B-minor, Chopin; Etude de Concert," Martucci; "Waldweben," from "Siegfried," Wagner; Symphony No. 4 (Italian), Mendelssohn. It was a curious jumbling of composers; a thing of shreds and patches; almost touchingly naïve as an example of programme-making, and, on the whole, chillingly uninteresting The soloist was Signorina Eugenia Castellano, a new comer here, with a profusion of black hair, not Paderewskially, or Helmanically suggestive of a garden of luxuriant weeds growing wildly at random, but arranged in glossy curls. She was to have played Tschaikowsky's second concerto; but, according to the programme, that composition was withdrawn on account of the incorrect orchestral parts provided, and the pieces named were substituted. They were scarcely up to the dignity of a Symphony concert. The little woman has a brilliant and facile technique, a beautiful touch, and she plays with precision, ease and fluency. The piano has evidently no difficulties of which the is not the master, and her performances were wholly admirable in their finger play. Beyond this they were not especially interesting, except, perhaps, for the graceful refinement of method she brought to bear on them. We have, however, ravened and glutted on technique, and difficult technique has become so much easier than is easy technique, that we have ceased to wonder at it, and refuse to be comforted by it in the absence of other more intellectual essentials. The Chopin pieces were clearly and cleverly played, but they were not interpreted with any marked skill or special individuality of style, and frequently there was a confusing absence of rhythm. The artist was heard to best advantage in the Martucci selection, a severe technical exercise, bristling with exacting passages, and not unmelodious. Musically, it is not worth much; but it enabled the player to display her finger ability in its fullest development. It excited the audience to a pitch of great enthusiasm, and after two recalls, the artist responded with another brilliant finger exercise, of the same order, which again excited the audience to recall the player twice more, and to insist on another encore. This was granted, and the concert assumed the aspect of a piano recital. On this last occasion a pretty little piece of modern-antique was given with much delicacy, and the audience once more gave way to a rapture of admiration. Two encores at a symphony concert initiated an innovation which, it is to be hoped, may not serve as a precedent to be followed. This claptrap music seemed strangely out of place at these concerts; but the hearers seemed to enjoy it hugely, and the orchestra applauded it heartily, and therefore it is quite possible that we were unable to appreciate how highly proper it was. We may be, in all likelihood, fully as wide of the mark when we confess that we cannot see the necessity of going to New York for a pianist of this order, while an artist of Mr. Baermann's rank and classical tastes has not been heard at these concerts for three seasons, and while at least one other excellent home artist has not been accorded any hearing whatever, under the regime of the present conductor. The "Waldweben" was finely played by the orchestra. Not so the symphony, of which the first movement and the finale were hurried through as if there was a desire to show how fast the players could perform them without meeting with disaster. The programme for the next concert is the following odd aberration: Overture, "Benvenato Cellini," Berlioz; Concerto for violin in D-minor, No. 4, Vieuxtemps; Symphony, B-flat, Volkmann. The soloist is to be Mr. I Schultzer. The programme books, by the way, continue to be industriously unedifying in point of information and ingeniously ponderous in point of style.

— The eighth Symphony concert was the gala night of the current season. The artistic eye was gratified to see that the white fur rug had given place an Eastern rug of warm tone. During the choral portion of the Ninth Symphony, the little conductor was "built up" so high that he almost rivalled Beethoven in height, if not in genius. If the attention of the audience wandered, it had a chance to study Mrs. Apthorp, who, in a stunning ball gown of blue tulle, listened to the music, on her way to Mrs. Amory's dance, or to a beautiful girl among the contraltos, whose perfect features might put to shame the Boston belles. Mrs. Robert C. Winthrop, Mr. and Mrs Joseph Bradlee, Dr. and Mrs. Inches, Miss Stackpole, Mr. William Blake, Mr. Clayton Johns, Mr. Frank Jackson, Mr. W. C. Lovering, Miss Lovering, Mr. and Mrs H. M. Rogers, Mr. and Mrs. Eliot Hubbard, Mrs. Robert Grant, Mr. Theodore Chase, Mr. Thorndike, Prof. Royce, Mr. S. H. Dixey, Mr. W. Dorr, Miss Russell, Mr. and Mrs. Lamson, Mr. J. E Priest, Miss Hunt and Miss Andrew were a few of those noticed in the great crush.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

MONDAY MORNING, DEC. 26, 1892.

The ninth symphony concert in Music Hall Saturday evening was characterized by the appearance of Eugenia Castellano, a young lady who possesses a broad and comprehensive method rarely found in an artist of maturer years. The rehearsal on Friday afternoon was her first American performance, and the result proves that she will always be a welcomed and, it is to be hoped, a frequent visitor to this city. She is a remarkable performer, the more so when her youth is considered, and in the difficult numbers she played she showed surprising skill and expression. Chopin's Nocturne in E minor (op. posthumous), Chopin's Scherzo in B minor and Martucci's Etude de Concert were the selections presented, and each was executed with brilliancy and artistic phrasing. The orchestral numbers were Wagner's "Waldweben," from "Seigfried," Mendelssohn's Symphony No. 4 in A major, and Lalo's "Le Roi d'Ys." All have been given here before, and the repetition was fully in accord with Mr. Nikisch's high standards. Mr. I. Schnitzler, violinist, will be the soloist at the tenth symphony rehearsal and concert, and the programme will be as follows: Overture, Benvenuto Cellini, Berlioz; concerto for violin in D minor, No. 4, Vieuxtemps; symphony in B flat, Volkmann.

Boston Courier.

SUNDAY MORNING, DECEMBER 25, 1892.

THE SYMPHONY.

At least one classically fine work made the symphony concert last evening seem as though not wholly given in vain. Happily, too, a hearing was spared of the Tschaikowsky pianoforte concerto, No. 2, in G major, and the soloist, Miss Eugenia Castellano, was thereby enabled to appear doubtless at a far worthier advantage with a judiciously chosen group of *soli* as follows: *a* Chopin, Nocturne in E minor (Op. posthumous); *b* Chopin, Scherzo in B minor; *c* Martucci, Etude de Concert. How Mendelssohn himself appreciated his own pet symphony is made evident in his letters from Italy in 1831. For example, he writes to his sisters from Rome on the 22d February, 1831: "Italian symphony is making great progress. It will be the gayest thing I have ever done, especially the last movement."

Yet at this time Mendelssohn had not found anything just right for the "adagio" that he first contemplated, and felt as he tersely expressed it that he must put it off for Naples. This adagio of Mendelssohn's fancy afterwards became an andante, which can only be described as a psychical tone poem in which is related so far as possible the æsthetic impressions the composer's visit to Naples made upon him. In fact the symphony as a whole is full of the open air, the blue sky and the Italian "Season of Blossoms" that he ever loved so much; while the finale is plainly inspired by the Carnival at Rome. The finale is described as a Saltarello, a weird yet lively Italian dance that is not so well known here as the Tarantella, from which it notably differs in quality of step: but there are three distinct themes in the finale of the Italian symphony, and the third theme is unmistakably a Tarantella.

The overture by Lalo, "Le Roy d'Ys," was, unless we greatly err, first heard here last season. It offers a capital illustration of its composers's sensuous individualism and perhaps is one of the most successful overtures of the unique class to which it belongs, having many felicitous touches in the instrumentation and all due propriety of contour.

Of the young artiste who appeared at this concert it is a pleasure to testify that her precocity is of the rarest kind. Her command of the keyboard, her phenomenal abandon, her naive unconsciousness of all technical difficulty were simply entrancing in their effect. In brief Miss Castellano is as bright and intelligent, as talented a pianist as has made a Boston debut for many a day. How temperamentally well balanced she may be as a musician can not easily be determined as the result of a single hearing, but that she is a tone-artist by intuition, that she has been masterly well taught, and that her prospects as a concert pianist are extraordinary, will not be called in question even by the most fastidious pedagogue. The orchestra played the Wagner music exquisitely, and the overture and symphony left little to be desired. The attendance at the concert included but a very meagre number of the regular patrons.

ADAMOWSKI QUARTET.

The Adamowski Quartet, assisted by Mr. William H. Sherwood, gave the second concert of its fifth season Tuesday afternoon in Chickering Hall. The programme included Beethoven's quartet for strings in F major op. 59; Grieg's sonata in A minor for pianoforte and alto, and Mendelssohn's trio for pianoforte and strings in D minor, op. 49. Mr. Adamowski and his associates gave the famous op. 59, a delicious charm in their performance which made it all seem extra dear. It was an admirable performance. The sonata by Grieg for cello and piano is not so well known here as the violin and pianoforte sonata in the same key. It is a delightful work, its various themes being one and all worked out in a masterly manner and with just such delicate, piquant and exquisite figures as thoroughly characteristic of Grieg. Messrs. Sherwood and Adamowski were heart and hand as one in the performance, which was throughout admirable.

The concert closed with a thoroughly excellent performance of Mendelssohn's trio in D minor.

Boston Journal.

MONDAY, DECEMBER 26, 1892.

The First Appearance of Eugenia Castellano.

A Symphony Concert Becomes a Pianoforte Recital.

THE SYMPHONY CONCERT.

The ninth Symphony Concert was in reality a pianoforte recital given by Miss Eugenia Castellano in Music Hall Saturday evening, with the assistance of the Boston Symphony Orchestra.

Mr. Puff had already beaten the drum of her announcement. He had proclaimed to the listening crowd that the signorina was hardly over "five feet tall and that her father is a Major in the Italian army." It seems that she owes her musical education to her mother—Teresa Castellano Bordoni, Sgambati, Martucci and Van Westerhaut. She made a triumphal tour through Italy when she was twelve years of age. Filippo Filippi was in the habit of seizing her hands after she had played to him, and he was then accustomed to exclaim, "Divine, divine! Nothing like it except Rubinstein." Van Westerhaut, the Hollander, refuses to play his own compositions in her presence. The Signorina was born in Naples. She is the youngest of five children. She is almost 16 years old. "Her small hands are incapable of the management of pins, buttons, needles, etc." "Her temperament is intense, warm, affectionate, but without eccentricity, noble and well balanced." There is nothing left to the imagination by Mr. Puff. "She has strong white teeth, and in her short red petticoat her 15 years shrink to 12." Truly has the young girl brought with her "a golconda of press notices," to borrow an ingenious phrase from the Wolff-Hollman circular.

We are also told that the Signorina was "discovered" in New York by the conductor and several members of the Boston Symphony Orchestra. They heard her play and were at once persuaded. It was announced last week that Miss Castellano would appear in Boston with the orchestra, and that the battle ground would be Tschaikowsky's second concerto. It appears that the orchestral parts of the concerto were incorrect, and therefore the pianist was heard in pieces that were chiefly of the salon order.

When Miss Castellano walked across the stage of Music Hall she seemed an apparition from the fantastic world created by E. T. A. Hoffmann. She might have just come from playing to the student Ansemus. She is of near kin to Rath Krespel, and is a pupil of the melancholy Johannes Kreisler.

Her personality fascinates. Her locks are arranged carefully, yet are they stiish. She is apparently unconscious of all except her music; yet she absorbs the attention of the hearer. In certain respects her performance showed full-blown maturity. And there was ever present a sense of volcanic passion that would become imperious in the course of the revolutions of the earth, and suddenly finding a vent would sweep all before it. The music box is dangerously near the closed door of the furnace.

She did not do much with the Chopin numbers. She played the nocturne in E minor (op. posth). She played it as though it were an exercise. So too her delivery of the B minor scherzo was chiefly welcome on account of mechanical dexterity. Yet in this very scherzo she showed the inconsistency of a passionate woman; for there would be moments of unexpected warmth and hysteria, and when an outburst was expected the woman would be shy and cold, prosaic, intent only on her task. Now the concert study by Martucci, a brilliant show piece, was in a sense ennobled by the temperament of the player.

Miss Castellano was recalled, and, defying the traditions of the Symphony Concert, she followed the example of Messrs. Pachmann and Reichmann and acknowledged the applause by a second performance. She played the "Momento Capriccioso," by Van Westerhaut, if I am correctly informed. Again there was a storm of applause, and again Miss Castellano played. Her selection was a delightfully quaint and musical gavotte by the same Van Westerhaut. The audience and the orchestra were pleased exceedingly, and during the course of this entertainment flowers were presented to the pianist.

Miss Castellano is in many ways a remarkably interesting pianist. There is no denying that she is well worth the hearing. But whether she is merely a clever machine that at times seems inspired by human thought and human passion, or whether she is a musician of temperament who chooses the pianoforte as the instrument of the expression of her thought, can best be determined after she has been heard in a programme that makes more exacting demands, that does not merely call for digital dexterity. I am strongly inclined to believe that Miss Castellano is a musician by birth, and that she will prove easily to an audience her right to frequent and respectful hearings. With her strange and yet winning personality, with her undoubted proficiency, she can afford to dispense with Mr. Puff and his associates and the society of patrons and patronesses.

The orchestra played Lalo's overture, "Le Roi d'Ys," Wagner's "Waldweben" and Mendelssohn's 4th Symphony.

The programme of the next concert, Dec. 31, will be: Overture, "Benvenuto Cellini"; Volkmann's Symphony, in B flat, and Vieuxtemps's violin concerto, D minor, No. 4. Mr. Schnitzler, a member of the orchestra, will be the soloist.

PHILIP HALE.

The Kneisel Quartette, assisted by Mr. Arthur Nikisch, will give their fourth concert in Chickering Hall this evening. The programme is: Quartette, C sharp minor, op. 132, Beethoven; piano quartette, A major, Brahms.

The friends of Wilhelm Heinrich, wishing to show their appreciation of the valuable service [illegible]

BOSTON DAILY ADVERTISER
Established 1813.

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THE SYMPHONY.

A PIANO RECITAL IN AN ORCHESTRAL FRAME.

The concert of Saturday was in a large degree a piano recital, set in an orchestral frame. One can best understand how the dignity of these concerts has departed when the circumstances attending this concert are taken into consideration. The concerto originally announced (by Tschaikowsky) was shelved "on account of the incorrect orchestral parts provided,"—according to a footnote on the programme. In its stead were given three solo works of the usual recital order. Two of these were Chopin numbers, for which it was scarcely worth importing a pianist into this city of pianists. The third was a showy display of technique that was totally out of place at a symphony concert, and was about as well fitted to precede Wagner's "Waldesweben" as a Tupper poem to precede Shakespeare. But, after all, it did not precede Wagner, for an unexpected interpolation took place that must have surprised the regular symphony auditors. Recalled with considerable enthusiasm, which, judged from the technical side, was deserved, the young pianist—Miss Castellano by name,—tripped gaily back to the instrument and added another piece of virtuosity. Again applauded, she returned and gave a quaint, Gavotte-like work in the antique vein. There was some danger of her adding yet another number, but with the double encore the interpolations ceased. There may be a few who imagine that it is hypercritical to censure a young artist for readily yielding to what she conceived to be the demand of the public; to such it must be stated that there is an art (now almost a lost one) which is called "programme-making," and five piano solos, mostly of the personal display type, violated the unities terribly, and did not serve to usher in Wagner and Mendelssohn in a satisfactory manner. Public applause is not the chief factor in this matter, although the notions of the symphonic authorities might lead one to think differently, for the public applaud Patti's "Home Sweet Home" with as much fervor as "Walther's Prize Song," and were our conductor to give Gouned's "Marche Funebre d'une Marionette" he would win more hand-clapping response than ever has been given to a Beethoven symphony. Miss Castellano deserves much praise for a brilliant technical display, but not for the aptness of her selections, or for any especial depth of feeling displayed in them, but the last quality may come with riper years, for the pianist is probably the youngest that has recently appeared at these concerts.

The overture to "Le Roi d'Ys" was most brilliantly performed. It is just the music that gives our conductor a chance to display his best points. Bold martial rhythms, tender, Goldmarkian, sensuous love-themes, and fiery trumpet fanfares, here unite to give a picture that is none too deep, but is graphic, and decidedly popular in the best sense of the word. One can pay tribute, too, to the unforced style of the writing: though there is little of novelty, there is nothing of straining. It was a spicy work, spicily performed.

Wagner's "Waldesweben" was both good and bad in its presentation. The first part was ragged, but the passages for the strings *divisi* were very well done and the oboe work was commendable. The passages for the *Glockenspiel* were not in strict time, and blurred the ensemble occasionally.

Mendelssohn's "Italian" symphony began with a furious tempo, but the strings were able to sustain it, although the wind instruments showed occasionally that the pace was too severe for them. The introductory measures of the andante were very tattered and irregular but the viola work in the beautiful chief theme was admirable. What a theme it is to portray the true viola tone-color! It has more of the dreamy melancholy of the instrument than even the theme of Berlioz's "Childe Harold" symphony, which is considered the most typical of viola themes. In the trio of the scherzo the horns did their work without a break, but the passages could have been more delicately shaded. The Saltarello was very brilliant, and the rapid triplet figures were given, at least by the strings, with a degree of clearness that was astonishing: the dainty lightness of it all proved that the conductor appreciated the distinction between the skipping grace of the Soltarello and the vehemence of the Tarantella a distinction that is not always made. I had nearly forgotten to chronicle the cello theme in the opening overture. It was entirely excellent. But in the matter of solo work our orchestra is almost beyond cis-Atlantic competition, and every *obbligato* is nearly perfect. May we some day be able to say the same of every *ensemble* effect.

LOUIS C. ELSON.

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Gazette

BOSTON, SUNDAY MORNING, DEC. 25.

The Symphony Concert.

The programme of last night's concert by the Boston Symphony Orchestra was: Overture, "Le Roi d'Ys," Lalo; Nocturne, E-minor (posthumous), Chopin; Scherzo, B-minor, Chopin; Etude de Concert," Martucci; "Waldweben," from "Siegfried," Wagner; Symphony No. 4 (Italian), Mendelssohn. It was a curious jumbling of composers; a thing of shreds and patches; almost touchingly naïve as an example of programme-making, and, on the whole, chillingly uninteresting The soloist was Signorina Eugenia Castellano, a new comer here, with a profusion of black hair, not Paderewskially, or Hollmanically suggestive of a garden of luxuriant weeds growing wildly at random, but arranged in glossy curls. She was to have played Tschaikowsky's second concerto; but, according to the programme, that composition was withdrawn on account of the incorrect orchestral parts provided, and the pieces named were substituted. They were scarcely up to the dignity of a Symphony concert. The little woman has a brilliant and facile technique, a beautiful touch, and she plays with precision, ease and fluency. The piano has evidently no difficulties of which the is not the master, and her performances were wholly admirable in their finger play. Beyond this they were not especially interesting, except, perhaps, for the graceful refinement of method she brought to bear on them. We have, however, ravened and glutted on technique, and difficult technique has become so much easier than is easy technique, that we have ceased to wonder at it, and refuse to be comforted by it in the absence of other more intellectual essentials. The Chopin pieces were clearly and cleverly played, but they were not interpreted with any marked skill or special individuality of style, and frequently there was a confusing absence of rhythm. The artist was heard to best advantage in the Martucci selection, a severe technical exercise, bristling with exacting passages, and not unmelodious. Musically, it is not worth much; but it enabled the player to display her finger ability in its fullest development. It excited the audience to a pitch of great enthusiasm, and after two recalls, the artist responded with another brilliant finger exercise, of the same order, which again excited the audience to recall the player twice more, and to insist on another encore. This was granted, and the concert assumed the aspect of a piano recital. On this last occasion a pretty little piece of modern-antique was given with much delicacy, and the audience once more gave way to a rapture of admiration. Two encores at a symphony concert initiated an innovation which, it is to be hoped, may not serve as a precedent to be followed. This claptrap music seemed strangely out of place at these concerts; but the hearers seemed to enjoy it hugely, and the orchestra applauded it heartily, and therefore it is quite possible that we were unable to appreciate how highly proper it was. We may be, in all likelihood, fully as wide of the mark when we confess that we cannot see the necessity of going to New York for a pianist of this order, while an artist of Mr. Baermann's rank and classical tastes has not been heard at these concerts for three seasons, and while at least one other excellent home artist has not been accorded any hearing whatever, under the regime of the present conductor. The "Waldweben" was finely played by the orchestra. Not so the symphony, of which the first movement and the finale were hurried through as if there was a desire to show how fast the players could perform them without meeting with disaster. The programme for the next concert is the following odd aberration: Overture, "Benvenato Cellini," Berlioz; Concerto for violin in D minor, No. 4, Vieuxtemps; Symphony, B-flat, Volkmann. The soloist is to be Mr. I Schnitzer. The programme books, by the way, continue to be industriously unedifying in point of information and ingeniously ponderous in point of style.

— The eighth Symphony concert was the gala night of the current season. The artistic eye was gratified to see that the white fur rug had given place an Eastern rug of warm tone. During the choral portion of the Ninth Symphony, the little conductor was "built up" so high that he almost rivalled Beethoven in height, if not in genius. If the attention of the audience wandered, it had a chance to study Mrs. Apthorp, who, in a stunning ball gown of blue tulle, listened to the music, on her way to Mrs. Amory's dance, or to a beautiful girl among the contraltos, whose perfect features might put to shame the Boston belles. Mrs. Robert C. Winthrop, Mr and Mrs Joseph Bradlee, Dr. and Mrs. Inches, Miss Stackpole, Mr. William Blake, Mr. Clayton Johns, Mr. Frank Jackson, Mr. W. C. Lovering, Miss Lovering, Mr. and Mrs H M. Rogers, Mr. and Mrs. Eliot Hubbard, Mrs. Robert Grant, Mr. Theodore Chase, Mr. Thormike, Prof. Royce, Mr R. H. Dixey, Mr [illegible]m. Dorr, Miss Russell, Mr. and Mrs. Lemson, Mr. J. E Priest, Miss Hunt and Miss Andrew were a few of those noticed in the great crush.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

MONDAY MORNING, DEC. 26, 1892.

The ninth symphony concert in Music Hall Saturday evening was characterized by the appearance of Eugenia Castellano, a young lady who possesses a broad and comprehensive method rarely found in an artist of maturer years. The rehearsal on Friday afternoon was her first American performance, and the result proves that she will always be a welcomed and, it is to be hoped, a frequent visitor to this city. She is a remarkable performer, the more so when her youth is considered, and in the difficult numbers she played she showed surprising skill and expression. Chopin's Nocturne in E minor (op. posthumous), Chopin's Scherzo in B minor and Martucci's Etude de Concert were the selections presented, and each was executed with brilliancy and artistic phrasing. The orchestral numbers were Wagner's "Waldweben," from "Seigfried," Mendelssohn's Symphony No. 4 in A major, and Lalo's "Le Roi d'Ys." All have been given here before, and the repetition was fully in accord with Mr. Nikisch's high standards. Mr. I. Schnitzler, violinist, will be the soloist at the tenth symphony rehearsal and concert, and the programme will be as follows: Overture, Benvenuto Cellini, Berlioz; concerto for violin in D minor, No. 4, Vieuxtemps; symphony in B flat, Volkmann.

Boston Courier.

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THE SYMPHONY.

At least one classically fine work made the symphony concert last evening seem as though not wholly given in vain. Happily, too, a hearing was spared of the Tschaikowsky pianoforte concerto, No. 2, in G major, and the soloist, Miss Eugenia Castellano, was thereby enabled to appear doubtless at a far worthier advantage with a judiciously chosen group of *soli* as follows: *a* Chopin, Nocturne in E minor (Op. posthumous); *b* Chopin, Scherzo in B minor; *c* Martucci, Etude de Concert. How Mendelssohn himself appreciated his own pet symphony is made evident in his letters from Italy in 1831. For example, he writes to his sisters from Rome on the 22d February, 1831: "Italian symphony is making great progress. It will be the gayest thing I have ever done, especially the last movement."

Yet at this time Mendelssohn had not found anything just right for the "adagio" that he first contemplated, and felt as he tersely expressed it that he must put it off for Naples. This adagio of Mendelssohn's fancy afterwards became an andante, which can only be described as a psychical tone poem in which is related so far as possible the æsthetic impressions the composer's visit to Naples made upon him. In fact the symphony as a whole is full of the open air, the blue sky and the Italian "Season of Blossoms" that he ever loved so much; while the finale is plainly inspired by the Carnival at Rome. The finale is described as a Saltarello, a weird yet lively Italian dance that is not so well known here as the Tarantella, from which it notably differs in quality of step: but there are three distinct themes in the finale of the Italian symphony, and the third theme is unmistakably a Tarantella.

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The overture to "Le Roi d'Ys" was most brilliantly performed. It is just the music that gives our conductor a chance to display his best points. Bold martial rhythms, tender, Goldmarkian, sensuous love-themes, and fiery trumpet fanfares, here unite to give a picture that is none too deep, but is graphic, and decidedly popular in the best sense of the word. One can pay tribute, too, to the unforced style of the writing: though there is little of novelty, there is nothing of straining. It was a spicy work, spicily performed.

Wagner's "Waldesweben" was both good and bad in its presentation. The first part was ragged, but the passages for the strings *divisi* were very well done and the oboe work was commendable. The passages for the *Glockenspiel* were not in strict time, and blurred the ensemble occasionally.

Mendelssohn's "Italian" symphony began with a furious tempo, but the strings were able to sustain it, although the wind instruments showed occasionally that the pace was too severe for them. The introductory measures of the andante were very tattered and irregular but the viola work in the beautiful chief theme was admirable. What a theme it is to portray the true viola tone-color! It has more of the dreamy melancholy of the instrument than even the theme of Berlioz's "Childe Harold" symphony, which is considered the most typical of viola themes. In the trio of the scherzo the horns did their work without a break, but the passages could have been more delicately shaded. The Saltarello was very brilliant, and the rapid triplet figures were given, at least by the strings, with a degree of clearness that was astonishing: the dainty lightness of it all proved that the conductor appreciated the distinction between the skipping grace of the Soltarello and the vehemence of the Tarantella a distinction that is not always made. I had nearly forgotten to chronicle the cello theme in the opening overture. It was entirely excellent. But in the matter of solo work our orchestra is almost beyond cis-Atlantic competition, and every *obbligato* is nearly perfect. May we some day be able to say the same of every *ensemble* effect.

LOUIS C. ELSON.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCII., NO. 178.

SUNDAY, DECEMBER 25, 1892.

The Symphony Concert—Soloist Eugenia Castellano.

The patrons of the concerts of the Boston Symphony orchestra were given a very pleasant surprise last evening in the appearance of Signorina Eugenia Castellano, a pianist who made her American debut on this occasion.

The young artist may well take pride in the success attending her introduction to this country, and it is entirely safe to predict for her a brilliant career, if the triumphs of last evening's appearance may be taken as a measure of her abilities.

She comes to this country as the representative of a school little known here in recent years, for she is a player of the pianoforte, and not a mere mechanical manipulator of the key board, with a prodigious memory and a firm belief in the standard repertory of the day.

Her appearance was to have been made in the second Tschaikowsky concerto, but the incompleteness of the parts supplied the orchestra made it necessary to substitute solo numbers including Chopin's Nocturne in E minor (op.), and Scherzo in B minor and Martucci's Etude de Concert.

The signorina came before her public an utter stranger, but the entire confidence and self possession which characterized her entrance predisposed the audience in her favor, and before she had concluded the Nocturne she was an accepted Boston favorite.

She is a master of the technique of the pianoforte, but her command of the keyboard has been made a means and not an end, and the drill incidental to the acquirement of her skill in the manipulation of the keyboard has not, as is too often the case, lessened in the least degree the development of her artistic nature.

She is a born musician, and the refinement, sentiment, and the warmth of her temperament all contribute to the effect of her playing. Her touch is delightfully clear and elastic; she shows a reserve power in the broadest passages that is surprising in a woman, and one so young especially; her tone is never forced beyond a pure musical quality, and the greatest rapidity of movement attainable is accompanied by such a clearness and accuracy that every note is given its full value.

Such playing, while showing the intelligence which appeals to the mental faculties, touches the inner nature of the music-lover and gives a sense of satisfaction which no words can describe.

Her most artistic interpretation of the Chopin numbers created a great impression upon the audience, but at the finish of the marvellously brilliant etude by her old teacher, Martucci, both her public and the orchestra found vent for their enthusiasm in the most extravagant expressions of approval, and after four recalls she added as an encore number "Il Momento Cappricioso," by Van Westerhout. Even this failed to satisfy the audience, now in a state of delight over the new sensation, and, following a further double recall, the signorina completed her triumphs by playing in a superb fashion a gavotte in the 16th century style by Van Westerhout. It was a great success for the signorina, and the quick recognition of the rare abilities of the new comer reflected credit upon the intelligence of the audience. Without doubt the followers of the German school will be shocked at having critical Boston indorse a player who is not bound by the laws of the classical school, but the public will gladly accept the newcomer and enjoy her playing with a sense of relief.

Mr. Nikisch gave the patrons of these concerts on this occasion a programme of great merit, and his reading of the "Italian" symphony by Mendelssohn was in keeping with his best work this season. An excellent performance of the "Roi d'Ys" overture by Lalo begun the programme, and a charming interpretation of the wonderful tone picture "Waloweben," from Wagner's "Siegfried," completed the evening's pleasures.

Mr. I. Schnitzler, violinist of the orchestra, is to be the soloist next Saturday evening, and the programme will include Berlioz' overture, "Benvenuto Cellini"; Vieuxtemps' concerto for violin, in D minor, No. 4, and Volkmann's symphony in B flat.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCII., NO. 180.

TUESDAY, DEC. 27, 1892.

THE KNEISEL QUARTET.

The fourth concert of the season by the Kneisel quartet, at Chickering Hall, last evening, proved a very attractive event for chamber music patrons, and the large attendance gave evidence of the continued appreciation of the highly artistic work done by Mr. Kneisel and his associates in these events.

The Beethoven quartet in C sharp minor, op. 131, made the first number, and the reading given it under Mr. Kneisel's direction was most satisfactory, the players showing the same finish, precision and richness of tone which always characterizes the performances of this admirable group of players.

Mr. Arthur Nikisch gave his valuable assistance for this concert, and took the piano part in the quartet for piano and strings by Brahms in A major. His fine skill and excellent ability in ensemble playing was shown with great success on this occasion, and the quartet was given with charming effect throughout.

Boston Sunday Globe.

SUNDAY, DEC. 25, 1892.

Ninth Symphony Concert.

The soloist at yesterday's Symphony concert was a very young and a very brilliant pianist, Signorina Eugenia Castellano. She is only 16 years of age, and in appearance is a child, but her playing is that of a mature artist, so broad and comprehensive is her method, so forceful, brilliant and finished in her technique, and so intelligent and sympathetic is her interpretation of master compositions.

She is an Italian, and received her early education from her mother, who was herself a musician of high repute. How naturally music comes to her may be inferred from the fact that she graduated in three years with high honors from a conservatory course of study which is supposed to require eight years of constant application.

She made her first public appearance in America at the Symphony rehearsal Friday afternoon, and completely captivated that usually reserved assemblage. She was recalled four times with uncommon demonstrations of enthusiasm. Her reception was even more cordial at the concert last evening.

It was intended that she should play Tschaikowsky's Concerto No. 2, but the number was necessarily withdrawn on account of the incorrect orchestral parts provided.

As a substitute she played three solos, Chopin's nocturne in E minor and scherzo in B minor, and a concert study by Martucci, the master under whom Signorina Castellano has studied for the past few years.

The familiar Chopin numbers were played with marvellous expression and artistic finish. The Martucci study is a most exacting composition, bristling with difficulties which would try the skill of the most nimble of fingers. She played the most difficult passages with astonishing rapidity and in a faultless manner. She is truly a remarkable pianist, and her promised appearance here in a recital will be awaited with eager interest by Boston music lovers.

The orchestral offerings were very welcome and each was given a splendid performance under Mr. Nikisch's skilled direction. They consisted of Lalo's overture, "Le Roi d'Ys," the "Waldweben" from "Siegfried" and Felix Mendelssohn-Bartholdy's Italian symphony No. 4.

Mr. I. Schnitzler, violinist, will be the soloist at the 10th symphony rehearsal and concert, and the programme will be as follows:

Overture, Benvenuto Cellini.....Berlioz
Concerto for violin in D minor, No. 4..Vieuxtemps
Symphony in B flat.....Volkmann

The Kneisel quartet will give the fourth concert of the series in Chickering Hall on Monday night. Beethoven's quartet, op. 132, and Brahms' pianoforte quartet in A major, with Mr. Nikisch at the pianoforte, make the programme.

——Mr. Adamowski's second concert at Chickering Hall, Tuesday afternoon, was unusually well attended, considering the nearness to Christmas with its crush of preparations. In the hall were Mrs. Montgomery Sears, Mrs. Benjamin Curtis, Miss Francesca Lunt, Mrs. E. A. Taft and Miss Taft, Miss Gertrude Edmands, Mrs. W. H. Sweet, Miss Riddle, Mr. Theodore Chase, Mr. B. J. Lang, Mr. Edward Jackson, Mr. Clayton Johns, Mr. W. P. Blake and Mr. Elliott Pratt, a few of the many subscribers present.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

TUESDAY MORNING, DEC. 27, 1892.

The fourth concert of the Kneisel Quartet, Mr. Arthur Nikisch assisting, was presented at Chickering Hall last evening to an audience highly delighted, congratulating themselves on having been repaid for facing the extreme cold. The programme given was a quartet from Beethoven in C sharp minor, op. 131, seven movements, beautifully rendered; the expressivo and vivace being, perhaps, the most pleasing; piano quartet in A major, op. 26, from Brahms, four movements, allegro non troppo; poco adagio; poco allegro, and allegro. The air in the poco adagio was admirable, and the execution was well nigh perfect. Mr. Nikisch was given a most hearty reception, and Mr. Kneisel is to be congratulated on his valuable assistance. The date of the fifth concert is Jan. 16.

Boston Daily Globe.

TUESDAY, DEC. 27, 1892.

Kneisel Quartet Concert.

The fourth concert of the Kneisel quartet, given last night in Chickering Hall, was notable for two things, the splendid performance of the Beethoven quartet in C sharp minor, and the appearance of Mr. Nikisch as the piano soloist in Brahm's A minor, piano quartet. These two numbers made up the programme, which was longer than usual, and lasted for nearly two hours.

The great Beethoven quartet, one of the most impressive compositions ever written, was magnificently played, in fact the performance was almost flawless. The perfect time, splendid expression and artistic phrasing deserved the applause which the audience bestowed upon Messrs. Kneisel, Roth, Svecenski and Schroeder. The rendition of the vivace movement, if any discrimination can be made, was particularly notable.

The piano quartet, with Mr. Nikisch at the piano, although generally satisfactory, does not deserve such unstinted praise. The Symphony conductor played artistically. He did not make the piano part too prominent and showed a good deal of repose and reserve power.

As usal the audience was composed of many of the leading musical people of the city. The next concert will be given Jan. 16.

BOSTON DAILY ADVERTISER.
Established 1813.

TUESDAY MORNING, DEC. 27, 1892.

The Kneisel Quartette.

The crisp atmosphere did not have an appreciable effect upon the audience that greeted the Kneisel Quartette at Chickering Hall last evening. The programme comprised but two numbers, the Beethoven quartette in C sharp minor, and the Brahms piano quartette in A major.

This was a programme which would test both the interpretive abilities of the players and the receptive and appreciative capacities of the audience. To say that the latter equalled the former, while being a strong statement, would not overshoot the mark. The last of the 16 quartettes of Beethoven are more rarely given a public hearing for the same reasons that allow his later piano sonatas fewer hearings than those composed during his first and second periods. In these last three or four quartettes, Beethoven has given to four instruments what it might well take a whole orchestra to express. They seem, by their extended compass and general outline, to be rather pen and ink sketches of a design to which the orchestral coloring has not been added. The one presented last night was composed in 1825, but not published till the year of his death. Beethoven himself spoke of it as "a quartette, and a grand one, too." It certainly presents Beethoven in one of his most Beethovenish moods, so to speak, and it is needless to say that at the hands of the artists of the Kneisel Quartette it received a performance which approached the flawless.

When we come to the Brahms Quartette we step on debatable ground. On the one side, Brahms is declared to write only *Kapellemeister* music, to have little invention and no spontaneity, mere labor and no invention. On the other, his followers, headed by Hanslick, hold him up as the true legitimate successor of Beethoven, with all that implies. While the former view has an atom of truth in it, the latter is coming to be recognized as nearer his real status. Suppose Brahms' works do show the labor he has expressed in them, how about the Beethoven notebooks?

The beauty of Brahms is not alone the beauty of musical logic, his genius, not alone the genius for taking infinite pains. While it is true that mere sensuous beauty must give way to the thorough expression of his ideal thought, still his themes are at times as tender as Chopin, while at the same time he may be as deep as Beethoven and as formal as Bach. In his veins there flows the blood of Bach, Beethoven and Schumann, but with a tinge that makes you exclaim, "That is Brahms."

In the quartette the composer must live by his melodic invention and his resources of development, or die by the lack of them. The brilliant orchestral color is not there to cover formal deficiencies. It must stand or fall by its own intrinsic worth. Though this worth in Brahms has been slow of appreciation by the musical public the day is near at hand when he will be given his pedestal with Beethoven and Schumann.

Mr. Arthur Nikisch assisted the quartette by taking the piano part in the Brahms number. In any piano quartette the piano is given a good half of the work to do, and in this case it could have fallen into no more adequate hands. The perfect *ensemble* was a matter of rare enjoyment. The *con sordino* passages of the second movement—*poco adagio*, were given with a delicacy and refinement unapproachable. The third movement, allegro, makes one think somewhat of the anti-Brahms statement that his compositions show mere work and not inspiration, but the final allegro give both the inspiration and the work.

The next concert of the series will be given Jan. 16.

Boston Journal.

TUESDAY, DECEMBER 27, 1892.

THE KNEISEL QUARTET.

The word "faultless" smacks of extravagant hyperbole, and yet that word might be applied justly to the performance of the Beethoven C sharp minor quartette, op. 131, by the Kneisel Club last evening in Chickering Hall. The performance was indeed a remarkable exhibition of ensemble playing, and the perfection of the reading and the execution lent a foreign charm to the work itself. For though musicians and judges of music may go into raptures over the quartettes of Beethoven's third period, the op. 131, which was dedicated to Baron Stutterheim, who put the composer's scapegrace nephew into the army, is not a work that commands the affection or even the honest admiration of the common hearer.

The Kneisel Quartet was assisted by Mr. Nikisch, who played the pianoforte part of the Brahms Quartette in A major, op. 26. The composition is dry. The themes are ordinary and serve only for contrapuntal treatment. There is much straining, much groaning; there are continual promises of things that never arrive. The work was played with infinite care and with apparent sympathy. Mr. Nikisch gave a fluent performance of his part, and with the exception of an occasional preponderance of pianoforte, the ensemble was excellent. If the pianoforte cover had been closed, as it should have been, this occasional lack of just proportion would not probably have been noticed.

Boston Transcript

TUESDAY, DECEMBER 27, 1892.

Music Hall: Boston Symphony Orchestra.

The programme of the ninth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Lalo: Overture to "Le Roi d'Ys."
Pianoforte solos:
Chopin: Nocturne in E minor, Opus 72 (posthumous).
Scherzo No. 1, in B minor, Opus 20.
Martucci: Etude de Concert.
Wagner: "Waldweben," from "Siegfried."
Mendelssohn: Symphony No. 4, in A major ("Italian"), Opus 90.
Miss Eugenia Castellano was the pianist.

Lalo's overture belongs distinctly to the new French school—in soul, as it does in body—and has almost all the virtues and faults of its school. It is a strong piece of coloring, with a powerfully dramatic moment now and then, the effects in it being of the physical sort mainly. At times you almost think you are listening to something very like a theme; at others that some formal thematic development is going on. But the general impression is rather formless, and, save for the evident dramatic intention, aimless. But the overture is beauty and coherence themselves compared to some other things of its school we have heard. It was grandly played.

It would not be wholly easy to say just where the musical superiority of Wagner's "Waldweben" over Lalo's "Roi d'Ys" overture lay. The "Waldweben" is, until quite near the end, wholly and frankly formless, and of thematic work there is exceedingly little in it. And yet there is a certain unassuming air about the Wagner selection that leads you to expect less than in Lalo's overture—and you seem really to get more. Then there is Wagner's genius, his strong and compelling individuality; whereas in Lalo you find little else than the style, or manner, of a school—and a pretty bad school, at that.

Mendelssohn's "Italian" symphony was exceedingly brilliantly played. The more one hears this work (especially the first and third movements), the more is one impressed with the consummate mastery the composer shows in it. It is a marvel of beauty of form. It seems a little strange that Mendelssohn should have left this symphony, written in 1833, among his posthumous works, while he had the "Scotch" symphony published during his lifetime. One fails to see by what process of self-criticism Mendelssohn can have been led to imply such a preference for the "Scotch;" to us the "Italian" is decidedly the finer work.

Miss Castellano was announced to play the Tschaikowsky G major concerto; but, when it came to rehearsal, the orchestra parts were found to be in a condition that forbade all thoughts of giving the work. So, as time was short, it was decided that she should play three short pieces without orchestra. This young lady is said to be only sixteen; her technique, especially in respect to finger-work, is almost phenomenal, and she already plays with no little authority and style. If in the Chopin nocturne her feeling showed itself as rather immature, it was honest, straightforward and musical, and there was no aping of the doings of older folk. But in the lighter things she did positive wonders, and was so rapturously applauded by the audience that she had to play two encore pieces. Indeed the impression she made was conspicuously fine.

The next programme is: Berlioz, overture to "Benvenuto Cellini," Opus 23; Vieuxtemps, violin concerto No. 4, in D minor; Volkmann, symphony in B-flat. Mr. I. Schnitzler will be the violinist.

Chickering Hall: The Kneisel Quartet.

The Kneisel Quartet, assisted by Mr. Arthur Nikisch, gave the fourth concert of this, its eighth, season in Chickering Hall last evening, the programme being as folows:

Beethoven: Quartet in C-sharp minor, Opus 131.
Brahms: Quartet for pianoforte and strings, in A major, Opus 26.

The C-sharp minor quartet is not often given here; it is very long (comprising six long movements according to the composer's count), and makes severer demands upon the technique and ensemble drill of the players than almost any of Beethoven's other chamber works. But it is one of the greatest of all quartets, and to hear it not only played, but well played, is a rare privilege. The Kneisels did positive wonders with it; we do not know when nor where we have heard finer quartet playing. It is only lack of space that prevents us saying much more about it.

Brahms's A major pianoforte quartet is one of his strongest works in this form; it is good, healthy, stoutly built music such as it does one good to hear. In it Mr. Nikisch made his first appearance before a Boston audience as a pianist, and with admirable success, too. He played with fire, excellent judgment, and that self-reliant sureness that one finds only in a musician who is something more than a pianist. Technically he showed himself fully up to his task, and the fine musical feeling in his playing was all the more surely felt that he found himself unhampered by any external considerations. If one were to make a criticism, it would be that, in so far as the ensemble effect was concerned, he made two errors in judgment: he made the pianoforte a little too prominent in passages where it leads, or stands on an equality with the other instruments, and kept it too much in the background where it plays a mere accompaniment. That is, he showed a slight tendency to excess in both directions. But this flaw was, upon the whole, slight; he played like an artist throughout. Messrs. Kneisel, Svecenski and Schroeder seconded him superbly, and the audience enjoyed the quartet to the top of their bent, to judge from their applause when it was over.

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Tickets, with reserved seats, on sale at C. L. Gorham & Co.'s Music Store, 454 Main Street.

...DECEMBER 27, 1892.

...Quartet.

...Quartet gave its fourth ...Hemenway Hall, last evening, ...assistance of Mr. Arthur Nikisch, pianist. The programme consisted of Beethoven's Quartet in C sharp minor, op. 131; and Brahms's piano quartet in A major, op. 26. Without attempting to discuss the value of this work of Beethoven's, upon which so many disagree as regards its rationality, it is sufficient to say at this time that the performance of it by this quartet of players was, without exception, the most perfect specimen of artistic excellence in chamber music that I have ever observed. The playing was without a flaw. It made clear all the difficulties of the composition, and held the attention of the audience to the end, something that was never before accomplished in our concert-halls in the performance of this mysterious work.

The playing of the Brahms Quartet also calls for praise. Mr. Nikisch proved to be an able and sympathetic associate in its performance. His touch in the forte passages was perhaps not always elastic, but otherwise it was adequate in a high degree. The date of the fifth concert is Jan. 16. To the critical musician these concerts of the Kneisal Quartet are the most gratifying occasions in the whole category of musical entertainments occurring in Boston.

WARREN DAVENPORT.

WORCESTER, MASS.

FRIDAY EVENING, DEC. 30, 1892.

SECOND SYMPHONY CONCERT.

Boston Symphony Orchestra, with Nordica and Schroeder.

The audience in Mechanics Hall, last evening, on the occasion of the second symphony concert, was gratifying in point of numbers. It showed an increasing interest in the best music and gave warrant that the Boston Orchestra is on a sure footing here and will presently become an established institution. The nearness of Worcester to Boston ensures to the public here as many concerts to the season as they care to hear.

The programme, last evening, was interesting, though mixed. It opened with Karl Reinecke's overture to the opera, "King Manfred." This was probably given as a matter of instruction, or curiosity, since even the programme did not assume it to be anything more than second-rate music. Its performance was very well for once. The music is light and somewhat spirited and the time was not wasted.

Far more interesting was Dvorák's Suite for Orchestra in D Major, Op. 39. The music was of the same general character as the Reinecke overture, that is, light and spirited, but with the marked difference that it was original and striking. This Bohemian musician, who is now presiding over the fortunes of the National Conservatory of Music, Mrs. Thurber's pet institution in New York, is not only a genius but a Czech genius. His music is fresh and invigorating, and he is not greatly bound by forms; his mind is stored not so much with the rules of the masters as with the wild, virile music traditional with his race. Thus, he represents for the time a new school, and the Suite from the first awoke interest and commanded attention. It was simple enough, but it was a grateful change.

The Schumann Symphony (D Minor, No. 4) came at the end of the progamme and suffered for that reason. We have heard the Orchestra play better than they did last night, although there was no specific ground for complaint.

Madame Lillian Nordica was resplendent last evening in a black frock, its corsage sparkling with jewels, or twinkling gems of some sort, and enormous cherry colored puffed short sleeves, crowned on each shoulder, with a tremendous black crape butterfly quivering in the gas-light. This description, we may mention, is not the work of our Fashion-Editor, who was detained in his rooms by a severe cold. It is merely the impression of an ordinary mortal, sitting at some distance from the stage. Probably the F. E., had he been there, would have admitted her costume to be strikingly effective, and her sleeves among the largest ever constructed in Paris, or exhibited in North America. Her singing also was charming. Her voice is not phenomenal, but her method is of the very best, and she possesses feeling and sentiment. The Queen of Sheba air was loudly applauded and the old time "Una voce poca fa" was still more violently received. She only bowed graciously. It is a great pleasure to attend a concert where no encores are permitted.

Mr. Alwin Schroeder, the eminent 'cellist, performed a Chopin nocturne and a Klengel caprice, with the accompaniment of Mr. Nikisch on the piano forte, and modestly acknowledging the applause which commended his admirably artistic work, went back quietly to his seat in the Orchestra. It is only by accident that we mention him last of all.

The Musical Courier.

NEW YORK, WEDNESDAY, DECEMBER 28, 1892.

The ninth symphony concert was distinguished by the first appearance in Boston of Miss Eugenia Castellano, the pianist. It was announced that she would be heard in the second concert of Tschaikowsky; but for some reason or other Miss Castellano did not play with the orchestra. She played three solo numbers: Chopin's E minor nocturne (op. posth); Chopin's B minor Scherzo, and Martucci's Étude de Concert. When she came before the public it was difficult to tell at first whether she was child or woman; it was also difficult after the first two numbers to pronounce any safe judgment concerning her merits as a pianist.

She did not make much out of the nocturne. She played it as though a teacher stood by her side, and yet at the same time she suggested, even when she did not reveal, a strong temperament. In the scherzo she proved herself a woman; for she showed feeling, yes, passion, in unexpected, almost incongruous passages, and when she might have palpitated with emotion, she preferred to be prosaic. That she owned well trained fingers and supple wrists was at once apparent. After her brilliant performance of the study by Martucci, she was applauded as a mistress of bravura; yet not alone from admiration of her digital dexterity. The hearer was curious to study further her musical equipment. She was recalled enthusiastically, and in response she gave a brilliant performance of a brilliant piece of the music box order, "Momento capriccioso," by Van Westerhaut, if I am not mistaken.

Again there was a universal shout, and Miss Castellano, who had already defied the solemn traditions of the symphony concerts by playing after a recall, concluded her recital by a delightful delivery of a charming gavotte in the ancient style. It is to be hoped that this interesting pianist will soon be heard in a concert where a more elaborate or rather diversified program will afford a better opportunity for judging of her temperament; there can now be little or no dispute concerning her admirable mechanism.

The orchestra numbers were Lalo's overture, "Le Roi d'Ys;" "Waldweben," from "Siegfried," and Mendelssohn's fourth symphony. The orchestral performance was in the main excellent. The tempi of the first two movements of the symphony were open to criticism. The allegro was taken at a break neck pace, and the andante con moto was sluggish.

* * *

Mr. Schnitzler, a violinist of the Symphony orchestra, will make his début here the 30th and 31st in the D minor (No. 4) concerto of Vieuxtemps.

THE WORCESTER TELEGRAM.

Published Daily and Sunday.

FRIDAY, DECEMBER 30, 1892.

A Fair Audience and a Fine Entertainment.

The second of the series of symphony concerts was given in Mechanics hall last night, by the Boston symphony orchestra, and the 800 people who were present enjoyed an unusually fine musical treat. That may be gathered from a glimpse at the program, which was presented as follows:—

Karl Reinecke, Overture, "King Manfred"
Gounod, Aria, "Reine de Saba"
Antonin Dvorak,
Suite for orchestra in D major, op. 39
I. Præludium (Pastoral), Allegro moderato (D major) 4-4
II. Polka, Allegretto grazioso (D minor) 2-4
III. Menuett (Sousedska), Allegro guisto (B-flat major) 3-4
IV. Romanze, Andante con moto (G major) 9-8
V. Finale (Furiant), Presto (D minor) 3-4
Soli for violoncello.
a. Chopin, Nocturne
b. Klengel Capriccio
Rossini,
Aria, "Una Voce," from "Barber of Seville"
Shumann, Symphony in D minor, No. 4
I. Rather slow (D minor) 3-4
Lively (D minor) 2-4
II. Rather slow (D minor, Hypodorian mode) 3-4
III. Scherzo: Lively (D minor) 3-4
Trio: The same tempo (B-flat major) 3-4
IV. Slow (D minor) 4-4
Lively (D major) 4-4

Apart from the brilliant performance by the orchestra, the part taken by Mme. Lillian Nordica and Alwin Schroeder, who were the soloists, made the event an unusually memorable one.

Mme. Nordica sang her two arias splendidly, displaying all her old time brilliancy of tone, comprehensive range and exquisite quality. She was in excellent voice, too, last night, but was niggardly of her favors for, although she was encored three times, she would do nothing more than smile and bow.

Schroeder's contributions on the 'cello were also a prominent feature of the concert.

Of the performance by the orchestra itself, it need be only remarked that that splendid body of instruments abundantly sustained its high reputation. It added, too, to the musical knowledge of musical Worcester, for it presented in a very adequate and complete way, for the first time in Worcester, Dvorak's Suite for orchestra in D major, op. 39.

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BOSTON DAILY TRAVELLER.

TUESDAY, DECEMBER 27, 1892.

The Kneisel Quartet.

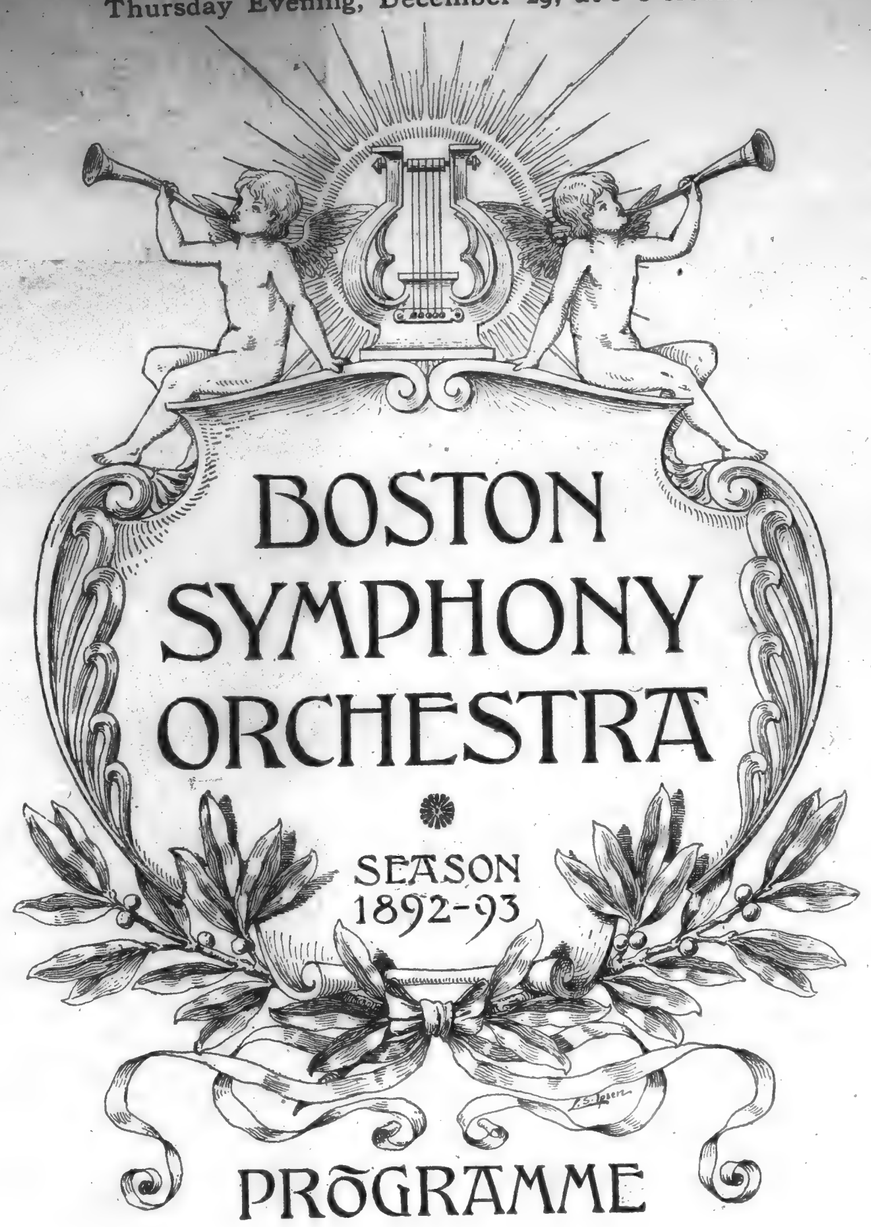
The Kneisel Quartet gave its fourth concert at Chickering Hall, last evening, with the assistance of Mr. Arthur Nikisch, pianist. The programme consisted of Beethoven's Quartet in C sharp minor, op. 131; and Brahms's piano quartet in A major, op. 26. Without attempting to discuss the value of this work of Beethoven's, upon which so many disagree as regards its rationality, it is sufficient to say at this time that the performance of it by this quartet of players was, without exception, the most perfect specimen of artistic excellence in chamber music that I have ever observed. The playing was without a flaw. It made clear all the difficulties of the composition, and held the attention of the audience to the end, something that was never before accomplished in our concert-halls in the performance of this mysterious work.

The playing of the Brahms Quartet also calls for praise. Mr. Nikisch proved to be an able and sympathetic associate in its performance. His touch in the forte passages was perhaps not always elastic, but otherwise it was adequate in a high degree. The date of the fifth concert is Jan. 16. To the critical musician these concerts of the Kneisal Quartet are the most gratifying occasions in the whole category of musical entertainments occurring in Boston.

WARREN DAVENPORT.

MECHANICS' HALL, ... WORCESTER

Thursday Evening, December 29, at 8 o'clock.



C. A. ELLIS, Manager.

F. R. COMEE, Ass't Manager.

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Tickets, with reserved seats, on sale at C. L. Gorham & Co.'s Music Store, 454 Main Street.

EVENING GAZETTE

WORCESTER, MASS.

FRIDAY EVENING, DEC. 30, 1892.

SECOND SYMPHONY CONCERT.

Boston Symphony Orchestra, with Nordica and Schroeder.

The audience in Mechanics Hall, last evening, on the occasion of the second symphony concert, was gratifying in point of numbers. It showed an increasing interest in the best music and gave warrant that the Boston Orchestra is on a sure footing here and will presently become an established institution. The nearness of Worcester to Boston ensures to the public here as many concerts to the season as they care to hear.

The programme, last evening, was interesting, though mixed. It opened with Karl Reinecke's overture to the opera, "King Manfred." This was probably given as a matter of instruction, or curiosity, since even the programme did not assume it to be anything more than second-rate music. Its performance was very well for once. The music is light and somewhat spirited and the time was not wasted.

Far more interesting was Dvorák's Suite for Orchestra in D Major, Op. 39. The music was of the same general character as the Reinecke overture, that is, light and spirited, but with the marked difference that it was original and striking. This Bohemian musician, who is now presiding over the fortunes of the National Conservatory of Music, Mrs. Thurber's pet institution in New York, is not only a genius but a Czech genius. His music is fresh and invigorating, and he is not greatly bound by forms; his mind is stored not so much with the rules of the masters as with the wild, virile music traditional with his race. Thus, he represents for the time a new school, and the Suite from the first awoke interest and commanded attention. It was simple enough, but it was a grateful change.

The Schumann Symphony (D Minor, No. 4) came at the end of the progamme and suffered for that reason. We have heard the Orchestra play better than they did last night, although there was no specific ground for complaint.

Madame Lillian Nordica was resplendent last evening in a black frock, its corsage sparkling with jewels, or twinkling gems of some sort, and enormous cherry colored puffed short sleeves, crowned on each shoulder with a tremendous black crape butterfly quivering in the gas-light. This description, we may mention, is not the work of our Fashion-Editor, who was detained in his rooms by a severe cold. It is merely the impression of an ordinary mortal, sitting at some distance from the stage. Probably the F. E., had he been there, would have admitted her costume to be strikingly effective, and her sleeves among the largest ever constructed in Paris, or exhibited in North America. Her singing also was charming. Her voice is not phenomenal, but her method is of the very best, and she possesses feeling and sentiment. The Queen of Sheba air was loudly applauded and the old time "Una voce poca fa" was still more violently received. She only bowed graciously. It is a great pleasure to attend a concert where no encores are permitted.

Mr. Alwin Schroeder, the eminent 'cellist, performed a Chopin nocturne and a Klengel caprice, with the accompaniment of Mr. Nikisch on the piano forte, and modestly acknowledging the applause which commended his admirably artistic work, went back quietly to his seat in the Orchestra. It is only by accident that we mention him last of all.

The Musical Courier.

NEW YORK, WEDNESDAY, DECEMBER 28, 1892.

The ninth symphony concert was distinguished by the first appearance in Boston of Miss Eugenia Castellano, the pianist. It was announced that she would be heard in the second concert of Tschaikowsky; but for some reason or other Miss Castellano did not play with the orchestra. She played three solo numbers: Chopin's E minor nocturne (op. posth); Chopin's B minor Scherzo, and Martucci's Étude de Concert. When she came before the public it was difficult to tell at first whether she was child or woman; it was also difficult after the first two numbers to pronounce any safe judgment concerning her merits as a pianist.

She did not make much out of the nocturne. She played it as though a teacher stood by her side, and yet at the same time she suggested, even when she did not reveal, a strong temperament. In the scherzo she proved herself a woman; for she showed feeling, yes, passion, in unexpected, almost incongruous passages, and when she might have palpitated with emotion, she preferred to be prosaic. That she owned well trained fingers and supple wrists was at once apparent. After her brilliant performance of the study by Martucci, she was applauded as a mistress of bravura; yet not alone from admiration of her digital dexterity. The hearer was curious to study further her musical equipment. She was recalled enthusiastically, and in response she gave a brilliant performance of a brilliant piece of the music box order, "Momento capriccioso," by Van Westerhaut, if I am not mistaken.

Again there was a universal shout, and Miss Castellano, who had already defied the solemn traditions of the symphony concerts by playing after a recall, concluded her recital by a delightful delivery of a charming gavotte in the ancient style. It is to be hoped that this interesting pianist will soon be heard in a concert where a more elaborate or rather diversified program will afford a better opportunity for judging of her temperament; there can now be little or no dispute concerning her admirable mechanism.

The orchestra numbers were Lalo's overture, "Le Roi d'Ys;" "Waldweben," from "Siegfried," and Mendelssohn's fourth symphony. The orchestral performance was in the main excellent. The tempi of the first two movements of the symphony were open to criticism. The allegro was taken at a break neck pace, and the andante con moto was sluggish.

* * *

Mr. Schnitzler, a violinist of the Symphony orchestra, will make his début here the 30th and 31st in the D minor (No. 4) concerto of Vieuxtemps.

THE WORCESTER TELEGRAM.

Published Daily and Sunday.

FRIDAY, DECEMBER 30, 1892.

A Fair Audience and a Fine Entertainment.

The second of the series of symphony concerts was given in Mechanics hall last night, by the Boston symphony orchestra, and the 800 people who were present enjoyed an unusually fine musical treat. That may be gathered from a glimpse at the program, which was presented as follows:—

Karl Reinecke, Overture, "King Manfred"
Gounod, Aria, "Reine de Saba"
Antonin Dvorak,
Suite for orchestra in D major, op. 39
I. Præludium (Pastoral), Allegro moderato (D major) 4-4
II. Polka, Allegretto grazioso (D minor) 2-4
III. Menuett (Sousedska), Allegro guisto (B-flat major) 3-4
IV. Romanze, Andante con moto (G major) 9-8
V. Finale (Furiant), Presto (D minor) 3-4
Soli for violoncello.
a. Chopin, Nocturne
b. Klengel Capriccio
Rossini, Aria, "Una Voce," from "Barber of Seville"
Shumann, Symphony in D minor No. 4
I. Rather slow (D minor) 3-4
Lively (D minor) 2-4
II. Rather slow (D minor, Hypodorian mode) 3-4
III. Scherzo: Lively (D minor) 3-4
Trio: The same tempo (B-flat major) 3-4
IV. Slow (D minor) 4-4
Lively (D major) 4-4

Apart from the brilliant performance by the orchestra, the part taken by Mme. Lillian Nordica and Alwin Schroeder, who were the soloists, made the event an unusually memorable one.

Mme. Nordica sang her two arias splendidly, displaying all her old time brilliancy of tone, comprehensive range and exquisite quality. She was in excellent voice, too, last night, but was niggardly of her favors for, although she was encored three times, she would do nothing more than smile and bow.

Schroeder's contributions on the 'cello were also a prominent feature of the concert.

Of the performance by the orchestra itself, it need be only remarked that that splendid body of instruments abundantly sustained its high reputation. It added, too, to the musical knowledge of musical Worcester, for it presented in a very adequate and complete way, for the first time in Worcester, Dvorak's Suite for orchestra in D major, op. 39.

[71]

Madame Nordica's

American Tour . . .

Season of 1892-93

Under the management of C. A. ELLIS, Music Hall,
BOSTON, MASS.

Grand Opera House, New Bedford,
Monday Evening, Jan. 2.

BOSTON
The Representative Democratic Paper
OF NEW ENGLAND.

SATURDAY MORNING, DEC. 31, 1892.

SYMPHONY GIRLS.

Amy Robsart at the Rehearsal.

FRIDAY AFTERNOON ROUT.

The Fun at Music Hall Began Early—Three Hours of Patience—Mr. Nikisch and his Soloist—Tunes and Technique—Fiddlers' Diamonds.

I went to the Symphony rehearsal yesterday.

So did a very big contingent of Boston and the suburbs.

I went early, to see the fun.

If you don't believe thoroughly in the musical enthusiasm of the Boston girl, go early some rehearsal afternoon to Music Hall and stand around the edges of the second balcony crowd waiting in the corridor.

At noon yesterday the Symphony girls began to gather.

The doors are not open until 1:30 p. m.

Mr. Nikisch does not lift his baton until 2:30.

Consider the patience of that crowd!

But if you value the wholeness of your garments and the safety of your bonnet, don't confide in it; don't insinuate yourself in its midst.

Spectacled young girls and middle-aged girls; girls chatting in couples and groups packed close; solitary girls; girls with bags and with music rolls; girls reading the Century and Harper's while they wait, wedged in; girls browsing in dog-eared volumes; girls very smart as to gowns and hats, and girls very shabby; girls rural and girls sophisticated; girls in the first stages of Richardson or Czerny and girls who have been teaching scales and five-finger exercises half a lifetime.

But all of them Symphony girls, each with a precious bit of pastebosrd entitling them to admission to the second balcony where there are no seats reserved, and it is a matter of first come first served.

Every one of those 466 girls yesterday meant to be first.

There was no doubt of it.

Patiently they waited.

They crowded close and closer, in a condensed mass of gowns and bonnets and breathless expectation.

At last the doors were opened.

Rushing, pushing, elbowing, prying forward by main strength, pell mell they made for the stairs; veils were torn off, skirts ripped, bonnets pulled askew, hair disordered, ribs poked, toes trodden, in the merciless onslaught; the strongest took precedence, the weakest struggled bravely after and the ticket-takers worked with both hands.

A rout of the gallery gods was not to be compared to it.

Filling Music Hall.

Into the big bare balcony they dodged by a dozen doors.

In five minutes the balcony was filled; in ten it was crowded.

It took fifty minutes to fill the first balcony, the floor and the aisles on either side, while the orchestra men filed in a desultory way into their places under the white curtained drop lights and began a melancholy prelude of squeakings and moanings in thirds and sixths, keying up fiddles and flutes.

All this time the second balconyites were rustling the yellow-backed programmes and reading Mr. Apthorp's contributions to recent musical literature.

A Picture of Nikisch.

Then a little man in black broadcloth paced in a slow, soliloquistic way across the stage.

A little man, very sleek and shiny, compact and well-tailored, his Prince Albert coat buttoned close, a rim of snowy linen dividing the black of his long locks and the black of his coat at the neck, big, big cuffs, and his face almost as white as his linen against the dark background of hair, brows and beard.

Conductor Nikisch, of course.

Beethoven in bronze looked down benignly on the flutter of bows and the flash of brasses.

Nikisch in broadcloth, on his little pedestal opposite, ran his eyes in a quick, comprehensive glance across his orchestra.

He lifted the baton.

It was Berlioz's overture to "Benvenuto Cellini."

Over across the hall Apollo, the Greek, stood posed in marble, listening.

The Symphony girls in the second balcony were only ears and eyes.

The Symphony girls on the floor leaned forward in various attitudes of melody-drinking and rapturous expression.

Fine and clear and brilliant the music, with now a clash of cymbals and now a thread of sweet sounds that the magician wound with subtle passes about his white wand in invisible gossamers; winding, winding, with deft, dainty jugglery, until at the climax of some brilliant crescendo he flirted the whole cobweb bubble of melody off into space from the tip of his baton with a single flourish of his white, supple, dexterous hands.

[illegible] Friday afternoon," commented the [illegible] glasses.

"I see you are here often?" asked the spectacles.

Confidences in the Aisle.

"I haven't missed a single rehearsal in three years. I used to stand over in the other aisle, but I think you can see better over here. I'd about as soon be in the upper balcony, only one has to come so early to get any kind of a seat, and here when it is a rainy day sometimes one gets a chance to sit down, and if one is early almost always for the first number so many people come late, and get shut out till the second."

Ingenious little Symphony girl, blessed be the tardy!

Then came Mr. Schnitzler with his violin.

"It's too bad his nose is so long," said the pretty girl next me, regretfully sniffing the violets on her muff.

"But he plays perfectly lovely," she added conciliatingly.

"— Nine — ten — eleven — there! I've counted a dozen diamond rings on a dozen little fingers up there, and yet they say men are not vain. Want to call attention to their white hands—it just makes me tired to see them," this spitefully from the pretty girl again.

While the orchestra began the introduction Mr. Schnitzler held his violin in front of him gingerly in one hand and bashfully proceeded to arrange his necktie with the other.

Every girl in the audience had a nervous desire to help him, he obviously was having such a hard time with it.

But just then he tucked his violin under his chin and began.

The Symphony girls couldn't have helped him here.

They leaned forward with rapt attention.

How he played!

Now it was a gentle minor andante with softly flowing numbers and flute-like flights of sound, and then a brilliant scherzo with crisp bright dancing notes.

How the Symphony girls applauded him and how the members of the orchestra applauded, too.

But he wouldn't be encored.

He got into his own seat in the ranks of the orchestra, and after a little handshaking all around—whole-souled bonhommie that made the Symphony girl want to hug herself out of sympathy—the Volkmann symphony began.

I don't know anything about music.

Only about the sensual pleasure of sweet sounds—something like the intoxication of hasheesh perhaps.

So I listened to the Symphony girls' splitting hair-breadths of technique and gushing adjectives all the way through the corridors and down the stairs, with a little smile at the musical Greek of it.

"And Paderewski will be here next week, just think!" I caught as I passed out.

Music Hall is a wonderful place.

AMY ROBSART.

The Beacon.

BOSTON, SATURDAY, DEC. 31 1892

THE SYMPHONY CONCERTS.

There was an unusually small attendance at the ninth Symphony concert, but there was excitement and hullabaloo enough for a multitude, and the once respected standard of these evenings was again lowered and disregarded. For the place due in the usual sequence to a solo pianist there had been engaged an Italian young lady, just in the middle of her teens, by the name of Eugenia Castellano, who played a nocturne and scherzo of Chopin fairly well as to interpretation and exceedingly well as to technique, and then proceeded to deliver a concert study by one of her teachers, Martucci. This, being audaciously brilliant and astonishingly difficult, and being played with amazing alacrity and surety, won her an immediate and vigorous recall, to which she promptly responded with a still more showy, resplendent and intricate caprice, chiefly notable for its swift crossings of hands in ornamental notes and bars, while a smooth, fluent, rapid undercurrent streamed on unbroken. This was also received with much jubilation and applause—even the conductor consenting to smile dreamily, and pat his little hands languidly as he reposed in his chair—and she returned and added yet another solo, which was a quaint, delicate and rather fanciful gavotte,—both these last being ascribed to her last instructor, Van Westerhaut. The girl has an easy command of the keyboard which is astonishing, even when one recalls Paderewski, and she displays in her touch both solid strength and airy lightness. She seems to have the true Southern temperament, and there are moments when an ebullient Neapolitan passion surges through the music; but her musical mind appears to be still forming itself, and in the Chopin there was often apparent an intellectual and even emotional cautiousness, so to speak. Signorina Castellano gives remarkable promise and encourages great hopes; but such an introduction of her was unbecoming, for exhibitions of virtuosity and *salon* pieces are out of place in a Symphony concert, as a sound and serious director would know. Tschaikowsky's second concerto was the work promised for the girl's début, but it was withheld because, according to a foot-note on the programme, the orchestral parts were insufficient. This surely should have been found out long before, so that another proper composition could have been selected. The orchestral numbers were: Lalo's "Roi d'Ys" overture, which was superbly played, with an exquisite 'cello *obbligato* by Mr. Schroeder; the "Waldweben" from Wagner's "Siegfried," which had better sentiment than execution, and Mendelssohn's "Italian" symphony, the performance of which was variable, ranging from a nice support of the beautifully played *obbligati*—those of the viola and horns particularly—to some pretty ragged and rough endeavors to keep together in the first movement.

The programme-book condescended to restrict itself to only four pages of Berlioz this time; still the readers would have been better pleased and more edified if even this forbearance had extended so far as to spare a page or so for telling them something about the soloist of the evening.

The programme for this evening begins with that "Benvenuto Cellini" overture of Berlioz of which the conductor is fond, and ends with Volkmann's B-flat symphony. Between these Mr. I. Schnitzler of the orchestra will play Vieuxtemp's fourth violin concerto.

THE KNEISEL CONCERTS.

It is no hyperbole to say that the playing of the Kneisel Quartette at their fourth concert was perfect. The Beethoven quartette which they chose—that in C-sharp minor, *opus* 131—would not be counted as among his greatest. Grandeur, majesty, deep pathos and broad thought do not characterize it; but a hundred swiftly varying minor emotions are there in shifting shades of sentiment, gravity, humor, dainty conceit and lively spirit. Within its single movements are many changes of *tempo* and of mood, and it demands a ready alertness both of hand and sympathy to follow, catch and exhibit these. Mr. Kneisel and his fellows were absolute masters of all and their reading was as of a single mind and impulse. Nothing finer in their way can ever have been heard here—one is tempted to say that nothing can surpass it. The rest of the evening was assigned to Brahms's piano quartette in A-major, *opus* 26. As usual, the doctors disagree—the one party declaring the composition worthy of its place beside Beethoven, while the other found it labored, pedantic and mechanical. As our readers know by this time, we like to occupy a middle ground, to admire in this composer all that is lucid, spontaneous and obvious and to hold back frankly from that which is formal, abstruse and studied. We found much to enjoy in this quartette—distinct melodic figures, free spirit and reasonable scientific development. The performance was at all points excellent, and no small share of the praise is due to Mr. Nikisch, who was the pianist. His technical equipment was entirely adequate, his reading clear and often brilliant, his touch distinct and refined and his attendance upon the string players careful and sensitive. Occasionally, following them with the delicacy he uses toward singers, he subdued his part more than was necessary, as, on the other hand, when he had to lead, his tone became too voluminous because of the raising of the piano lid, which should have been closed at least to the short support. But he is to be heartily congratulated and thanked, and we hope that he may be heard again soon in such, or even larger music.

The Register.

FRIDAY, DECEMBER 30

HYPERION THEATER---NIKISCH.

MONDAY EVENING, JAN. 9th, 8 o'clock.
ONLY GRAND CONCERT!
BY THE
BOSTON SYMPHONY ORCHESTRA
Mr. ARTHUR NIKISCH.....CONDUCTOR.

SOLOISTS:
Mr. F. BUSONI, Mr. ALWIN SCHROEDER.

Programme—Symphony in C major No. 2, Schumann. Concerto for Piano Forte No. 2, Liszt. Prelude and Liebestod from Tristan and Isolde, Wagner. Soli for Violoncello, (a) Nocturne, Chopin, (b) Capriolo, Klengel. Kaisermarsch, Wagner.

Tickets with reserved seats $1.50, $1 and 75c. according to location. Sale opens at the Box office, Hyperion Theater, Monday, Jan. 2.
d30 9d2Su

The Boston Symphony Orchestra, Arthur Nikisch, conductor, will give its only concert in this city this season at the Hyperion Theatre Monday evening, January 9. The merits of this splendid organization are fully appreciated in this city, and the performance will undoubtedly call out a representative musical audience. The Boston Orchestra has taken first place among similar organizations in this country, and the demand for its services in the larger cities has made its appearance in New Haven less frequent than formerly. Tickets for the concert of January 9 will go on sale at the Hyperion next Monday.

Boston Transcript

SATURDAY, DECEMBER 31, 1892.

Mr. C. A. Ellis has engaged Mrs. [illegible] as the head of a large concert organization, in which the following named are the other members: Mrs. Sofia Scalchi, Andreas Dippel, of high repute in the principal opera houses of Germany, Emil Fischer, Mr. Del Puente, and Miss Helen Dudley Campbell. Mr. Ellis, in his management of the company, will be assisted by Jefferson S. Leerburger, who has piloted many of Henry E. Abbey's attractions through the country, including Patti on two tours. The first appearance of the company in Boston is appointed for Jan. 16, at the Music Hall. An act of an opera will form one part of the concert.

[72]

Madame Nordica's

American Tour . . .

Season of 1892-93

Under the management of C. A. ELLIS, Music Hall.
BOSTON, MASS.

Grand Opera House, New Bedford,
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Amy Robsart at the Rehearsal.

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Into the big bare balcony they dodged by a dozen doors.

In five minutes the balcony was filled; in ten it was crowded.

It took fifty minutes to fill the first balcony, the floor and the aisles on either side, while the orchestra men filed in a desultory way into their places under the white curtained drop lights and began a melancholy prelude of squeakings and moanings in thirds and sixths, keying up fiddles and flutes.

All this time the second balconyites were rustling the yellow-backed programmes and reading Mr. Apthorp's contributions to recent musical literature.

A Picture of Nikisch.

Then a little man in black broadcloth paced in a slow, soliloquistic way across the stage.

A little man, very sleek and shiny, compact and well-tailored, his Prince Albert coat buttoned close, a rim of snowy linen dividing the black of his long locks and the black of his coat at the neck, big, big cuffs, and his face almost as white as his linen against the dark background of hair, brows and beard.

Conductor Nikisch, of course.

Beethoven in bronze looked down benignly on the flutter of bows and the flash of brasses.

Nikisch in broadcloth, on his little pedestal opposite, ran his eyes in a quick, comprehensive glance across his orchestra.

He lifted the baton.

It was Berlioz's overture to "Benvenuto Cellini."

Over across the hall Apollo, the Greek, stood posed in marble, listening.

The Symphony girls in the second balcony were only ears and eyes.

The Symphony girls on the floor leaned forward in various attitudes of melody-drinking and rapturous expression.

Fine and clear and brilliant the music, with now a clash of cymbals and now a thread of sweet sounds that the magician wound with subtle passes about his white wand in invisible gossamers; winding, winding, with deft, dainty jugglery, until at the climax of some brilliant crescendo he flirted the whole cobweb bubble of melody off into space from the tip of his baton with a single flourish of his white, supple, dexterous hands.

violin [illegible] while the [illegible] of applause fell like the big hurried drops of an April shower, the Symphony girls broke into chatter, especially the Symphony girls standing in the floor aisles.

"I should feel awfully if I had to stay away a Friday afternoon," commented the eye-glasses.

"Then you are here often?" asked the spectacles.

Confidences in the Aisle.

"I haven't missed a single rehearsal in three years. I used to stand over in the other aisle, but I think you can see better over here. I'd about as soon be in the upper balcony, only one has to come so early to get any kind of a seat, and here when it is a rainy day sometimes one gets a chance to sit down, and if one is early almost always for the first number so many people come late, and get shut out till the second."

Ingenious little Symphony girl, blessed be the tardy!

Then came Mr. Schnitzler with his violin.

"It's too bad his nose is so long," said the pretty girl next me, regretfully sniffing the violets on her muff.

"But he plays perfectly lovely," she added conciliatingly.

"— Nine — ten — eleven — there! I've counted a dozen diamond rings on a dozen little fingers up there, and yet they say men are not vain. Want to call attention to their white hands—it just makes me tired to see them," this spitefully from the pretty girl again.

While the orchestra began the introduction Mr. Schnitzler held his violin in front of him gingerly in one hand and bashfully proceeded to arrange his necktie with the other.

Every girl in the audience had a nervous desire to help him, he obviously was having such a hard time with it.

But just then he tucked his violin under his chin and began.

The Symphony girls couldn't have helped him here.

They leaned forward with rapt attention.

How he played!

Now it was a gentle minor andante with softly flowing numbers and flute-like flights of sound, and then a brilliant scherzo with crisp bright dancing notes.

How the Symphony girls applauded him and how the members of the orchestra applauded, too.

But he wouldn't be encored.

He got into his own seat in the ranks of the orchestra, and after a little handshaking all around—whole-souled bonhommie that made the Symphony girl want to hug herself out of sympathy—the Volkmann symphony began.

I don't know anything about music.

Only about the sensual pleasure of sweet sounds—something like the intoxication of hasheesh perhaps.

So I listened to the Symphony girls' splitting hair-breadths of technique and gushing adjectives all the way through the corridors and down the stairs, with a little smile at the musical Greek of it.

"And Paderewski will be here next week, just think!" I caught as I passed out.

Music Hall is a wonderful place.

AMY ROBSART.

The Register.

FRIDAY, DECEMBER 30

HYPERION THEATER---NIKISCH.

MONDAY EVENING, JAN. 9th, 8 o'clock.
ONLY GRAND CONCERT!
BY THE
BOSTON SYMPHONY ORCHESTRA
Mr. ARTHUR NIKISCH.....CONDUCTOR.

SOLOISTS:
Mr. F. BUSONI, Mr. ALWIN SCHROEDER.

Programme—Symphony in C major No. 2, Schumann. Concerto for Piano Forte No. 2, Liszt. Prelude and Liebestod from Tristan and Isolde, Wagner. Soli for Violoncello, (a) Nocturne, Chopin, (b) Capricio, Klengel. Kaisermarsch, Wagner.

Tickets with reserved seats $1.50, $1 and 75c. according to location. Sale opens at the Box office, Hyperion Theater, Monday, Jan. 2.
d30 9d28u

The Boston Symphony Orchestra, Arthur Nikisch, conductor, will give its only concert in this city this season at the Hyperion Theatre Monday evening, January 9. The merits of this splendid organization are fully appreciated in this city, and the performance will undoubtedly call out a representative musical audience. The Boston Orchestra has taken first place among similar organizations in this country, and the demand for its services in the larger cities has made its appearance in New Haven less frequent than formerly. Tickets for the concert of January 9 will go on sale at the Hyperion next Monday.

Boston Transcript

SATURDAY, DECEMBER 31, 1892.

Mr. C. A. Ellis has engaged Mrs. Lillian Nordica as the head of a large concert organization, of which the following named are the other members: Mrs. Sofia Scalchi, Andreas Dippel, of high repute in the principal opera houses of Germany, Emil Fischer, Mr. Del Puente, and Miss Helen Dudley Campbell. Mr. Ellis, in his management of the company, will be assisted by Jefferson S. Leerburger, who has piloted many of Henry E. Abbey's attractions through the country, including Patti on two tours. The first appearance of the company in Boston is appointed for Jan. 16, at the Music Hall. An act of an opera will form one part of the concert.

[72]

GRAND OPERA HOUSE, NEW BEDFORD,
MONDAY EVENING, JAN. 2, AT 8.

GRAND OPERATIC CONCERT

By the distinguished Prima Donna Soprano

Mme. Lillian Nordica

ASSISTED BY

MISS HELEN DUDLEY CAMPBELL,
Contralto.

MR. PAYNE CLARKE,
Tenor.

SIG. GIUSEPPE DEL PUENTE,
Baritone.

MR. ISIDORE LUCKSTONE,
Pianist.

MR. J. FRANK DONAHOE,
Organist.

AND THE

RHEINBERGER CLUB.

Mr. F. L. DIMAN, Conductor.

PROGRAMME, — Part I.

PIANO SOLO. Rhapsodie, No. 2. . . . . *Liszt*
Mr. LUCKSTONE.

SONGS FOR CONTRALTO. *a* Sunshine, ... *Schumann*
b Lullaby, ... *Chadwick*
Miss CAMPBELL.

TENOR SOLO. . . . . .
Mr. CLARKE.

POLACCA. (Mignon.) . . . . . *Thomas*
Mme. NORDICA.

ARIA FOR BARITONE. Toreador Song,—"Carmen." . . . *Bizet*
Sig. DEL PUENTE.

CHORUS. . . . . JOURNEY SONG. . . . *Rheinberger*
RHEINBERGER CLUB.

PART II.

MASCAGNI'S BEAUTIFUL OPERA,

"CAVALLERIA RUSTICANA."

CAST.

SANTUZRA,	MME. NORDICA
LOLA, }	
LUCIA, }	MISS CAMPBELL
TURRIDU,	MR. CLARKE
ALFIO,	SIG. DEL PUENTE

CAVALLERIA RUSTICANA (Rustic Chivalry), a village story of Sicilian life, in one act, gives the composer, Mascagni, an opportunity to present a series of musical numbers that have been proclaimed altogether charming. The opera is simple enough in its story. Alfio, a jolly carrier, has, a short time before the opera opens, married Lola, the beauty and coquette of the village. The very first numbers of the opera, "Prelude and Sicilliene," introductory chorus and the arrival of Alfio, give character to the opera. Alfio, in a jolly song, enters upon the stage where he discovers Santuzza, who is in search of her recalcitrant lover, Turridu. Lola and Turridu were lovers, but the latter on returning from the war found that Lola had married Alfio. In a moment of pique Turriduturns to Santuzza who has always loved him. Lola, although married to Alfio, coquettishly ensnares her old lover, Turridu, who deserts Santuzza. It is at the moment when Santuzza is bemoaning her fate and imploring Lucia, Turridu's mother, to tell of her lover's whereabouts, that Alfio meets her. All are going to church. Santuzza in a passionate romanza and prayer implores that Turridu may return to her. In the midst of her complaint Turridu enters. She prays to him. He scorns her, and, as he is about to answer her unfavorably again, Lola in a peculiar ditty reminds Turridu that he loves her. He leaves Santuzza for Lola, who in turn scorns him, and laughs at both as she enters the church. Santuzza once more implores her old lover to renew their troth. He angrily spurns her and throws her down, whereupon he enters the church to join Lola. Santuzza in the height of anger curses him, and just at that moment Alfio enters from the church. Santuzza, in despair, tells Alfio of Turridu and Lola's love. Alfio swears that their blood shall flow, and he leaves the stage. Here follows the famous "Intermezzo." After Santuzza's "Ave Maria" all enter from the church. Turridu meets Lola, who hastens away to greet Alfio. Turridu invites his friends to drink, and sings the splendid drinking song. At the end of the song Alfio confronts him. Turridu invites Alfio to join them. He refuses. All the women leave the stage. Alfio challenges Turridu to fight. They embrace, and, as is the fashion in Sicily, Turridu bites Alfio's ear. They agree to fight. Turridu calls his mother, bids her farewell, praying that, if he should not return alive, she should shelter and care for Santuzza. He goes to meet Alfio as Santuzza enters. Turridu is slain. This ends the opera. The entire work is made up of the following numbers:—

PRELUDE AND SICILLIENNE.
INTRODUCTORY CHORUS.
SCENE AND ARRIVAL OF ALFIO.
SCENE AND PRAYER.
ROMANCE AND SCENE.
DUET. (Santuzza and Turridu.)
LOLA'S DITTY.
CONTINUATION OF DUET. (Santuzza and Turridu.)
DUET. (Santuzza and Alfio.)
INTERMEZZO.
SCENE, CHORUS AND DRINKING SONG.
FINALE.

The Piano used is a Steinway, from M. Steinert & Sons, Boston.
The celebrated Mason & Hamlin Organ used at this concert.

The Beacon.

BOSTON, SATURDAY, DEC. 31 1892

THE SYMPHONY CONCERTS.

There was an unusually small attendance at the ninth Symphony concert, but there was excitement and hullabaloo enough for a multitude, and the once respected standard of these evenings was again lowered and disregarded. For the place due in the usual sequence to a solo pianist there had been engaged an Italian young lady, just in the middle of her teens, by the name of Eugenia Castellano, who played a nocturne and scherzo of Chopin fairly well as to interpretation and exceedingly well as to technique, and then proceeded to deliver a concert study by one of her teachers, Martucci. This, being audaciously brilliant and astonishingly difficult, and being played with amazing alacrity and surety, won her an immediate and vigorous recall, to which she promptly responded with a still more showy, resplendent and intricate caprice, chiefly notable for its swift crossings of hands in ornamental notes and bars, while a smooth, fluent, rapid undercurrent streamed on unbroken. This was also received with much jubilation and applause—even the conductor consenting to smile dreamily, and pat his little hands languidly as he reposed in his chair—and she returned and added yet another solo, which was a quaint, delicate and rather fanciful gavotte,—both these last being ascribed to her last instructor, Van Westerhaut. The girl has an easy command of the keyboard which is astonishing, even when one recalls Paderewski, and she displays in her touch both solid strength and airy lightness. She seems to have the true Southern temperament, and there are moments when an ebullient Neapolitan passion surges through the music; but her musical mind appears to be still forming itself, and in the Chopin there was often apparent an intellectual and even emotional cautiousness, so to speak. Signorina Castellano gives remarkable promise and encourages great hopes; but such an introduction of her was unbecoming, for exhibitions of virtuosity and *salon* pieces are out of place in a Symphony concert, as a sound and serious director would know. Tschaikowsky's second concerto was the work promised for the girl's début, but it was withheld because, according to a foot-note on the programme, the orchestral parts were insufficient. This surely should have been found out long before, so that another proper composition could have been selected. The orchestral numbers were: Lalo's "Roi d'Ys" overture, which was superbly played, with an exquisite 'cello *obbligato* by Mr. Schroeder; the "Waldweben" from Wagner's "Siegfried," which had better sentiment than execution, and Mendelssohn's "Italian" symphony, the performance of which was variable, ranging from a nice support of the beautifully played *obbligati*—those of the viola and horns particularly—to some pretty ragged and rough endeavors to keep together in the first movement.

The programme-book condescended to restrict itself to only four pages of Berlioz this time; still the readers would have been better pleased and more edified if even this forbearance had extended so far as to spare a page or so for telling them something about the soloist of the evening.

The programme for this evening begins with that "Benvenuto Cellini" overture of Berlioz of which the conductor is fond, and ends with Volkmann's B-flat symphony. Between these Mr. I. Schnitzler of the orchestra will play Vieuxtemp's fourth violin concerto.

THE KNEISEL CONCERTS.

It is no hyperbole to say that the playing of the Kneisel Quartette at their fourth concert was perfect. The Beethoven quartette which they chose—that in C-sharp minor, *opus* 131—would not be counted as among his greatest. Grandeur, majesty, deep pathos and broad thought do not characterize it; but a hundred swiftly varying minor emotions are there in shifting shades of sentiment, gravity, humor, dainty conceit and lively spirit. Within its single movements are many changes of *tempo* and of mood, and it demands a ready alertness both of hand and sympathy to follow, catch and exhibit these. Mr. Kneisel and his fellows were absolute masters of all and their reading was as of a single mind and impulse. Nothing finer in their way can ever have been heard here—one is tempted to say that nothing can surpass it. The rest of the evening was assigned to Brahms's piano quartette in A-major, *opus* 26. As usual, the doctors disagree—the one party declaring the composition worthy of its place beside Beethoven, while the other found it labored, pedantic and mechanical. As our readers know by this time, we like to occupy a middle ground, to admire in this composer all that is lucid, spontaneous and obvious and to hold back frankly from that which is formal, abstruse and studied. We found much to enjoy in this quartette—distinct melodic figures, free spirit and reasonable scientific development. The performance was at all points excellent, and no small share of the praise is due to Mr. Nikisch, who was the pianist. His technical equipment was entirely adequate, his reading clear and often brilliant, his touch distinct and refined and his attendance upon the string players careful and sensitive. Occasionally, following them with the delicacy he uses toward singers, he subdued his part more than was necessary, as, on the other hand, when he had to lead, his tone became too voluminous because of the raising of the piano lid, which should have been closed at least to the short support. But he is to be heartily congratulated and thanked, and we hope that he may be heard again soon in such, or even larger music.

SATURDAY MORNING

SYMPHONY

Amy Robsar

Rehear

FRIDAY AFTERN

The Fun at Music Hall

Three Hours of P

Nikisch and his Sol

and Technique—

Diamond

I went to the Symph
terday.

So did a very big cont
and the suburbs.

I went early, to see the

If you don't believe
musical enthusiasm of th
early some rehearsal aft
Hall and stand around
second balcony crowd wa
ridor.

At noon yesterday the
began to gather.

The doors are not open

Mr. Nikisch does not lift
2:30.

Consider the patience of

But if you value the wh
garments and the safety
don't confide in it; don't
self in its midst.

Spectacled young girls
girls; girls chatting in gou
packed close; solitary gi
bags and with music roll
the Century and Harper's
wedged in; girls browsi
volumes; girls very smart
hats, and girls very shabby
girls sophisticated; girls i
of Richardson or Czerny
have been teaching scales
exercises half a lifetime.

But all of them Symph
with a precious bit of
titling them to admission
balcony where there are n
and it is a matter of first c

Every one of those 466
meant to be first.

There was no doubt of it.

Patiently they waited.

They crowded close and
densed mass of gowns an
breathless expectation.

At last the doors were op

Rushing, pushing, elbow
ward by main strength,
made for the stairs; veils
skirts ripped, bonnets pull
disordered, ribs poked,
in the merciless onslaught
took precedence, the wea
bravely after and the ticket
with both hands.

A rout of the gallery god
compared to it.

Filling Music H

Into the big bare balcon
by a dozen doors.

In five minutes the balc
in ten it was crowded.

It took fifty minutes to f
cony, the floor and the s
side, while the orchestra
desultory way into their p
white curtained drop ligh
melancholy prelude of s
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All this time the secon
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A Picture of Nik

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A little man, very sleek an
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Conductor Nikisch, of cour

Beethoven in bronze look
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of brasses.

Nikisch in broadcloth, on h
tal opposite, ran his eyes in
prehensive glance across his

He lifted the baton.

It was Berlioz's overture to
Cellini."

Over across the hall Apoll
stood posed in marble, listen

The Symphony girls in the
cony were only ears and eyes

The Symphony girls on the
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Fine and clear and brilli
with now a clash of cymb
thread of sweet sounds that
wound with subtle passes abo
wand in invisible gossamer
winding, with deft, dainty ju
at the climax of some brilli
flirted the whole concert hall
off into space from the t
with a single flourish of his
dexterous hands.

THE SPY SHOULD HAVE THE EYE OF ARGUS: HE IS HONORABLE IF HE DO BUT LOOK TO THE WELFARE OF THE COMMONWEALTH.

WORCESTER.

FRIDAY, DEC. 30, 1892.

A BRILLIANT CONCERT.

BOSTON SYMPHONY ORCHESTRA, NORDICA AND SCHROEDER.

REINECKE'S "MANFRED" OVERTURE—DVORAK'S D MAJOR SUITE, SCHUMAN'S D MINOR SYMPHONY AND VARIOUS SOLOS.

The second concert by the Boston Symphony Orchestra in Mechanics Hall last evening was a series of brilliant performances. The somewhat anomalous program was:

Karl Reinecke, overture.....“King Manfred”
Gounod aria.....“Reine de Saba”
Antonin Dvorak suite for orchestra in D major, op. 39.

Solos for violoncello.

Chopin.....Nocturne
Klengel.....Capriccio
Rossini, aria, “Una Voce,” from “Barber of Seville.”

Schumann symphony in D minor, No. 4.

The soloists were Mme. Lillian Nordica and Alwin Schroeder.

Mme. Nordica, who was received with enthusiasm, gave a first rate vocal display in both her numbers and was recalled, again and again, after each. She showed good taste not only in her singing but also in declining encores. There is no better cellist permanently in America than Alwin Schroeder. A larger work with orchestra would have been gratifying, but he played so exquisitely the relatively small things on the program that there can be only room for admiration.

As for the orchestra it has never played here with more “snap” and dramatic fire. It made even the “Manfred” overture sound almost like live music, to which it ordinarily bears about the same relation as a plaster cast to a marble statue. The form is exact but the material is not valuable, and the idea is borrowed. The work begins with some promise, and continues in a persistent and well meant endeavor to get somewhere, but never arrives anywhere in particular. The overture was evidently appreciated last night despite the controversy among musicians as to its value.

Once upon a time there was a certain Athenian named Aristides who was so truly good that his fellow-citizens couldn't stand him. Therefore they rose up one day and thrust him out of the city. In modern times there are evidently those who would be happy to assist at a similar service for Karl Reinecke. Such say Reinecke is like a polished society man, whose language is always sure to be “in good form,” and whose thoughts are conventionally correct and strictly moral, but never very interesting, forceful or original. He is a model of deportment and a good shape for his tailor. Doubtless it would afford relief if he would occasionally break through his well-bred reserve and over-refined conventionality, and do something that was frivolous or positively shocking. The overture was played with singularly good effect, save for a queer false intonation among the strings.

Dr. Dvorak's D minor suite for strings is an example of what can be done by a man of ideas, without any too much respect for form. The five movements are: Prelude (pastorale), allegro moderato; polka, allegretto grazioso; minuet (Sousedska), allegro giusto; romance, andante con moto; finale (furiant), presto. There is no lack of freshness of melody and harmony or of orchestral color, and the interest never flags. The suite is not enough in itself to establish the composer's reputation, but it is good music.

The beauty and vitality of Schumann's D minor symphony was never more conspicuous than in contrast with the preceding jumble of Reinecke, Gounod, Dvorak and Rossini, and the orchestra entered into it with a will that might indicate pleasure at finding something solidly noble at last. Schumann, the most important writer of symphonies since Beethoven, is still the professional test of popular musical appreciation and intelligence. Why this should be it is needless to discuss here. He was late in applying his genius to this sort of composition, but in that respect he was not unlike others. One trait that is doubtless an obstacle to the greater popularity of his orchestral works is his comparative lack (less obvious in the D minor symphony than in others) of picturesqueness in orchestration.

He had, however, not only a wonderful gift of musical poetry, but also a firm grasp on musical form. More than any other composer, perhaps, he insisted on the absolute unity of the group of four or more pieces known as the symphony. In only one (the Rhine or Cathedral symphony, played at the festival of 1890,) does he depart from his practice of repeating some part of the melodies of one movement in succeeding movements. In the Rhenish symphony there was logical reason for this departure. In the symphony played last night, this system of reminiscence is developed to an extraordinary degree. Unity was still further promoted by the composer's express instruction, that there should be no waiting between the movements, and this injunction was obeyed. In some sense the notion of unity is emphasized by the fact that there is practically no second theme, where it should be expected, at the modulation in the first section of the first movement. Schumann took good care that there should be no peril of monotony, on the other hand, and the entire work is rich in attractive thematic material. Of the various performances of the symphony by this orchestra, it is impossible to recall one that was more exhilarating than that of last night. The audience was emphatic in manifesting its pleasure.

The next concert will be given Thursday evening, Feb. 16.

Boston Courier,

SUNDAY MORNING, JANUARY 1, 1893.

THE SYMPHONY.

Considerable of the music performed at the tenth symphony last evening was in the semi-classic vein, that is neither here nor there, so to speak; and the programme for the most part must have proven far more acceptable to many sentimental and easily pleased amateurs who regularly attend the symphony concerts, than to musicians. The concert opened admirably, however, with the “Benvenuto Cellini” overture by Berlioz. While there is a real wealth of creative power in this noble work, it is also written with the perfect ingenuousness of one who utters his own thoughts in his own way, and without stopping to think how, without the slightest affectation or straining after effect and often with the childlike grace and sweetness well-nigh cloying, with which even a child might sympathize. Furthermore, the composition is to some extent pictorial in its effect, and this experience is rendered all the more intense by the genial warmth of sentiment and masterly taste with which the orchestra coloring is applied. The members of the orchestra to a man were in their element with this work; and in glowing colors was exquisitely set forth an orchestral score which would seem as superior to praise as it is indeed incomparable. It was presented with a distinctness and fidelity that were perfect in their way—time, tune and tone being given out with a fractional nicety and exactitude such as even the Boston Symphony Orchestra seldom equals.

With the concerto for violin in D minor, op 31 by Henri Vieuxtemps came the first appearance here, as virtuoso, of Mr. I. Schnitzler, a member of the orchestra. The concerto is written in a fervent and impressive style, with a fine regard far the musical possibilities of the solo instrument and is most exacting in its demands on the performer. The four chief divisions of the work consist of an introduction; andante (D minor) followed by a moderato in D minor; an adagio religioso in E flat major; a scherzo, vivace (D minor) with trio, meno musso, in the same key; and a finale marziale, which has an introductory andante in D minor, followed by an allegro in D major. In all this well nigh kalelidoscopic variety of movement, the musical attractiveness of the work is invariably well sustained, although in the adagio religioso the inherent sentiment of the subject matter is in the trend of a super-sentimental style to which its composer is mere or less prone. The scerzo is bewitchingly jocoee, and the finale is as vigorous and brilliant an allegro as one would care to hear. Mr. Schnitzler was delightfully triumphant in his mastery of the technical difficulties of the concerto. He also proved himself to be a musically refined and interesting artist. His tone is at its best with such melody as appeals to the heart; and it is a clear, full, true, and sympathetic tone. With the scherzo and finale his technique was somewhat rigid, but both movements were otherwise most ably and effectively played. The artist was several times recalled, and the impression he made was, all in all considered, so highly favorable that his future appearances in this city will be heartly welcomed.

It can at least be said for Volkman's symphony in B flat major that it is a thoroughly genial and well made work, and that unlike at least two modern symphonies that have been heard this season, it is pregnant with the charm of naturalness. It is not in the music of the neglected Volkmann that one finds form twisted and tortured into any abnormal state of formality. The entire first movement of the work is so admirable and so clear in form that it would well become a symphony of more classic attainments in other ways. The allegretto is plainly modeled after the allegretto of Beethoven's symphony in F major and it also calls to mind the Russian F major quartet.

Well has Robert Volkmann been styled the Hungarian Gade. Ehlert finds in the last movement a predominating happy humor. What a thoroughly comical fancy it is that we come upon shortly before the piu musso' when the double basses contrapuntalize the first theme “and with a diabolical irony as an accompaniment to the awkward three half notes.” The symphony is chiefly scored for strings, the usual wood-wind, trombones and tympani, although in the middle movement the instrumental force is markedly reduced. The first performance of the work was under Director Henschel at the Boston Symphony concert of Dec. 22, 1883. The symphony was delightfully played.

THE KNEISEL QUARTET CONCERT.

The concert given by the Kneisel Quartet on Monday evening was distinguished alike by the beauty of the selections and as usual by the smoothness, nice ensemble and expression with which everything was received. The programme included the Beethoven quartet op. 131 and the quartet by Brahms for piano and strings, op. 26 in A major. In its interior springs of feeling and imaginative suggestion, the Beethoven quartet op. 131, which represents Beethoven's third period may be described as one of the deepest compositions of its class and it is certainly one of the most beautiful. As for the performance, seldom has there been heard here, not even from the Kneisel Quartet, such a fine blending of the strings together with such a clear individuality of the parts. Mr. Kneisel himself never played with more delicate finish and expression, and there was even more warmth, spirit and verve in his playing than usual.

The opus 26 in A major by Brahms was admirably played by Mr. Nikisch and the quartet. Mr. Nikisch displayed much freedom, fluency and refinement of technique while his own absorption in the music was so artistic and effective that the audience wes held in an attention of the most rapt kind.

A notable project is that of Mr. C. A. Ellis, which has recently been made known to the musical world. Mr. Ellis has made the Boston Symphony orchestra the chief musical success of the country, and he has now planned an organization which promises, in another way, to be an equal success. Mme. Lilian Nordica is to be placed at the head of a company, including Mme. Sofia Scalchi, contralto; Andreas Dippel, tenor; Signor Del Puente, barytone; Emil Fisher, basso; and Helen Dudley Campbell, the American alto, besides a complete orchestra. The plan is to give operatic concerts, with one act of an opera, in all the large cities of the country. The first concert will be given Jan. 16, in Music Hall.

Boston Sunday Globe.

SUNDAY, JAN. 1, 1893.

SYMPHONY PROGRAMME.

Tenth Concert, With Violinist Schnitzler as Soloist.

The symphony concert last evening was one of exceeding brevity, lasting but little over an hour. Berlioz's overture to “Benvenuto Cellini,” a concerto for violin by Vieuxtemps and a Volkmann symphony constituted the programme.

The Berlioz number is considered as one of his finest works, combining brilliancy, lively rhythm and characteristic orchestration, notably the heavy scoring for brasses and instruments of percussion.

The overture was finely played, the work of the brasses being particularly correct and harmonious. The somewhat irregular Volkmann symphony, with its technical peculiarities, is an interesting composition, and it received a capital interpretation.

The soloist was Mr. I. Schnitzler, a member of the orchestra, who was heard in Vieuxtemps concerto for violin, No 4, in D minor.

The young artist played the long and difficult selection in a generally satisfactory manner. His execution was excellent and quite smooth, and while his intonation was not always perfect, a harshness being apparent in the lower notes of his instrument when playing forte, his staccato bowing was clear, and true and delicate.

Mr. Schnitzler plays without affectation or trickery, and with the air of a well-grounded and conscientious musician. He was warmly applauded by the auditors and his fellow-musicians for his excellent performance.

The programme for the 11th rehearsal and concert this week will be Haydn's symphony in D minor; suite, “L'Arlesienne,” No. 2, Bizet; overture, “Leonore,” No. 3, Beethoven. Mme. Basta Tavary will be the soloist.

Lillian Nordica Concert Company.

A new musical enterprise, and one that may be looked upon as launched from Boston, will make a tour of the United States, beginning at Music Hall, Jan 16. The organization is to be called the Nordica operatic concert company, and is composed of Mme. Lillian Nordica, the great American dramatic soprano; Mme. Sofia Scalchi, the celebrated contralto; Andreas Dippel, tenor, who created so great a success last ear, and who was the principal tenor of the late German opera company at the Metropolitan Opera House, New York; Emil Fischer, basso; Signor Del Puente, barytone; Helen Dudley Campbell, and a large orchestra.

Mr. Ellis has matured his plans so that a grand operatic concert tour will be undertaken, and it is to embrace all the large cities of the United States, including the Pacific coast. The combination is the strongest vocal-musical affair now before the public, and is destined to make fame and fortune for the manager, who has successfully introduced the Boston Symphony orchestra all over the United States, and has made so great a success of Boston's musical pride.

Mr. Ellis has had years of experience, and in this formidable and expensive organization will be assisted in the management by Mr. Jefferson S. Leerburger, who has been one of the chief lieutenants on Henry E. Abbey's staff.

—Mr. C. A. Ellis' last enterprise in engaging Mme. Nordica to head an opera organization for platform performances is sure to be a success in his always competent hands.

Gazette

BOSTON, SUNDAY MORNING, JAN. 1.

The Symphony Concert.

The concert of the Boston Symphony Orchestra in Music Hall last night opened with a brilliant and exceptionally effective performance of Berlioz's “Benvenuto Cellini” overture, and ended with Volkmann's genial, bright and graceful symphony No. 2 in B flat, op. 53. This also was sympathetically read and delightfully played; the pretty allegretto and the tender andantino receiving especially fine treatment. The soloist was Mr. I. Schnitzler, a member of the orchestra, who played Vieuxtemps's Concerto for violin, No 4, in D-minor, Op. 31, a serious work, not overladen with virtuoso passages, dignified in style, and making its strongest demands on the finer and deeper qualities of the artistic intelligence of the performer. Mr. Schnitzler has a pure and full tone, an ample and flexible technique, large freedom and ease in bowing, and excellent taste. Now and then his intonation was slightly inaccurate but on the whole, he played well in tune. His cantabile playing is especially warm and broad, and his style is sincere, generally. The effort was commendable for its frank straightforwardness and for the excellent schooling that it evidenced. He was applauded with cordial enthusiasm, and vigorously recalled. The programme for the next concert is: Symphony, D-minor Haydn; Suite “L'Arlesienne,” No' 2, Bizet; Overture, “Leonore,” No. 3, Beethoven. The soloist is Mme. Basta Tavary, who will sing two arias.

On Monday evening the Kneisel Quartet gave their fourth concert of the season in Chickering Hall. The programme was: Quartet, C-sharp minor, op. 131, Beethoven, and Quartet, for piano and strings, A-major, op. 26, Brahms. The Beethoven work, one that is seldom given, owing to its length and its extreme difficulty, was magnificently read and played. Nothing finer in the way of ensemble playing has ever been given here, even by this organization. The Brahms quartet is heavy, labored and dry, scholarly, of course; and faultless in respect to purity of taste, equally of course; but suggestive of a groping in the dark to seize something that is never grasped. It was played with devoted earnestness and an evident enthusiastic sympathy with the spirit of the composer, but it is knotty music for enjoyment. The performance may be heartily and justly praised. Mr. Nikisch was the pianist, and played with brilliancy, easy fluency and refined musical feeling; his only fault being a tendency to force the tone of the instrument unduly, thus overpowering the other instruments when it was essential that all four should be heard. Otherwise his debut as a pianist was wholly and gratifyingly successful.

Miss Margaret Elliott, assisted by Mrs. George H. Stoddard, will give a song recital in Steinert Hall, on Tuesday afternoon.

Cambridge Dec 22 Tribune

Symphony Concert.

The fourth concert was given in Sanders theatre on Thursday evening, with the programme as follows: Johannes Brahms, Symphony No. 3 in F major, Op. 90. Schubert-Liszt, “Wanderer Fantasie” for piano and orchestra. Berlioz, two movements from “The Damnation of Faust,” Op. 24. Menuet des Feu-follets. Valse des Sylphes. Weber-Liszt, Polacco Brilliante for piano and orchestra, Op. 72. Schumann, Overture to Genoveva. Mr. William H. Sherwood was the soloist.

This was the finest concert of the season, and a red-letter night in every respect. The beauty of the Brahms symphony, like all great works of art, is more and more confirmed with each successive hearing, and the listener is delighted with new charms which constantly arise. The performance proved that Mr. Nikisch was thoroughly master of his subject, the wonderfully virile themes of the first movement being played with great force and distinctness, especially the “counter irritant” for the celli and double basses. The Andante has more of the brooding and abstruseness which characterize many of Brahms' works, but the lovely melody of the two themes, which are afterward developed with such fanciful treatment, is undeniable. The third movement (poco allegretto in C minor) takes the place of the usual Scherzo, and immediately finds its way to the heart of the audience. The finale is the very essence of a furious Hungarian movement, and bears ample witness to Brahms' inimitable skill in writing in the true Hungarian style. Grave and gay alternate, and the rapid transition from the vehement song of praise to the concluding pianissimo was like a benediction. Mr. Nikisch has the happy faculty of reading “between the lines,” and interprets Brahms with a telling dramatic coloring which no other conductor has ever vouchsafed us. Mr. William H. Sherwood received a most cordial greeting as he stepped upon the stage. It was a great pleasure to listen once more to America's greatest pianist, for, if we mistake not, this is the first time that Mr. Sherwood has been heard in Cambridge since Gericke's first year in Boston. Too much praise cannot be given him for his magnificent playing of Schubert's wonderful “Wanderer Fantasie.” His dazzling brilliancy of technique, which enables him to give the fullest expression to every passing emotion, combined with a wealth of imagination and deep poetic feeling, produces results which are simply astounding. One feels instinctively that the lion's paw is there, and that each idea of the composer is given out for all that it is worth. Liszt's exquisite ornamentations were faultlessly executed, and the orchestral accompaniment was in full sympathy with the virtuosity of the pianist. Mr. Sherwood created the greatest enthusiasm, and was compelled to bow his acknowledgments again and again. The two graceful trifles from Berlioz's Dramatic Legend of “Faust” are from the twelfth and seventh scenes respectively. The “Minuet of the Will-o'-the-Wisps,” follows the invocation of Mephistopheles “Ye spirits of flickering flame,” etc., while the “Dance of Sylphs” follows the portion entitled “Faust's Vision,” a wonderful choral movement. They were both played to absolute perfection by Mr. Nikisch, and the audience was fairly spellbound with delight. The “Dance des Sylphes” was delicate and evanescent as sea foam, and nothing but an immediate repetition would satisfy the wild excitement of the audience. Mr. Sherwood made another “ten strike” in his splendid performance of Weber's Polacca, which sparkled with brilliancy and animation throughout. The fiery vigor of his attack, delicacy and purity of his “runs” and scales, with the extraordinary sustained power of the long and exacting double trill, commanded the breathless attention of his hearers, and the most stormy applause rewarded his great and artistic rendition. The instrument on which Mr. Sherwood played was a superb Mason & Hamlin and could hardly be equalled for richness and sonority of tone. The concert ended with Schumann's romantic overture to “Genoveva,” superbly played in Mr. Nikisch's most impassioned and finished style. The next concert will take place on Thursday evening, January 19th. C. R.

[73]

MORNING
Worcester Spy
THE SPY SHOULD HAVE THE EYE OF ARGUS: HE IS HONORABLE IF HE DO BUT LOOK TO THE WELFARE OF THE COMMONWEALTH.
WORCESTER.
FRIDAY, DEC. 30, 1892.

A BRILLIANT CONCERT.

BOSTON SYMPHONY ORCHESTRA, NORDICA AND SCHROEDER.

REINECKE'S "MANFRED" OVERTURE—DVORAK'S D MAJOR SUITE, SCHUMAN'S D MINOR SYMPHONY AND VARIOUS SOLOS.

The second concert by the Boston Symphony Orchestra in Mechanics Hall last evening was a series of brilliant performances. The somewhat anomalous program was:

Karl Reinecke, overture.....“King Manfred”
Gounod aria.....“Reine de Saba”
Antonin Dvorak suite for orchestra in D major, op. 39.
Solos for violoncello.
Chopin.....Nocturne
Klengel.....Capriccio
Rossini, aria, “Una Voce,” from “Barber of Seville.”
Schumann symphony in D minor, No. 4.

The soloists were Mme. Lillian Nordica and Alwin Schroeder.

Mme. Nordica, who was received with enthusiasm, gave a first rate vocal display in both her numbers and was recalled, again and again, after each. She showed good taste not only in her singing but also in declining encores. There is no better 'cellist permanently in America than Alwin Schroeder. A larger work with orchestra would have been gratifying, but he played so exquisitely the relatively small things on the program that there can be only room for admiration.

As for the orchestra it has never played here with more “snap” and dramatic fire. It made even the “Manfred” overture sound almost like live music, to which it ordinarily bears about the same relation as a plaster cast to a marble statue. The form is exact but the material is not valuable, and the idea is borrowed. The work begins with some promise, and continues in a persistent and well meant endeavor to get somewhere, but never arrives anywhere in particular. The overture was evidently appreciated last night despite the controversy among musicians as to its value.

Once upon a time there was a certain Athenian named Aristides who was so truly good that his fellow-citizens couldn't stand him. Therefore they rose up one day and thrust him out of the city. In modern times there are evidently those who would be happy to assist at a similar service for Karl Reinecke. Such say Reinecke is like a polished society man, whose language is always sure to be “in good form,” and whose thoughts are conventionally correct and strictly moral, but never very interesting, forceful or original. He is a model of deportment and a good shape for his tailor. Doubtless it would afford relief if he would occasionally break through his well-bred reserve and over-refined conventionality, and do something that was frivolous or positively shocking. The overture was played with singularly good effect, save for a queer false intonation among the strings.

Dr. Dvorak's D minor suite for strings is an example of what can be done by a man of ideas, without any too much respect for form. The five movements are: Prelude (pastorale), allegro moderato; polka, allegretto grazioso; minuet (Sousedska), allegro giusto; romance, andante con moto; finale (furiant), presto. There is no lack of freshness of melody and harmony or of orchestral color, and the interes never flags. The suite is not enough in itself to establish the composer's reputation, but it is good music.

The beauty and vitality of Schumann's D minor symphony was never more conspicuous than in contrast with the preceding jumple of Reinecke, Gounod, Dvorak and Rossini, and the orchestra entered into it with a will that might indicate pleasure at finding something solidly noble at last. Schumann, the most important writer of symphonies since Beethoven, is still the professional test of popular musical appreciation and intelligence. Why this should be it is needless to discuss here. He was late in applying his genius to this sort of composition, but in that respect he was not unlike others. One trait that is doubtless an obstacle to the greater popularity of his orchestral works is his comparative lack (less obvious in the D minor symphony than in others) of picturesqueness in orchestration.

He had, however, not only a wonderful gift of musical poetry, but also a firm grasp on musical form. More than any other composer, perhaps, he insisted on the absolute unity of the group of four or more pieces known as the symphony. In only one (the Rhine or Cathedral symphony, played at the festival of 1890,) does he depart from his practice of repeating some part of the melodies of one movement in succeeding movements. In the Rhenish symphony there was logical reason for this departure. In the symphony played last night, this system of reminiscence is developed to an extraordinary degree. Unity was still further promoted by the composer's express instruction, that there should be no waiting between the movements, and this injunction was obeyed. In some sense the notion of unity is emphasized by the fact that there is practically no second theme, where it should be expected, at the modulation in the first section of the first movement. Schumann took good care that there should be no peril of monotony, on the other hand, and the entire work is rich in attractive thematic material. Of the various performances of the symphony by this orchestra, it is impossible to recall one that was more exhilarating than that of last night. The audience was emphatic in manifesting its pleasure.

The next concert will be given Thursday evening, Feb. 16.

Boston Courier.
SUNDAY MORNING, JANUARY 1, 1893.

THE SYMPHONY.

Considerable of the music performed at the tenth symphony last evening was in the semi-classic vein, that is neither here nor there, so to speak; and the programme for the most part must have proven far more acceptable to many sentimental and easily pleased amateurs who regularly attend the symphony concerts, than to musicians. The concert opened admirably, however, with the “Benvenuto Cellini” overture by Berlioz. While there is a real wealth of creative power in this noble work, it is also written with the perfect ingenuousness of one who utters his own thoughts in his own way, and without stopping to think how, without the slightest affectation or straining after effect and often with the childlike grace and sweetness well-nigh cloying, with which even a child might sympathize. Furthermore, the composition is to some extent pictorial in its effect, and this experience is rendered all the more intense by the genial warmth of sentiment and masterly taste with which the orchestra coloring is applied. The members of the orchestra to a man were in their element with this work; and in glowing colors was exquisitely set forth an orchestral score which would seem as superior to praise as it is indeed incomparable. It was presented with a distinctness and fidelity that were perfect in their way—time, tune and tone being given out with a fractional nicety and exactitude such as even the Boston Symphony Orchestra seldom equals.

With the concerto for violin in D minor, op 31 by Henri Vieuxtemps came the first appearance here, as virtuoso, of Mr. I. Schnitzler, a member of the orchestra. The concerto is written in a fervent and impressive style, with a fine regard far the musical possibilities of the solo instrument and is most exacting in its demands on the performer. The four chief divisions of the work consist of an introduction; andante (D minor) followed by a moderato in D minor; an adagio religioso in E flat major; a scherzo, vivace (D minor) with trio, meno musso, in the same key; and a finale marziale, which has an introductory andante in D minor, followed by an allegro in D major. In all this well nigh kalelidoscopic variety of movement, the musical attractiveness of the work is invariably well sustained, although in the adagio religioso the inherent sentiment of the subject matter is in the trend of a super-sentimental style to which its composer is mere or less prone. The scerzo is bewitchingly jocoee, and the finale is as vigorous and brilliant an allegro as one would care to hear. Mr. Schnitzler was delightfully triumphant in his mastery of the technical difficulties of the concerto. He also proved himself to be a musically refined and interesting artist. His tone is at its best with such melody as appeals to the heart; and it is a clear, full, true, and sympathetic tone. With the scherzo and finale his technique was somewhat rigid, but both movements were otherwise most ably and effectively played. The artist was several times recalled, and the impression he made was, all in all considered, so highly favorable that his future appearances in this city will be heartly welcomed.

It can at least be said for Volkman's symphony in B flat major that it is a thoroughly genial and well made work, and that unlike at least two modern symphonies that have been heard this season, it is pregnant with the charm of naturalness. It is not in the music of the neglected Volkmann that one finds form twisted and tortured into any abnormal state of formality. The entire first movement of the work is so admirable and so clear in form that it would well become a symphony of more classic attainments in other ways. The allegretto is plainly modeled after the allegretto of Beethoven's symphony in F major and it also calls to mind the Russian F major quartet.

Well has Robert Volkmann been styled the Hungarian Gade. Ehlert finds in the last movement a predominating happy humor. What a thoroughly comical fancy it is that we come upon shortly before the piu musso' when the double basses contrapuntalize the first theme “and with a diabolical irony as an accompaniment to the awkward three half notes.” The symphony is chiefly scored for strings, the usual wood-wind, trombones and tympani, although in the middle movement the instrumental force is markedly reduced. The first performance of the work was under Director Henschel at the Boston Symphony concert of Dec. 22, 1883. The symphony was delightfully played.

THE KNEISEL QUARTET CONCERT.

The concert given by the Kneisel Quartet on Monday evening was distinguished alike by the beauty of the selections and as usual by the smoothness, nice ensemble and expression with which everything was received. The programme included the Beethoven quartet op. 131 and the quartet by Brahms for piano and strings, op. 26 in A major. In its interior springs of feeling and imaginative suggestion, the Beethoven quartet op. 131, which represents Beethoven's third period may be described as one of the deepest compositions of its class and it is certainly one of the most beautiful. As for the performance, seldom has there been heard here, not even from the Kneisel Quartet, such a fine blending of the strings together with such a clear individuality of the parts. Mr. Kneisel himself never played with more delicate finish and expression, and there was even more warmth, spirit and verve in his playing than usual.

The opus 26 in A major by Brahms was admirably played by Mr. Nikisch and the quartet. Mr. Nikisch displayed much freedom, fluency and refinement of technique while his own absorption in the music was so artistic and effective that the audience wes held in an attention of the most rapt kind.

A notable project is that of Mr. C. A. Ellis, which has recently been made known to the musical world. Mr. Ellis has made the Boston Symphony orchestra the chief musical success of the country, and he has now planned an organization which promises, in another way, to be an equal success. Mme. Lilian Nordica is to be placed at the head of a company, including Mme. Sofia Scalchi, contralto; Andreas Dippel, tenor; Signor Del Puente, barytone; Emil Fisher, basso; and Helen Dudley Campbell, the American alto, besides a complete orchestra. The plan is to give operatic concerts. with one act of an opera, in all the large cities of the country. The first concert will be given Jan. 16, in Music Hall.

Boston Sunday Globe.
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Cambridge Tribune
Dec 22

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[73]

PASTE OVER

Boston Journal.
TEN PAGES.
MONDAY, JANUARY 2, 1893.

The Tenth Concert of the Symphony Orchestra.

The First Appearance of Mr. Schnitzler, Violinist.

Several Antidotes Against Severe Pianoforte Poisoning.

The programme of the tenth Symphony concert was as follows:

Overture, "Benvenuto Cellini".....Berlioz
Concerto for violin No. 4, D minor.....Vieuxtemps
Symphony, No. 2, B flat.....Volkmann

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Mr. I. Schnitzler, a member of the orchestra, was the solo violinist of the evening. From the technical standpoint his performance deserved warm praise. He played fluently, without extravagance, with musical intelligence. It is true that occasionally, and then chiefly in bravura, he strayed from the true pitch; but in cantabile his intonation was pure and his delivery was frank. Mr. Schnitzler made a very favorable impression, and he was applauded loudly and deservedly. Whether Mr. Schnitzler, as violinist, has that great gift or rare acquirement known as temperament real or feigned is another question. He would in all probability always command respect, possibly hearty admiration. I do not think, however, that he can wind his fiddle strings around the heart or hypnotize the hearer. It is true that the music played by him does not lend itself to such interesting and dangerous experiments.

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For the D minor concerto of Vieuxtemps is a serious work, dignified, and at times almost noble. Vieuxtemps himself hesitated about playing it in public, for, although it was finisned in 1850, he did not produce it in any concert in Polish or Austrian city that year. Not until he was in Paris in December, 1851, did the great violinist so highly esteemed by Schumann, Berlioz and Wagner allow it to go upon a programme. On that occasion Berlioz wrote a glowing account of the performance and praised highly the work itself. "The composer is here almost jealous of the virtuoso; and yet what a brilliant task he has allotted him. * * * The ideas are spontaneous, numerous; and they are always clothed with an instrumental dress that heightens the effect. The scherzo is indeed singular; it is a difficult task for the leader of the orchestra and for the violinist to arrive at the end without a slip."

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Vieuxtemps, by the way, was born the 17th of February, 1820, not the 20th, as stated by the programme book. Many biographers, with Fetis at the head, say the 20th. Vieuxtemps, in his autobiography, is clear that it was the 17th, and his friends Radoux and Kupperath, in their lives of the great violinist, follow his own direction.

***

It may be of interest now that Hollman, the 'cellist, has played in Boston, to listen to the opinion of Vieuxtemps concerning him. Vieuxtemps finished his first concerto for violoncello in January, 1876. Hollman sought counsel concerning the proper interpretation of the work, which was first played by Joseph Servais. It is recorded that Vieuxtemps spoke as follows concerning the former 'cellist: "Hollman is the Dutch 'cellist, with his powerful tone, his bow of steel. He plays my concerto superbly, with vigorous tone, incredible strength, but not with the magic charm of Servais. The latter is more refined, more delicate, more remarkable in expression and in variety of color. The other, however, is young, zealous, industrious, an enthusiast. * * * I could fashion him into a great antagonist, with whom it would be dangerous to contend."

***

The orchestra gave Saturday evening a brilliant performance of the "Benvenuto Cellini" overture by Berlioz. The overture has made the swing of the pendulum. In early days it provoked such men as Louis Ehlert to rhapsodical praise; and now many thoughtful French and Germans search in it in vain for one great musical thought, and prefer "Le Carnaval Romain," the companion piece. The believer in programme music may here find, possibly, the full expression of the mad, artistic and adventurous life of that singular genius and cutthroat, Cellini, who boasted of his descent from a Captain in the Army of Julius Cæsar. The concert-goer who seeks merely amusement listens to a concert overture where there is much ado about nothing, and he may console himself with the remark of Ehlert, that the mistakes of a giant are more interesting than the truisms of a dwarf.

***

The Volkmann Symphony is pleasing music, and it was played in a charming and sympathetic manner. The second and third movements were particularly delightful, and the solo passages of the andantino were treated con amore. It is true that the symphony is not "great" or "profound" music, but it is a pleasure to hear occasionally music that does not prescribe to itself very preposterously. "It has become the fashion to write overtures to subjects like Lear, Faust, Manfred and Hamlet—subjects that, if one be not a great man, must further in the most dangerous manner all unhealthy and improper tendencies. What demands do we not make that we may be able to enjoy in such cases, and—pardon the inversion—with what a measure of delight is not our enjoyment exacted from us? What have we to do with spiritual sprains, in which form musicians exhibit before us their soul suffering? I will openly assert that I discover more genuine intended and expressed art sense in Strauss's 'Beautiful Blue Danube' than in all the caricatures of puffed-up, modern romantic music."

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The pianists are upon us. Again will there be various interpretations of Beethoven and Chopin and conflicting opinions. The concert-goer who wishes an antidote against pianoforte poisoning should first of all read diligently Louis Paguerre's treatise on "The Evil Influence of the Pianoforte on Music as an Art."

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He may then find comparative relief in the following definitions and sayings, borrowed for the most part from the French.

A "pianoteuse" is a female pianist who spends her time in torturing the ears of the neighbors by playing without style, without taste and with the imperturbability of a country girl of marriageble age, a great repertoire of light music which under her untrained fingers stabs the hearers.

"The pianoforte is the gatling gun of peace."

A horse that trots irregularly is said to "play the pianoforte."

"Piano-morbus" is instrumental "endemic cholera."

"Society," said Horenthon, "appears to me to be divided into two classes: Some play the pianoforte, others submit to this."

"The pianoforte," said Huart, "is untiring and ferocious. Once open, it never shuts its lid; it is like unto the oyster."

"I do not like the pianoforte," cried an unfortunate husband, "but the hunting horn is a hundred times worse. I do not like the pianoforte, and yet I am happy; for if I loved the pianoforte, my wife would play the horn from morning to night."

"When he is at the pianoforte, you think it is Vulcan lording it over the anvil and iron and brass. He prides himself on striking with full force, and you would swear that he was forging ebony and ivory."

Alphonse Karr invented an ingenious plan. "An island should be discovered and used as a Botany Bay for all pianists and young people who have 'pianistic' hopes. Unless the pianist is of the very first rank he should not be allowed under any pretext to leave the island. When, however, he is remarkable and really wishes to give a concert he should enter Paris in a close carriage. The moment the concert is over he should be packed immediately in the same vehicle and be transported at lightning speed to the Isle of Pianofortes."

"An elephant driver once came with his animal to a country town. He advertised as follows:

"'GRAND PIANOFORTE RECITAL!

"'An elephant, the first prize of the Conservatory, will play a concerto of Chopin.'

"The ticket office was stormed. The hall was crowded. The elephant appeared. He touched the pianoforte with his trunk, uttered his cry, and left the stage. The public was indignant. The elephant driver spoke as follows: 'Ladies and gentlemen, please pardon us. The elephant was in the best of humor; but an unfortunate accident deprived him of his nerve. As he looked at the keys of the instrument he recognized the teeth of his mother."

Playing the pianoforte is sometimes called by irreverent Parisians "playing dominos."

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But let us not forget that it was Alphonse Karr who said: "Complaints against the pianoforte are often as noisy as the instrument itself; it is as necessary to quell the one as the other."

PHILIP HALE.

THE NORDICA CONCERT COMPANY.

A more than interesting musical organization has sprung into existence, to be under the management of Mr. C. A. Ellis, who has undoubtedly made a great success of the Boston Symphony Orchestra. The new organization is to be known as the Nordica Operatic Concert Company, and it will make its initial appearance in Music Hall, Jan. 16, after which it will make the tour of the Union, including all the larger cities.

Aside from Mrs. Nordica, Mr. Ellis has specially engaged Sofia Scalchi, who will arrive in this country to-day, Andreas Dippel, who was with the Metropolitan Opera Company of 1891, and who last year made a great success here; Emil Fischer, Del Puente and Helen Campbell, who, in connection with a large orchestra, will make up the organization.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
MONDAY MORNING, JAN, 2, 1893.

AMONG THE MUSICIANS.

The Symphony concert on Saturday evening was one of the pleasantest of the season. The programme was not a long one, but it was thoroughly enjoyed from beginning to end, and moreover, the audience was favored by the first appearance as a soloist of I. Schnitzler, a member of the corps of violins. The first number was Berlioz's overture to "Benvenuto Cellini," which was given in a brilliant manner, the orchestra having been strengthened to meet the requirements of the score.

Volkmann's symphony No. 2 was the final number, and its interpretation was in every way commendable. Its movements are bright and tuneful, pleasing alike the artistic and popular tastes, and its rendering left little to be desired.

Mr. Schnitzler's work in Vieuxtemps's concerto No. 4 shows him to be an artist on the violin. There were moments of false intonation, possibly due to nervousness, but as a whole his performance was admirable. He plays with fine expression as well as technique, and in the adagio his tones were full, clear and effective. His methods are broad and with a brilliant style, which make his playing very attractive. It is to be hoped that he will be heard in solo work again this season. Next Saturday evening Haydn's smyphony in D minor, Bizet's "Suite l'Arlesienne" No. 2, and Beethoven's overture, "Lenore," are to be given, with Mme. Basta-Tavary as soloist.

At the Tremont Theatre last evening a large and appreciative audience welcomed the return of the Urania spectacles, which are the most instructive and interesting illustrated lectures ever given in this city. The "Trip to the Moon" was last evening's subject, and Mr. Garrett P. Serviss in his graphic and entertaining manner explained a series of marvellous photo-opticon pictures. The discourse was the same as given earlier in the present season, and was fully as interesting to the large audience present. The Urania entertainments will be given Sunday evenings, Jan. 1, 8, 15, 22, 29. Matinees, Monday, Jan. 2; Thursday, Jan. 5; Friday, Jan. 6; Tuesday, Jan. 10; Wednesday, Jan. 11; Thursday, Jan. 12; Tuesday, Jan. 17; Wednesday, Jan. 18; Thursday, Jan. 19; Tuesday, Jan. 24; Wednesday, Jan. 25; Thursday, Jan. 26.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCII., NO. 185.
SUNDAY, JANUARY 1, 1893.

The Symphony Concert—Soloist Mr. I. Schnitzler.

Director Arthur Nikisch sent his last evening's audience away from the concert of the Boston Symphony orchestra at Music Hall, under his direction, in the happiest frame of mind, and one of the leading violin players of the organization, Mr. I. Schnitzler, will be apt to share in the pleasant memories of the occasion.

The programme was an eminently enjoyable one, and Mr. Schnitzler made his first appearance, and a most successful one, as soloist.

Hector Berlioz's overture to "Benvenuto Cellini" made the opening number, and the great French composer has never been better represented in this selection than in Mr. Nikisch's reading of it last evening. The band was re-enforced in the wind and percussion parts to meet the full demands of the score, and the several movements were brilliantly played throughout.

Mr. Schnitzler chose Vieuxtemps' concerto No. 4 in D minor, op. 31, for his debut as soloist, playing the complete work and in a most masterly fashion. He proved a thoroughly conscientious player, well equipped for all the demands of the concerto, and his success with the audience was in keeping with his merits. He commands the resources of the violin with rare skill, his playing is characterize by purity of tone, good taste and breadth of style, and his bowing is free and graceful at all times. He made an especially successful effort in the adagio in which the hymnlike theme was sung with fine expression upon the instrument, and in the brilliant finale the admirable style in which he played the sharply contrasting movement showed him to be an artist of broad and liberal training. He instantly attracted the attention of the audience and maintained his hold upon his public throughout the concerto, gaining repeated recalls as he finished his task, his associates in the orchestra joining heartily in the ovation in his honor.

Robert Volkmann's symphony No. 2, B flat major, made the final number of the evening's selections, and the bright tuneful movements were given a most satisfactory interpretation, which called out the heartiest applause and left a very delightful impression of the final concert of 1892.

Mme. Basta-Tavary is the soloist next Saturday evening, and the orchestra will play the Haydn symphony in D minor, Bizet's "Suite l'Arlesienne," No. 2, and the "Leonore No. 2," overture by Beethoven.

NORDICA OPERATIC CONCERT.

The remarkable success achieved by Mme. Lilian Nordica in her concert tour last season, under the management of Mr. Charles A. Ellis of Music Hall, will readily be recalled, and the triumphant reception given the fair Boston singer before her departure will easily explain why Manager Ellis persisted in his negotiations with this great artist until he had secured her for another extended tour during the present season.

Mme. Nordica's career has been uniformly brilliant, and her successes on both sides the Atlantic on the operatic, as well as the concert, stage have been so pronounced that the coming engagement can but prove equally advantageous to this popular artist and her manager. Mme. Nordica has won name and fame throughout America, and her admirers from Maine to California will be given a further opportunity of enjoying her vocal gifts during the tour planned.

The company organized will include Mme. Sofia Scalchi, contralto; Andreas Dippie, tenor; Emil Fischer, basso; Sig. Del Puente, baritone; Helen Dudley Campbell, contralto, and a large orchestra.

The first appearance of the company will be at Music Hall on Monday evening, the 16th inst. when its members will be heard in a brilliant operatic concert programme, for which seats may now be ordered. The organization will appear in operatic selections in costume during the tour when opportunity offers.

BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, JAN. 2, 1893.

AN EXCELLENT CONCERT BY THE SYMPHONY.

Berlioz Overture to Benvenuto Cellino a Typical Example of its School—The Composer's Indulgence in Experiments—Vieuxtemp's D Minor Violin Concerto Performed.

The overture to "Benvenuto Cellini," which began the concert of Saturday, is a typical example of the merits and defects of its school. In the domain of art it sometimes occurs that a genius arises whose paintings are out of drawing, whose perspective and groupings are not satisfactory, but who goes down through the centuries simply because of his wonderful employment of colors. There are analogous cases in the realm of music. Reduce this glowing overture from a many-colored orchestral painting to the black and white etching of a piano-forte transcription, and it becomes a very tangled affair with tattered bits of melody leading nowhere, and spasmodic thoughts lacking true development. Nor is the process of such transcription an utterly unjust one; one can apply it in the case of Beethoven or of Wagner and have a very satisfactory residuum. Given the contrasted tone-tints of the orchestra, however, allowed to spice his dish as he pleases, and Berlioz become sometimes great—always interesting. He differs from Wagner, and is less powerful than him, (in the matter of scoring; in the grandeur of musical ideas there can be no comparison made) chiefly in the fact that the great German always knew exactly the effect that he wanted, while Berlioz frequently indulged in mere experiment.

There are such experiments in "Benvenuto Cellini," and the trombone theme with its florid violin accompaniment (excellently played it was too) pales before a similar combination made in the overture to "Tannhaeuser." The trombones had grand work to do and played exceedingly well; but Berlioz here too constantly employs these instruments in their noisiest manner, and seems not to have grasped that effective gloom, that intensified horn tone, in soft, trombone passages, which Wagner employed, and which Mozart seems to have understood. Yet the clangor and the fierce, threatening tone of these instruments was grandly effective in the combative portions of the work, and it may be possible that the chief fault here lay in the unrestrained manner in which the entire brass band was allowed to control matters in the performance. Yet I hesitate to state this defect, for the performance, as a whole, was so noble, so full of *verve*, that one desires only to praise. Decidedly, if our conductor has his weak points, he has his great ones, too, and it would be difficult to equal the performance of this overture in any other American orchestra.

Mr. I. Schnitzler was the soloist, and performed Vieuxtemp's D minor violin concerto. It is one of the few worthy compositions of the Franco-Belgian school, which too often gives violin fireworks for their own pyrotechnical sake. The *Adagio Religioso* is full of breadth and nobility, and the concerted work of the solo violin, harp and violoncello in this movement is true music. It is unnecessary to chronicle how well the last two instruments were played. The soloist was by no means overweighted by his difficult task; if I except a slight flatting in pitch, and this but temporary and in the higher positions, the execution was all that could be demanded. The breadth of tone obtained in the G string passages of the finale, the security of the harmonics, the clear double stopping, especially in the chromatic runs, and the brilliancy of the chief theme of the Scherzo, all call for favorable comment. The rustic character of the Trio of the Scherzo, the drone bass, and the pretty, pastoral character of the wood-wind passages, were well brought out in the orchestral work and formed a good contrast to the spirited and martial finale. The soloist was recalled with much enthusiasm, twice, by the audience, but did not accept encores as was done in the preceding concert.

The programme ended with Volkmann's B flat symphony, a work of shapely and melodious character and of conservative scoring. The musical essayists seem agreed that Volkmann drew inspiration from Schumann, much as Gade took sustenance from Mendelssohn, even to the extent of becoming a copy of his ideal, but in this case nothing of individuality is lost, and in fact the allegretto of this symphony is a nearer approach to that of Beethoven's eighth symphony (which forms the slow movement of that thoroughly playful work) than to anything in the Schumann repertoire; the whole symphony, indeed, is closely comparable (although at a respectful distance), in its brevity, its accelerated "slow movement," and its humorous and capricious touches, with the above-mentioned work of the symphonic master. The first movement is the most satisfactory, for there is excellent contrast of themes (the chief theme is bold and fiery, the second charmingly playful), and proper development. The reappearance of a theme from the first movement, in the midst of the second, gives a continuity to the work, and is a device which both Beethoven and Schumann had used in their symphonies, and Volkmann may have been indebted for the thought to either or both. This second movement was delightfully shaded, and the final appearance of the gavotte-like theme on the strings, pizzicato, with imitations on the woodwind, was the perfection of daintiness in its execution. In the andantino, which serves to introduce a less worthy finale, the excellent playing of the oboe against a well-balanced pizzicato accompaniment deserves much praise, and so does the shading of the crescendo which led gradually from the languor and melancholy of the third, into the dash and *brio* of the finale. The horn, too, gave its part of the dialogue with the oboe without break or blur.

But it is almost unnecessary to seek out the individual excellence where all was so well done. If the concert presented nothing of astounding depth, it gave nothing, *per contra*, that was weak or unworthy, and the brilliancy of the first, and the delicacy of the last number, redeemed the roughness and crudity that has marked the performance of some recently played masterpieces.

LOUIS C. ELSON.

A NEW OPERA COMPANY.

C. A. Ellis, manager, who has so successfully piloted the Boston Symphony Orchestra until it has become the great musical attraction of this country, is about to embark in another enterprise, also of high musical worth. The organization which he will put on the road is to be called the Nordica Operatic Concert company, headed by Mme. Lilian Nordica, the well-known prima donna; Mme. Sofia Scalchi, contralto; Andreas Dippel, tenor; Sig. Del Puente, baritone; Emil Fischer, basso; also Miss Helen Dudley Campbell, the American alto. The first concert will take place at Music Hall, Jan. 16. The enterprise is one to be managed on a grand scale, and is purely a Boston affair.

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HYPERION THEATRE, . . . NEW HAVEN,

Monday Evening, January 9, at 8.

ONLY GRAND CONCERT

BY THE

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Ass't Manager.

Tickets, with reserved seats, 75c., $1.00, and $1.50. On sale at the Hyperion Theatre on and after Monday, Jan. 2, 1893.

JANUARY 2, 1893.

Boston Symphony Orchestra.

The programme of the tenth Symphony concert given in the Music Hall last Saturday afternoon was as follows:

Overture to "Benvenuto Cellini," Opus 23.
Concerto for violin, No. 4, in D minor,
Symphony No. 2, in B-flat, Opus 53.
Mr. J. Schnitzler was the violinist.

The "Cellini" overture, one of Berlioz's best written and most stoutly constructed works in this form, was given an immensely brilliant and finished performance. One missed the low tones of the bass clarinet, which should serve to blend those of the ordinary clarinet with those of the four bassoons, in the grave theme in the middle of the *Larghetto* movement near the beginning of the overture; the omission of this instrument, to be sure, leaves no gap either in the melody or harmony, but it does make a serious change in Berlioz's coloring; this omission is of a wholly different nature from Mr. Nikisch's reducing the prescribed "four trumpets" to two at the return of this same theme in the midst of the *Allegro*; an examination of the score shows plainly enough that Berlioz added another pair of trumpets at this point, neither for the sake of greater strength nor of greater fulness in the harmony, but simply on account of the defective scale of the old plain trumpets for which he wrote: by taking four trumpets in different keys, and making the practicable notes of one instrument fill up the gaps in the scale of another, he could get a sufficiently complete scale to enable the four instruments to play the melody after the fashion of Russian bell-ringers—each of the four trumpets playing what notes of the melody it could, and omitting the rest. But this melody can be as well played on two (or, for matter of that, on one) of our modern chromatic instruments as on four of Berlioz's plain ones; so the omission of the extra pair of trumpets was in nowise a piece of infidelity to the score. It made no difference whatever: but leaving out the bass-clarinet did make a sensible difference. Still, our orchestra so seldom sins in this way—it being, upon the whole, very remarkable, as orchestras go, for its scrupulous fidelity to composers' specifications—that this one point should not be too much dwelt on. Here, as on several previous occasions, Mr. Nikisch showed a peculiar aptitude for entering into Berlioz's spirit, and reflecting his individual style with surpassing truthfulness. The performance had all of Berlioz's brilliancy, impetuosity and verve, yet without ever degenerating into mere noisiness; his characteristic sudden *crescendos* were especially admirably done.

The Volkmann B-flat symphony has been heard here before with a certain amount of relish; but it seemed last Saturday evening as if this second hearing were just once too often. The work is respectably written, it is a sufficiently blameless composition, of no overweaning pretentions, but lamentably devoid of genius. It is decent mediocrity in its fullest bloom. It is both curious and dismal to note how, when the composer hits upon a really charming musical thought—as in the first phrase of the theme of the *Allegretto* (second movement)—he flounders about in the most constrained way to finish his theme without falling plump into Mozart or Haydn. The first phrase is simply delicious; what follows it is but a consciously awkward avoidance of plagiarism. We were rather dismayed to hear how flat and foisonless several points in this symphony sounded, which had seemed quite fascinating to us at the first hearing. That dialogue between oboe and horn in the *Andantino*, for instance, seemed dreary and "manufactured" as might be. The symphony is a praiseworthy work enough, but it is not in fast colors; it cannot live. The performance was admirable.

Vieuxtemp's long D minor concerto—a very "sea-serpent concerto," to use Bülow's expression—has not been heard here for some time, if we remember aright. It is a work for which one cannot but feel a certain respect; there are some admirable points in it; the way in which both solo instruments and orchestra are treated in their relation to each other is really masterly, and speaks of something artistically deeper than mere cleverness. Time was (on the first appearance of this concerto in Paris) when a critic like Berlioz could go into unfeigned raptures over it; it is well built, it is musical, there are many passages of real beauty in it, at moments it almost reaches the pitch of inspiration. But it none the less belongs distinctly and irreclaimably to a by-gone musical period; it is one of those too common things in art that become obsolete with their style, that can not outlive their manner. Its being superior to many of its contemporaries can not save it; today it has nothing left to say to us. That it gives the performer abundant opportunity, not only for virtuoso display, but for really fine and artistic playing goes without saying; but with all its admirable qualities, it remains cold as stone, and an artist must be a very Pygmalion to win it to life.

Mr. Schnitzler will be remembered as the young violinist who came out to this country some years ago, at the same time as Mr. Fritz Giese, to join the Mendelssohn Quintet Club. After a while he left the club and went West, whence he returns this year as one of the first violins in our Symphony Orchestra. His playing has grown with time in force, vigor and authority; he showed himself last Saturday evening as a solo player *par excellence*—for, although we have not heard him in concerted chamber music since his return, there are certain unmistakable traits by which the born solo player may be recognized, and he has them distinctly. It is largely a matter of temperament. There was Wilhelm Müller, the 'cellist; one of the finest, if not the finest, quartet 'cellist ever heard here; hear him in a quartet, and he seemed possessed of every artistic virtue—fine tone, technique, marked individuality of style, immense pithiness of expression. It seemed as if he could squeeze all the juice out of any musical orange. Well! in solo playing he made next to no effect at all. His was not the solo temperament. Now Mr. Schnitzler plainly has the solo temperament to a high degree; it is not only that his playing stands out easily in relief against the orchestral background, that he plays with the authority of one who knows himself in a commanding position; neither is it that he has very marked individuality of style—for, ex-

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CHICKERING HALL.

EIGHTH SEASON 1892-93.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*

Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MESSRS. F. BUSONI AND G. GOLDSCHMIDT.

V. CONCERT.

MONDAY, JANUARY 16, AT 8 P. M.

PROGRAMME.

VOLKMANN. TRIO in B flat minor.
I. Largo.
II. Ritornell (Allegretto).
III. Allegro con brio.—Largo.

SCHUMANN. QUARTET in A minor, op. 41, No. 1.
I. Introduzione (Andante espressivo).—Allegro.
II. Scherzo (Presto).
III. Adagio.
IV. Presto.

BRAHMS. QUINTET for CLARINETTE, 2 VIOLINS, VIOLA and 'CELLO, B minor, op. 115.
I. Allegro.
II. Adagio.
III. Andantino.—Presto ma non troppo e con sentimento.
IV. Con moto.
(First time.)

The date of the Sixth Concert is February 13.

The Piano used is a Steinway.

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Boston Transcript

MONDAY, JANUARY 2, 1893.

Music Hall: Boston Symphony Orchestra.

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Vieuxtemps: Concerto for violin, No. 4, in D minor, Opus 31.
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Mr. I. Schnitzler was the violinist.

The "Cellini" overture, one of Berlioz's best written and most stoutly constructed works in this form, was given an immensely brilliant and finished performance. One missed the low tones of the bass clarinet, which should serve to blend those of the ordinary clarinet with those of the four bassoons, in the grave theme in the middle of the *Larghetto* movement near the beginning of the overture; the omission of this instrument, to be sure, leaves no gap either in the melody or harmony, but it does make a serious change in Berlioz's coloring; this omission is of a wholly different nature from Mr. Nikisch's reducing the prescribed "four trumpets" to two at the return of this same theme in the midst of the *Allegro*; an examination of the score shows plainly enough that Berlioz added another pair of trumpets at this point, neither for the sake of greater strength nor of greater fulness in the harmony, but simply on account of the defective scale of the old plain trumpets for which he wrote: by taking four trumpets in different keys, and making the practicable notes of one instrument fill up the gaps in the scale of another, he could get a sufficiently complete scale to enable the four instruments to play the melody after the fashion of Russian bell-ringers—each of the four trumpets playing what notes of the melody it could, and omitting the rest. But this melody can be as well played on two (or, for matter of that, on one) of our modern chromatic instruments as on four of Berlioz's plain ones; so the omission of the extra pair of trumpets was in nowise a piece of infidelity to the score. It made no difference whatever; but leaving out the bass-clarinet did make a sensible difference. Still, our orchestra so seldom sins in this way—it being, upon the whole, very remarkable, as orchestras go, for its scrupulous fidelity to composers' specifications—that this one point should not be too much dwelt on. Here, as on several previous occasions, Mr. Nikisch showed a peculiar aptitude for entering into Berlioz's spirit, and reflecting his individual style with surpassing truthfulness. The performance had all of Berlioz's brilliancy, impetuosity and verve, yet without ever degenerating into mere noisiness; his characteristic sudden *crescendos* were especially admirably done.

The Volkmann B-flat symphony has been heard here before with a certain amount of relish; but it seemed last Saturday evening as if this second hearing were just once too often. The work is respectably written, it is a sufficiently blameless composition, of no overweaning pretentions, but lamentably devoid of genius. It is decent mediocrity in its fullest bloom. It is both curious and dismal to note how, when the composer hits upon a really charming musical thought—as in the first phrase of the theme of the *Allegretto* (second movement)—he flounders about in the most constrained way to finish his theme without falling plump into Mozart or Haydn. The first phrase is simply delicious; what follows it is but a consciously awkward avoidance of plagiarism. We were rather dismayed to hear how flat and foisonless several points in this symphony sounded, which had seemed quite fascinating to us at the first hearing. That dialogue between oboe and horn in the *Andantino*, for instance, seemed dreary and "manufactured" as might be. The symphony is a praiseworthy work enough, but it is not in fast colors; it cannot live. The performance was admirable.

Vieuxtemp's long D minor concerto—a very "sea-serpent concerto," to use Bülow's expression—has not been heard here for some time, if we remember aright. It is a work for which one cannot but feel a certain respect; there are some admirable points in it; the way in which both solo instruments and orchestra are treated in their relation to each other is really masterly, and speaks of something artistically deeper than mere cleverness. Time was (on the first appearance of this concerto in Paris) when a critic like Berlioz could go into unfeigned raptures over it; it is well built, it is musical, there are many passages of real beauty in it, at moments it almost reaches the pitch of inspiration. But it none the less belongs distinctly and irreclaimably to a by-gone musical period; it is one of those too common things in art that become obsolete with their style, that can not outlive their manner. Its being superior to many of its contemporaries can not save it; today it has nothing left to say to us. That it gives the performer abundant opportunity, not only for virtuoso display, but for really fine and artistic playing goes without saying; but with all its admirable qualities, it remains cold as stone, and an artist must be a very Pygmalion to win it to life.

Mr. Schnitzler will be remembered as the young violinist who came out to this country some years ago, at the same time as Mr. Fritz Giese, to join the Mendelssohn Quintet Club. After a while he left the club and went West, whence he returns this year as one of the first violins in our Symphony Orchestra. His playing has grown with time in force, vigor and authority; he showed himself last Saturday evening as a solo player *par excellence*—for, although we have not heard him in concerted chamber music since his return, there are certain unmistakable traits by which the born solo player may be recognized, and he has them distinctly. It is largely a matter of temperament. There was Wilhelm Müller, the 'cellist; one of the finest, if not the finest, quartet 'cellist ever heard here; hear him in a quartet, and he seemed possessed of every artistic virtue—fine tone, technique, marked individuality of style, immense pithiness of expression. It seemed as if he could squeeze all the juice out of any musical orange. Well! in solo playing he made next to no effect at all. His was not the solo temperament. Now Mr. Schnitzler plainly has the solo temperament to a high degree; it is not only that his playing stands out easily in relief against the orchestral background, that he plays with the authority of one who knows himself in a commanding position; neither is it that he has many very marked individuality of style—for, ex-

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HYPERION THEATRE, . . . NEW HAVEN,

Monday Evening, January 9, at 8.

ONLY GRAND CONCERT

BY THE

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Ass't Manager.

Tickets, with reserved seats, 75c., $1.00, and $1.50. On sale at the Hyperion Theatre on and after Monday, Jan. 2, 1893.

CHICKERING HALL.

EIGHTH SEASON 1892-93.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*
Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MESSRS. F. BUSONI AND G. GOLDSCHMIDT.

V. CONCERT.

MONDAY, JANUARY 16, AT 8 P. M.

PROGRAMME.

VOLKMANN. TRIO in B flat minor.
I. Largo.
II. Ritornell (Allegretto).
III. Allegro con brio.—Largo.

SCHUMANN. QUARTET in A minor, op. 41, No. 1.
I. Introduzione (Andante espressivo).—Allegro.
II. Scherzo (Presto).
III. Adagio.
IV. Presto.

BRAHMS. QUINTET for CLARINETTE, 2 VIOLINS, VIOLA and 'CELLO, B minor, op. 115.
I. Allegro.
II. Adagio.
III. Andantino.—Presto ma non troppo e con sentimento.
IV. Con moto.
(First time.)

The date of the Sixth Concert is February 13.

The Piano used is a Steinway.

Production of Mascagni's Charming "Cavalleria Rusticana."

NORDICA AND SIGNOR DEL PUENTE

Assisted by Other Soloists and the Rheinberger Club Give Music Lovers a Delightful Evening.

It was the proudest hour in the Rheinberger Club's life, last evening was, when its members had the privilege of singing with that glorious and wholly charming prima donna soprano, Mme. Lillian Nordica, some of the most vigorous, dramatic and tuneful music New Bedford has ever heard rendered. The concert was a brilliant success. Nordica was, of course, the centre of attraction; and, with Miss Helen Dudley Campbell, the contralto, Payne Clarke, the tenor, and Guiseppe del Puente, the baritone, and the Rheinberger Club, the concert was grand. The hall was filled, and it was an appreciative and enthusiastic audience, composed largely of persons who find good music, well rendered, a source of inspiration and a means of cultivation and education. Each of the artists appeared in

MADAME NORDICA.

solo numbers in the miscellaneous concert which opened the programme, and won the hearty applause of the audience. Mme. Nordica sang in a perfectly exquisite way. It is useless and needless to analyze the charm of her voice. Her bewitching manner always captivates, and her clear, sweet, firm and round soprano voice always excites marvelling admiration. Del Puente is always the same—intense, dramatic and adorable. The same bit of red silk peeped out of his coat front, the fame dashing smile adorned his countenance, and, if we are not mistaken, the same notes flowed forth upon his mellow voice as upon his last appearance in this city, some three seasons ago. The insatiate audience called him out four times. Mr. Clarke was disappointing in his selection here, but later in the opera he was all that could be desired. His voice is smooth and powerful and very effective, but his articulation is poor. Miss Campbell has a rich and expressive contralto voice. The Rheinberger Club showed to splendid advantage in the Rheinberger chorus, The Journey Song, which closed the first part of the programme.

But the interest of the evening centred in the much talked of opera of Pietro Mascagni, a most delicious, intense, fiery and exciting composition,—a musical production that has echoed round the world. The story is well known, how the young Italian wrote in competition for a prize the one act opera voicing the intensest passion; how his success raised him from extremest poverty to a position of comparative wealth; how he was courted and feted by all Europe, which had gone wild over the work of Mascagni, who, we are told, had lived through many of the experiences, had been guilty of the sins and known the passions of his Sicilian hero, Turiddu. However varied was the opinion in regard to the merit of the opera or its entire originality the critics were unanimous that Pietro Mascagni had genius and of a brilliant sort, and they pronounced his composition a hot-blooded, a thrilling, soul-stirring and nerve-straining work. Its rendering in concert form was the second part of the programme last evening and the audience rejoiced that the opportunity was afforded them to listen to it, even if robbed of the visible action and the dramatic illusion. The music is highly descriptive and with the aid of the synopsis of the libretto contained in the programme the least imaginative listener could picture to himself the scenes of the opera. The choruses were sung in English and the solos where Mr. Clark was concerned, but otherwise the rendering was in Italian. Mr. Isidoro Luckstone, who had played a brilliant piano solo, acted as accompanist and showed himself a thoroughly capable pianist in his handling of the very difficult but taxing music. There was a [illegible] that Mr. J. Frank[illegible] conducted it. It was suspected that he had succumbed to the fascinations of Mme. Nordica, or that in weariness he had yielded to blissful sleep. At all events, the pealing, ringing notes of the organ failed to reach our ears with the exception of a few strains of the intermezzo. It couldn't have been Mr. Donahoe's fault, whatever was the trouble, for he is well known as the organist at the Cathedral in Boston and his ability as a musician is undoubted.

Mme. Nordica was a strong and dramatic Santuzza and Del Puente an ideal Alfio. They sang their roles in good opera form, interpreting the music in manner as well as in voice. Miss Campbell as Lucia and Lola and Mr. Clarke as Turiddu were also thoroughly satisfactory. The chorus work was grand. The three or four choruses of the opera are a noteworthy part of it, and as sung by the Rheinberger Club they were magnificant. The club under Mr. F. L. Diman's direction has been doing splendid work for four or five seasons, but it has this season reached a greater height of perfection than ever before attained. That the organization could take up this work, with its vigorous and complicated choral parts, and after five rehearsals sing as it was last night sung, speaks for itself. Mr. Diman is a skillful and efficient conductor, and the results of his efforts are greatly to his credit. The club is an honor to its conductor, to its members and to the city. Mr. C. A. Ellis of Music Hall, Boston, under whose management the concert was given, was so well pleased with the performance of the chorus that there is some talk of taking the club to Boston to sing with the same soloists.

After the harmonious and ingenious prelude, interrupted by Turiddu's serenade, one imagines the dawning of day and the eager gathering of the peasants in the village square before the church on Easter morning, and listens enraptured to their chorus, Blossoms of Oranges, a melodious and rhythmical composition, well sung by the Rheinberger club, with soprano and tenor parts in connection. The love-lorn Santuzza bewails Turiddu's desertion of her in a pathetic recitative, answered by the faithless lover's mother, Lucia, the parts being admirably sung by Nordica and Miss Campbell. Then follows the strongly contrasting solo of Alfio, splendidly sung by Del Puente, who is said to make a most picturesque and striking Alfio in costume, and the vigorous, jerky and decidedly unique chorus of the contadini, The Jolly Carter, which was given with a snap that was really infectious. The soprano and tenor parts are pitched abnormally high, but the chorus took the notes well. Here the style of the music changes completely, and the grandly swelling and inspiring Easter anthem, Queen of the Heaven, rings forth. It is a noble and a stirring hymn and was gloriously rendered.

You know the story, how deserted Santuzza, in a heart-rending romanza, begs Lucia to aid her and then seeks her faithless lover. The passionate duo here between Turiddu and Santuzza called forth unbounded enthusiasm. Nordica was superb and Mr. Clarke sang with much dramatic fervor.

Silence, Santuzza, slave will I not be
Unto thy foolish, jealous exactions,

thrilled the audience, which was moved to pity by Nordica's rendering of Santuzza's wail,

Strike me, revile me, still will I adore thee,
Bow down before thee, loving thee, languish.

Miss Campbell showed to good advantage in her rendering of the coquettish Lola's ditty, which interrupts the anguish of the other two. It is in this romanza and duo that Mascagni's fiery genius most brilliantly shines. Santuzza, scorned, scoffed at by her rival, deserted by her lover, and unassisted by heaven, has something still to live for. "Vengeance, Vendetta." Revealing to Alfio the perfidy of his wife, she leaves him vowing vengeance. In the dramatic action this is the emotional climax of the play, and that a brief pause may separate the earlier from the later episodes of the music drama, there is introduced an inter-mezzo, which is full of flowing harmony when rendered by the orchestra, but last evening there was only the piano, with the little, thin wheezing assistance from the organ, which has been previously mentioned. The action is resumed with a sparkling and melodious drinking song, the exquisite tenor solo of Mr. Clarke being finely supported by the Rheinberger Club. The swinging rhythm of the piece was splendidly maintained by the chorus. And then comes the finale and the final tragedy, and so characteristic is the music that without the words we should know a melo-drama was being enacted. The duel is fought, the tragedy ends. The closing notes of the performance were unfortunate. There was some trouble. It must have been that Del Puente came in too soon. At all events, the chorus was unprepared for their final shriek of anguish at Turiddu's death. This was nothing, however. The opera requires 70 minutes in the rendering, and it was 70 minutes of strong melody. The concert was a glowing success.

The Musical Courier.

NEW YORK, WEDNESDAY, JANUARY 4, 1893.

The program of the tenth symphony concert was as follows:

Overture, "Benvenuto Cellini".....Berlioz
Violin concerto, No. 4, D minor.....Vieuxtemps
Symphony, No. 2, B flat.....Volkmann

Mr. Schnitzler, who was the violinist, is a new member of the orchestra. He played with fluency and musical intelligence. He seems, however, to lack temperament, and in his bravura there were occasional departures from the true pitch. The orchestra gave a brilliant performance of the Berlioz overture. The Volkmann symphony pleased the audience, and with reason. It has been called "small beer;" but small beer is very soothing and grateful, after deep potations of rebellious liquors or after spiced and Eastern food. So, at least, have heroes of Shakespeare and Thackeray willingly admitted.

PHILIP HALE.

These shocking examples are presented as New Year's reminders, incentives to sobriety and decency. There has been but little music here during the past week. The program of the Kneisel Quartet concert Monday evening the 26th included Beethoven's C sharp minor quartet, op. 131, and Brahm's piano quartet, op. 26. The ensemble, particularly in the Beethoven number, was almost faultless, and Mr. Nikisch proved himself to be an excellent pianist in chamber music. In the Brahm's quartet, the piano was at times too much in evidence. But in view of the virility and the musical intelligence of the performance it seems ungracious to refer to a slight bar to enjoyment that might not have been noticed if the piano cover had been closed and not raised to its full height.

Nordica Operatic Company.—Mr. C. A. Ellis, manager of the Boston Symphony Orchestra, has organized the Nordica Operatic Company, which will begin a tour of the States on January 16. The company will consist of Mrs. Nordica, Mrs. Scalchi, Miss Helen Dudley Campbell, Andreas Dippel, Del Puente and Emil Fischer. Mrs. Scalchi is expected to arrive in New York within two or three days.

Eugenia Castellano.

TRUE temperament peeps out of the eyes of the little Eugenia Castellano, whose face is reproduced on the first page of this issue. In staid Boston this young girl in her early teens played so well at Music Hall that she stirred up the gelid blood of her audience and she was recalled again and again.

Eugenia Castellano will be heard in this city with the Boston Symphony Orchestra, Arthur Nikisch, conductor, January 12, at Chickering Hall. February 3 and 4 she will play at the Music Hall in the third Symphony Society concert, and she will also play at a private musicale to be given by H. Le Grand Cannon. In fact this Italian child, by the fire and brilliancy of her playing, has triumphed everywhere. Read what the Boston press had to say of her recently:

Boston "Transcript," Tuesday, December 27, 1892.
MUSIC HALL: BOSTON SYMPHONY ORCHESTRA.

Miss Castellano was announced to play the Tschaikowsky G major concerto, but when it came to rehearsal the orchestral parts were found to be in a condition that forbade all thoughts of giving the work. So, as time was short, it was decided that she should play three short pieces without orchestra. This young lady is said to be only sixteen; her technic, especially in respect to finger work, is almost phenomenal, and she already plays with no little authority and style. If in the Chopin number her feeling showed itself as rather immature, it was honest, straightforward and musical, and there was no aping of the doings of older folk. But in the lighter things she did positive wonders, and was so rapturously applauded by the audience that she had to play two encore pieces. Indeed the impression she made was conspicuously fine.

The "Sunday Herald," Boston, December 25, 1892.

The patrons of the concerts of the Boston Symphony Orchestra were given a very pleasant surprise last evening in the appearance of Eugenia Castellano, a pianist, who made her American début on this occasion.

The young artist may well take pride in the success attending her introduction to this country, and it is entirely safe to predict for her a brilliant career, if the triumphs of last evening's appearance may be taken as a measure of her abilities.

She comes to this country as the representative of a school little known here in recent years, for she is a player of the piano, and not a mere mechanical manipulator of the keyboard, with a prodigious memory and a firm belief in the standard repertory of the day.

Her appearance was to have been made in the second Tschaikowsky concerto, but the incompleteness of the parts supplied the orchestra made it necessary to substitute solo numbers, including a Chopin posthumous nocturne in E minor and scherzo in B minor and Martucci's "Étude de Concert."

She came before her public an utter stranger, but the entire confidence and self possession which characterized her entrance predisposed the audience in her favor, and before she had concluded the "Nocturne," she was an accepted Boston favorite.

She is a master of the technic of the piano, but her command of the keyboard has been made a means and not an end, and the drill incidental to the acquirement of her skill in the manipulation of the keyboard has not, as is too often the case, lessened in the least degree the development of her artistic nature.

She is a born musician, and the refinement, sentiment and warmth of her temperament all contribute to the effect of her playing. Her touch is delightfully clear and elastic; she shows a reserve power in the broadest passages that is surprising in a woman, and one so young especially; her tone is never forced beyond a pure musical quality, and the greatest rapidity of movement attainable is accompanied by such a clearness and accuracy that every note is given its full value.

Such playing, while showing the intelligence which appeals to the mental faculties, touches the inner nature of the music lover and gives a sense of satisfaction which no words can describe.

Her most artistic interpretation of the Chopin numbers created a great impression upon the audience, but at the finish of the marvelously brilliant étude by her old teacher, Martucci, both her public and the orchestra found vent for their enthusiasm in the most extravagant expressions of approval, and after four recalls she added as an encore number "Il Momento Cappriccioso," by Van Westerhout. Even this failed to satisfy the audience, now in a state of delight over the new sensation, and, following a further double recall, she completed her triumphs by playing in a superb fashion a gavot in the sixteenth century style by Van Westerhout. It was a great success for the signorina, and the quick recognition of the rare abilities of the new comer reflected credit upon the intelligence of the audience. Without doubt the followers of the German school will be shocked at having critical Boston indorse a player who is not bound by the laws of the classical school, but the public will gladly accept the newcomer and enjoy her playing with a sense of relief.

The Bos[illegible] "Globe," Sunday December 25, [illegible]

The soloist at yesterday's Symphony concert was a very [illegible] and a very brilliant pianist, Miss Eugenia Castellano. She is only sixteen years of age and in appearance is a child, but her playing is that of a mature artist, so broad and comprehensive in her method, so forceful, brilliant and finished is her technic, and so intelligent and sympathetic are her interpretations of master compositions.

She is an Italian and received her early education from her mother, who was herself a musician of high repute. How naturally music comes to her may be inferred from the fact that she graduated in three years with high honors from a conservatory course of study which is supposed to require eight years of constant application.

She made her first public appearance in America at the Symphony rehearsal Friday afternoon and completely captivated that usually reserved assemblage. She was recalled four times with uncommon demonstrations of enthusiasm. Her reception was even more cordial at the concert last evening.

It was intended that she should play Tschaikowsky's Concerto No. 2, but the number was necessarily withdrawn on account of the incorrect orchestral parts provided.

As a substitute she played three solos—Chopin's nocturne in E minor and scherzo in B minor and a concert study by Martucci, the master under whom Miss Castellano has studied for the past few years.

The familiar Chopin numbers were played with marvelous expression and artistic finish. The Martucci study is a most exacting composition, bristling with difficulties which would try the skill of the most nimble of fingers. She played the most difficult passages with astonishing rapidity and in a faultless manner. She is truly a remarkable pianist, and her promised appearance here in a recital will be awaited with eager interest by Boston music lovers.

The Beacon.

BOSTON, SATURDAY, JAN. 7, 1893

THE SYMPHONY CONCERTS.

The orchestral numbers at the tenth Symphony were two, and both were works for which the conductor has an evident predilection (the overture especially) and which the band renders remarkably well in mechanism and in mood under his baton—Berlioz's "Benvenuto Cellini" overture and a symphony of Volkmann, the second in B-flat. Between these Mr. I. Schnitzler, of the first violin wing, played Vieuxtemps's concerto in D minor, which is a rich, full and brillant and at times a dignified composition. Its author, himself one of the greatest modern violinists, had the skill to unite in what he wrote for his instrument music adapted for both the artist and the virtuoso, requiring now the utmost executive skill and now the sentimental touch and responsive mood. This concerto has much variety of fancy and figure and it is often immensely difficult—so difficult, in fact, that there were moments when it seemed as if every endeavor of the finely equipped players were taxed to get the notes into their groupings and there was no means left whereby to insure them perfect intonation. For Mr. Schnitzler has a remarkably fine mastery of his art and plays with freedom, confidence, solidity of tone, vivacity of spirit and flashing clearness of execution. It was chiefly in the flying paces of the first movement that he faltered in respect of intonation, for in the melodious *adagio* and the lively *scherzo* he was rarely at fault. His earnestness and enthusiasm were contagious and he was twice recalled.

Tonight, the orchestra will play no novelty, the selections being Haydn's symphony in D-minor, Bizet's second "Arlesienne" *suite* and the "Leonora, No. 3" overture. Mme. Basta-Favary is to be the soloist and will sing twice.

A NEW CONCERT COMPANY.

Mr. Charles A. Ellis, who has been gradually working this way into general management, is about to put upon the concert stage—beginning at Boston Music Hall, on January 16—a company which will at once command admiration and patronage. Its soprano will be Mme. Lillian Nordica; its contralto, Signora Scalchi; its tenor, Herr Andreas Dippel; its basso, Herr Fischer; its barytone, Signor Del Puente, and its second contralto, Miss Helen Dudley Campbell. A competently large orchestra will give adequate support to the singers and supply such instrumental numbers as shall be desirable to diversify the programmes. With such singers it will be possible to give any music for solo voices which the most exacting audience could ask, and all are also known as artists who have too much pride in their profession to slight any iota of their duties. The enterprise is an ambitious and arduous one, but Mr. Ellis has experience and spirit and can depend upon the good will which he has well earned.

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DAILY MERCURY

TUESDAY, JANUARY 3, 1893.

Produotion of Mascagni's Charming "Cavalleria Rusticana."

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MADAME NORDICA.

solo numbers in the miscellaneous concert which opened the programme, and won the hearty applause of the audience. Mme. Nordica sang in a perfectly exquisite way. It is useless and needless to analyze the charm of her voice. Her bewitching manner always captivates, and her clear, sweet, firm and round soprano voice always excites marvelling admiration. Del Puente is always the same—intense, dramatic and adorable. The same bit of red silk peeped out of his coat front, the fame dashing smile adorned his countenance, and, if we are not mistaken, the same notes flowed forth upon his mellow voice as upon his last appearance in this city, some three seasons ago. The insatiate audience called him out four times. Mr. Clarke was disappointing in his selection here, but later in the opera he was all that could be desired. His voice is smooth and powerful and very effective, but his articulation is poor. Miss Campbell has a rich and expressive contralto voice. The Rheinberger Club showed to splendid advantage in the Rheinberger chorus, The Journey Song, which closed the first part of the programme.

But the interest of the evening centred in the much talked of opera of Pietro Mascagni, a most delicious, intense, fiery and exciting composition,—a musical production that has echoed round the world. The story is well known, how the young Italian wrote in competition for a prize the one act opera voicing the intensest passion; how his success raised him from extremest poverty to a position of comparative wealth; how he was courted and feted by all Europe, which had gone wild over the work of Mascagni, who, we are told, had lived through many of the experiences, had been guilty of the sins and known the passions of his Sicilian hero, Turiddu. However varied was the opinion in regard to the merit of the opera or its entire originality the critics were unanimous that Pietro Mascagni had genius and of a brilliant sort, and they pronounced his composition a hot-blooded, a thrilling, soul-stirring and nerve-straining work. Its rendering in concert form was the second part of the programme last evening and the audience rejoiced that the opportunity was afforded them to listen to it, even if robbed of the visible action and the dramatic illusion. The music is highly descriptive and with the aid of the synopsis of the libretto contained in the programme the least imaginative listener could picture to himself the scenes of the opera. The choruses were sung in English and the solos where Mr. Clark was concerned, but otherwise the rendering was in Italian. Mr. Isidoro Luckstone, who had played a brilliant piano solo, acted as accompanist and showed himself a thoroughly capable pianist in his handling of the very difficult and taxing music. There was a rumor abroad in the hall that Mr. J. Frank Donahoe was presiding at the organ, but the audience rather doubted it. It was suspected that he had succumbed to the fascinations of Mme. Nordica, or that in weariness he had yielded to blissful sleep. At all events, the pealing, ringing notes of the organ failed to reach our ears with the exception of a few strains of the intermezzo. It couldn't have been Mr. Donahoe's fault, whatever was the trouble, for he is well known as the organist at the Cathedral in Boston and his ability as a musician is undoubted.

Mme. Nordica was a strong and dramatic Santuzza and Del Puente an ideal Alfio. They sang their roles in good opera form, interpreting the music in manner as well as in voice. Miss Campbell as Lucia and Lola and Mr. Clarke as Turiddu were also thoroughly satisfactory. The chorus work was grand. The three or four choruses of the opera are a noteworthy part of it, and as sung by the Rheinberger Club they were magnificant. The club under Mr. F. L. Diman's direction has been doing splendid work for four or five seasons, but it has this season reached a greater height of perfection than ever before attained. That the organization could take up this work, with its vigorous and complicated choral parts, and after five rehearsals sing as it was last night sung, speaks for itself. Mr. Diman is a skillful and efficient conductor, and the results of his efforts are greatly to his credit. The club is an honor to its conductor, to its members and to the city. Mr. C. A. Ellis of Music Hall, Boston, under whose management the concert was given, was so well pleased with the performance of the chorus that there is some talk of taking the club to Boston to sing with the same soloists.

After the harmonious and ingenious prelude, interrupted by Turiddu's serenade, one imagines the dawning of day and the eager gathering of the peasants in the village square before the church on Easter morning, and listens enraptured to their chorus, Blossoms of Oranges, a melodious and rhythmical composition, well sung by the Rheinberger club, with soprano and tenor parts in connection. The love-lorn Santuzza bewails Turiddu's desertion of her in a pathetic recitative, answered by the faithless lover's mother, Lucia, the parts being admirably sung by Nordica and Miss Campbell. Then follows the strongly contrasting solo of Alfio, splendidly sung by Del Puente, who is said to make a most picturesque and striking Alfio in costume, and the vigorous, jerky and decidedly unique chorus of the contadini, The Jolly Carter, which was given with a snap that was really infectious. The soprano and tenor parts are pitched abnormally high, but the chorus took the notes well. Here the style of the music changes completely, and the grandly swelling and inspiring Easter anthem, Queen of the Heaven, rings forth. It is a noble and a stirring hymn and was gloriously rendered.

You know the story, how deserted Santuzza, in a heart-rending romanza, begs Lucia to aid her and then seeks her faithless lover. The passionate duo here between Turiddu and Santuzza called forth unbounded enthusiasm. Nordica was superb and Mr. Clarke sang with much dramatic fervor.

Silence, Santuzza, slave will I not be
Unto thy foolish, jealous exactions,

thrilled the audience, which was moved to pity by Nordica's rendering of Santuzza's wail,

Strike me, revile me, still will I adore thee,
Bow down before thee, loving thee, languish.

Miss Campbell showed to good advantage in her rendering of the coquettish Lola's ditty, which interrupts the anguish of the other two. It is in this romanza and duo that Mascagni's fiery genius most brilliantly shines. Santuzza, scorned, scoffed at by her rival, deserted by her lover, and unassisted by heaven, has something still to live for. "Vengeance, Vendetta." Revealing to Alfio the perfidy of his wife, she leaves him vowing vengeance. In the dramatic action this is the emotional climax of the play, and that a brief pause may separate the earlier from the later episodes of the music drama, there is introduced an inter-mezzo, which is full of flowing harmony when rendered by the orchestra, but last evening there was only the piano, with the little, thin wheezing assistance from the organ, which has been previously mentioned. The action is resumed with a sparkling and melodious drinking song, the exquisite tenor solo of Mr. Clarke being finely supported by the Rheinberger Club. The swinging rhythm of the piece was splendidly maintained by the chorus. And then comes the finale and the final tragedy, and so characteristic is the music that without the words we should know a melo-drama was being enacted. The duel is fought, the tragedy ends. The closing notes of the performance were unfortunate. There was some trouble. It must have been that Del Puente came in too soon. At all events, the chorus was unprepared for their final shriek of anguish at Turiddu's death. This was nothing, however. The opera requires 70 minutes in the rendering, and it was 70 minutes of strong melody. The concert was a glowing success.

The Musical Courier.

NEW YORK, WEDNESDAY, JANUARY 4, 1893.

The program of the tenth symphony concert was as follows:

Overture, "Benvenuto Cellini".....Berlioz
Violin concerto, No. 4, D minor.....Vieuxtemps
Symphony, No. 2, B flat.....Volkmann

Mr. Schnitzler, who was the violinist, is a new member of the orchestra. He played with fluency and musical intelligence. He seems, however, to lack temperament, and in his bravura there were occasional departures from the true pitch. The orchestra gave a brilliant performance of the Berlioz overture. The Volkmann symphony pleased the audience, and with reason. It has been called "small beer;" but small beer is very soothing and grateful, after deep potations of rebellious liquors or after spiced and Eastern food. So, at least, have heroes of Shakespeare and Thackeray willingly admitted.

PHILIP HALE.

These shocking examples are presented as New Year's reminders, incentives to sobriety and decency. There has been but little music here during the past week. The program of the Kneisel Quartet concert Monday evening the 26th included Beethoven's C sharp minor quartet, op. 131, and Brahm's piano quartet, op. 26. The ensemble, particularly in the Beethoven number, was almost faultless, and Mr. Nikisch proved himself to be an excellent pianist in chamber music. In the Brahm's quartet, the piano was at times too much in evidence. But in view of the virility and the musical intelligence of the performance it seems ungracious to refer to a slight bar to enjoyment that might not have been noticed if the piano cover had been closed and not raised to its full height.

Nordica Operatic Company.—Mr. C. A. Ellis, manager of the Boston Symphony Orchestra, has organized the Nordica Operatic Company, which will begin a tour of the States on January 16. The company will consist of Mrs. Nordica, Mrs. Scalchi, Miss Helen Dudley Campbell, Andreas Dippel, Del Puente and Emil Fischer. Mrs. Scalchi is expected to arrive in New York within two or three days.

Eugenia Castellano.

TRUE temperament peeps out of the eyes of the little Eugenia Castellano, whose face is reproduced on the first page of this issue. In staid Boston this young girl in her early teens played so well at Music Hall that she stirred up the gelid blood of her audience and she was recalled again and again.

Eugenia Castellano will be heard in this city with the Boston Symphony Orchestra, Arthur Nikisch, conductor, January 12, at Chickering Hall. February 3 and 4 she will play at the Music Hall in the third Symphony Society concert, and she will also play at a private musicale to be given by H. Le Grand Cannon. In fact this Italian child, by the fire and brilliancy of her playing, has triumphed everywhere. Read what the Boston press had to say of her recently:

Boston "Transcript," Tuesday, December 27, 1892.
MUSIC HALL: BOSTON SYMPHONY ORCHESTRA.

Miss Castellano was announced to play the Tschaikowsky G major concerto, but when it came to rehearsal the orchestral parts were found to be in a condition that forbade all thoughts of giving the work. So, as time was short, it was decided that she should play three short pieces without orchestra. This young lady is said to be only sixteen; her technic, especially in respect to finger work, is almost phenomenal, and she already plays with no little authority and style. If in the Chopin number her feeling showed itself as rather immature, it was honest, straightforward and musical, and there was no aping of the doings of older folk. But in the lighter things she did positive wonders, and was so rapturously applauded by the audience that she had to play two encore pieces. Indeed the impression she made was conspicuously fine.

The "Sunday Herald," Boston, December 25, 1892.

The patrons of the concerts of the Boston Symphony Orchestra were given a very pleasant surprise last evening in the appearance of Eugenia Castellano, a pianist, who made her American début on this occasion.

The young artist may well take pride in the success attending her introduction to this country, and it is entirely safe to predict for her a brilliant career, if the triumphs of last evening's appearance may be taken as a measure of her abilities.

She comes to this country as the representative of a school little known here in recent years, for she is a player of the piano, and not a mere mechanical manipulator of the keyboard, with a prodigious memory and a firm belief in the standard repertory of the day.

Her appearance was to have been made in the second Tschaikowsky concerto, but the incompleteness of the parts supplied the orchestra made it necessary to substitute solo numbers, including a Chopin posthumous nocturne in E minor and scherzo in B minor and Martucci's "Étude de Concert."

She came before her public an utter stranger, but the entire confidence and self possession which characterized her entrance predisposed the audience in her favor, and before she had concluded the "Nocturne," she was an accepted Boston favorite.

She is a master of the technic of the piano, but her command of the keyboard has been made a means and not an end, and the drill incidental to the acquirement of her skill in the manipulation of the keyboard has not, as is too often the case, lessened in the least degree the development of her artistic nature.

She is a born musician, and the refinement, sentiment and warmth of her temperament all contribute to the effect of her playing. Her touch is delightfully clear and elastic; she shows a reserve power in the broadest passages that is surprising in a woman, and one so young especially; her tone is never forced beyond a pure musical quality, and the greatest rapidity of movement attainable is accompanied by such a clearness and accuracy that every note is given its full value.

Such playing, while showing the intelligence which appeals to the mental faculties, touches the inner nature of the music lover and gives a sense of satisfaction which no words can describe.

Her most artistic interpretation of the Chopin numbers created a great impression upon the audience, but at the finish of the marvelously brilliant étude by her old teacher, Martucci, both her public and the orchestra found vent for their enthusiasm in the most extravagant expressions of approval, and after four recalls she added as an encore number "Il Momento Cappriccioso," by Van Westerhout. Even this failed to satisfy the audience, now in a state of delight over the new sensation, and, following a further double recall, she completed her triumphs by playing in a superb fashion a gavot in the sixteenth century style by Van Westerhout. It was a great success for the signorina, and the quick recognition of the rare abilities of the new comer reflected credit upon the intelligence of the audience. Without doubt the followers of the German school will be shocked at having critical Boston indorse a player who is not bound by the laws of the classical school, but the public will gladly accept the newcomer and enjoy her playing with a sense of relief.

The Boston Sunday "Globe," Sunday December 25, 1892.

The soloist at yesterday's Symphony concert was a very young and a very brilliant pianist, Miss Eugenia Castellano. She is only sixteen years of age and in appearance is a child, but her playing is that of a mature artist, so broad and comprehen[illegible] method so forceful, brilliant and finished is her technic, and so intelligent and sympathetic are her interpretations of master compositions.

She is an Italian and received her early education from her mother, who was herself a musician of high repute. How naturally music comes to her may be inferred from the fact that she graduated in three years with high honors from a conservatory course of study which is supposed to require eight years of constant application.

She made her first public appearance in America at the Symphony rehearsal Friday afternoon and completely captivated that usually reserved assemblage. She was recalled four times with uncommon demonstrations of enthusiasm. Her reception was even more cordial at the concert last evening.

It was intended that she should play Tschaikowsky's Concerto No. 2, but the number was necessarily withdrawn on account of the incorrect orchestral parts provided.

As a substitute she played three solos—Chopin's nocturne in E minor and scherzo in B minor and a concert study by Martucci, the master under whom Miss Castellano has studied for the past few years.

The familiar Chopin numbers were played with marvelous expression and artistic finish. The Martucci study is a most exacting composition, bristling with difficulties which would try the skill of the most nimble of fingers. She played the most difficult passages with astonishing rapidity and in a faultless manner She is truly a remarkable pianist, and her promised appearance here in a recital will be awaited with eager interest by Boston music lovers.

The Beacon.

BOSTON, SATURDAY, JAN. 7, 1893

THE SYMPHONY CONCERTS.

The orchestral numbers at the tenth Symphony were two, and both were works for which the conductor has an evident predilection (the overture especially) and which the band renders remarkably well in mechanism and in mood under his baton—Berlioz's "Benvenuto Cellini" overture and a symphony of Volkmann, the second in B-flat. Between these Mr. I. Schnitzler, of the first violin wing, played Vieuxtemps's concerto in D-minor, which is a rich, full and brillant and at times a dignified composition. Its author, himself one of the greatest modern violinists, had the skill to unite in what he wrote for his instrument music adapted for both the artist and the virtuoso, requiring now the utmost executive skill and now the sentimental touch and responsive mood. This concerto has much variety of fancy and figure and it is often immensely difficult—so difficult, in fact, that there were moments when it seemed as if every endeavor of the finely equipped players were taxed to get the notes into their groupings and there was no means left whereby to insure them perfect intonation. For Mr. Schnitzler has a remarkably fine mastery of his art and plays with freedom, confidence, solidity of tone, vivacity of spirit and flashing clearness of execution. It was chiefly in the flying paces of the first movement that he faltered in respect of intonation, for in the melodious *adagio* and the lively *scherzo* he was very at fault. His earnestness and enthusiasm were contagious and he was twice recalled.

Tonight, the orchestra will play no novelty, the selections being Haydn's symphony in D-minor, Bizet's second "Arlesienne" *suite* and the "Leonora, No. 3" overture. Mme. Basta-Favary is to be the soloist and will sing twice.

A NEW CONCERT COMPANY.

Mr. Charles A. Ellis, who has been gradually working this way into general management, is about to put upon the concert stage—beginning at Boston Music Hall, on January 16—a company which will at once command admiration and patronage. Its soprano will be Mme. Lillian Nordica; its contralto, Signora Scalchi; its tenor, Herr Andreas Dippel; its basso, Herr Fischer; its baritone, Signor Del Puente, and its second contralto, Miss Helen Dudley Campbell. A competently large orchestra will give adequate support to the singers and supply such instrumental numbers as shall be desirable to diversify the programmes. With such singers it will be possible to give any music for solo voices which the most exacting audience could ask, and all are also known as artists who have too much pride in their profession to slight any iota of their duties. The enterprise is an ambitious and arduous one, but Mr. Ellis has experience and spirit and can depend upon the good will which he has well earned.

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Boston Courier.

SUNDAY MORNING, JANUARY 8, 1893.

THE SYMPHONY.

The eleventh symphony concert was genial, classic and quieting in the general effect of its programme; unlike too many of the concerts thus far, this season, the sound and fury-kind of music, signifying nothing, was conspicuous by its absence. The symphony was by Haydn—in B flat major, or No. 12 of the Breitkoff and Haertel collection—a work that even, yes and even forever, for that matter, should be admired for something more than its nominal value. Its venerable age seemed never more interesting, nor more nobly simple, and it was performed with all the fervency that the most fastidious listener would have demanded for it. The musical world owes much to Haydn. He was not the mere pedagogue, not simply the purest, that flippant musical opinion has frequently accredited him with being, but in both his homophony and polyphony there are interlocked in a rare degree certain epic and lyric elements of great value. Few symphonies so smack of the whole-heartedness of genius and are identified with such plastic clearness and harmonic fullness as the symphony in B flat major.

In the allegro vivace there is all the energy and strong youthful activity of a modern young athlete at his sport; and how ingenious it all is, especially at its transition period, no musician surely need be told. With the second movement, the expression becomes deeply fervent, and here we have indisputably the most beautiful movement of the symphony. It is deeply full of thought; and a devout and exalted tone pervades its strains.

The minuet has the same old formula that our grandparents in the Harvard Musical Association days used so much to admire, and with the finale there is a genial play of tones, but as is usually the case with Haydn symphonies, a deeper meaning is wanting. Many years will elapse before an estimate of Haydn's fame will cease to interfere with that just appreciation of his symphonies, which has but slightly more to do with homage than with enjoyment. The orchestral performance of the work was exceedingly good in points of tonal contrast and attention to some of the most delicate effects of light and shade, although the allegro vivace was taken at a rate of speed that was unjust if not inartistic in its effect.

The soloist for the Letter aria from Mozart's "Don Juan" and an aria from Tannhaeuser, Act II, Scene I, was Mme. Basta-Tavary.

Mme Tavary, with all her vocal endowments, which are rare, and her intelligence as a musician, which is by no means mediocre, was but partially successful with the Mozart aria. Her delivery lacked straightforwardness and decision, not sincerity, for Mme. Tavary is eminently a sincere artist. She is, furthermore, gifted with a sympathetically musical nature; but, paradoxical as it may seem, her tones are always not quite true. Although Mme. Tavary is a dramatic soprano, her vocalism was offensively plegmatic in her performance of the great aria from Tannhauser, "Dich theure Halle."

There was lively, piquant and ear-catching melody and plenty of it in Georges Bizet's suite No. 1 from L'Arlesienne and it is all worked out with great ingenuity and various kinds of imitations. It heightened the audience into a humor that had not before been experienced and won for the orchestra some of the very hearty plaudits. In the performance of the suite there was a rare amount of finesse and refinement, yet all due chic, all of which culminated in the aggregated excellence of a united effort.

The concert had for its overture Beethoven's Leonore "No. 3." The right chronological order of these important overtures would still seem to be an open question, but the programme-book to the contrary notwithstanding it would appear that overture No. 2 was composed in 1805 and not in 1806 in which year the overture performed last evening was composed.

An interesting note which the programme does not contain may be found in a letter which Beethoven's biographer, Mr. Alexander H. Thayer, wrote to the New York Tribune, March 5, 1888. It refers to Beethoven's intention regarding the well-known trumpet signal that is a popular characteristic in each of the three overtures. As the opera was given in 1805-6, the closing scene was down in the dungeons of the prison. "When the signal is first given," says Mr. Thayer, "it is heard lightly, because all the doors and passages are supposed to be closed. On repetition these are all open and the crowd is rushing into the vaults. The increased loudness of the trumpets shows Pizarro that the time to commit murder is now passed." The reading of this overture differed very materially from any other that has been heard here. The allegro was taken at a tempo that often dragged, yet which was either hurried or retarded in accordance with an exceedingly inappropriate tempo rubato. At the concert one week from next Saturday evening Monsieur Henri Marteau, violinist, will appear; the overture will be Goldmark's "In the Spring;" and Raff's "In Walde" symphony will end the concert.

Manager Charles A. Ellis, of the Music Hall, has completed the organization of the Nordica Operatic Concert Company, and the artists engaged promise to supply an organization of most remarkable ability. Mme. Nordica's prominence in popular favor was shown most conclusively in the very successful tour she made last season, under Manager Ellis's direction, and during the coming months she will renew her triumphs throughout the country. The organization is, however, not alone strong in its prima donna, for all of the assisting artists have a world-wide reputation upon both the concert and opera stage. Mme. Sofia Scalchi is to be the contralto, with Miss Helen Dudley Campbell as associate; Sig. Italo Campanini, the tenor; Sig. Del Puente, the baritone; and Herr Emil Fischer, the basso; with Sig. Sapio as the conductor. It is designed to have the programme largely made up of the operatic selections in which these artists have gained renown on both sides of the Atlantic. The organization makes its first appearance at Music Hall, on Monday evening, the 16th inst., when a full orchestral accompaniment will be provided for the singers, and the selections will include both the old and more modern operatic gems, with the great "Lucia" sextet and "Lohengrin" numbers as prominent numbers. The sale of seats begins on Tuesday morning next.

Gazette

BOSTON, SUNDAY MORNING, JAN. 8.

The Symphony Concert.

The programme for the eleventh concert of the Boston Symphony Orchestra, in Music Hall, last night, was: Symphony, B-flat (B. & H. No. 12), Haydn; the "Letter" aria from Don Juan," Mozart; Suite No. 1, "L'Arlesienne," Bizet; Air, "Dich theure Halle," from "Tannhauser," Wagner; and Overture "Leonore," No. 3, Beethoven. Madame Basta Tavary was the soloist. The Symphony was beautifully played throughout, though it was read in a somewhat too modern vein, and the first allegro was taken at a pace so rapid that its piquant grace was somewhat marred, and a vigor was imparted to the movement that misrepresented it. The charming Bizet suite was delightfully given in both the reading and the performance. The emphasis throughout was admirable and the coloring was rich and brilliant. Madame Tavary sang the Mozart aria with the ease and freedom of an experienced artist, though in a dry and perfunctory manner. The recitative would have been more effective had it been given with greater breadth. Some liberties were taken with the last movement, that cannot be approved. Mozart needs no gratuitous ornamentation, and the run that was interpolated and the high note that was given at the close could well have been spared. If the composer had wanted them he would have written them down. This "improving" a great master, especially when that master is a Mozart, assumes, very much, the aspect of an unpardonable impertinence. The "Tannhauser" air was spiritedly sung, though with an excess of sentimentality in the openening recitative. The artist was recalled twice after each aria. The programme for the next concert is: Overture, "In the Spring," Goldmark; Symphony, "Im Walde," Raff, and a violin concerto. The soloist will be Monsieur Henri Marteau.

Manager Charles A. Ellis, of the Music Hall, has completed the organization of the Nordica Operatic Company, and the artists engaged promise to supply an organization of remarkable ability, Mme. Nordica's prominence in popular favor was shown conclusively in the very successful tour she made last season, under Manager Ellis's direction. The organization is, however, not alone strong in its prima donna, for all of the assisting artists have a world-wide reputation upon both the concert and opera stage. Mme. Sofia Scalchi is to be the contralto, with Miss Helen Dudley Campbell as associate; Sig. Italo Campanini, the tenor; Sig. Del Puente, the baritone, and Herr Emil Fischer, the basso; with Sig. Sapio as the conductor. It is designed to have the programme largely made up of the operatic selections in which these artists have gained renown on both sides of the Atlantic. The organization makes its first appearance at Music Hall, on Monday evening, the 16th inst., when a full orchestral accompaniment will be provided for the singers, and the selections will include both the old and more modern operatic gems, with the great "Lucia" sextet and "Lohengrin" numbers as prominent parts of the programme. The sale of seats begins on Tuesday morning next.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

MONDAY MORNING, JAN. 9, 1893.

Mr. Nickisch had arranged an especially pleasing programme for the eleventh of the series of concerts of the Boston Symphony Orchestra at Music Hall last Saturday evening. Mme. Basta-Tavary was the soloist of the evening, and the appearance of this eminent artist is always greeted with pleasure. She was first heard in the "Letter" aria from "Don Giovanni," which she sang with her accustomed care and skill. Her second selection was from "Tannhauser," the aria for Elizabeth, and this she gave with great dramatic effect and musical ability, which called forth such hearty applause and repeated recalls that Mme. Tavary was obliged to reappear several times and acknowledge with her accustomed grace. The Suite 1, from Bizet's "L'Arlesienne," is singularly rich and telling in melodious numbers and instrumental coloring, with an occasional sprightly little movement, which was very enjoyable. Joseph Haydn symphony in B flat major and Beethoven's overture to "Leonore" were well rendered by the orchestra during the evening. Next week there will be no rehearsal or concert, as the orchestra will be away on one of its tours, to return Jan. 20, when Mr. Henri Marteau, the violinist, will be the soloist, and J. Raff's symphony "Im Walde."

The Nordica Concert Company, under the guidance of Manager Ellis, will make its first appearance at Music Hall on Monday evening, Jan. 16, when a full orchestral accompaniment will be provided for the singers, and the selections will include both the old and more modern operatic gems, with the great "Lucia" sextet and "Lohengrin" numbers as prominent parts of the programme. The sale of seats begins on Tuesday morning next.

American Art Journal.

NEW YORK, SATURDAY, JANUARY 7, 1893.

DIRECTOR NIKISCH, who seldom appears on the concert stage away from his great orchestra, was the pianist at the fourth Kneisel Concert, in the Brahms Quartet in A, op. 26, a work of great beauty and power. In the second movement, Adagio, you see the moon rising over the turbulent waters. The other number was Beethoven's op. 131, the string quartet in C-sharp-minor. As usual a large audience was present, including the best known musicians of the city. It is a comfort to have these concerts again in Chickering Hall, from which some disagreement exiled them a few years ago. Christian Union Hall has advantages, but the stairs are many and the seats atrocious. This was probably Mr. Nikisch's first appearance here as a virtuoso, but it was very creditable, though doubtless we have better pianists among us. The quartet played nobly, as always.

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Boston Sunday Globe.

SUNDAY, JAN. 8, 1893.

Echoes From The Symphony Orchestra Concert.

Mme. Basta-Tavary was the soloist at the Symphony concert last evening, singing Donna Anna's letter song from "Don Giovanni" and an aria from Wagner's "Tannhæuser." The talented soprano is a favorite with Bostonians, and her reception was most cordial. In the Giovanni aria the recitative was given with excellent dramatic effect, although madame's voice was not at its best, and the rondo and closing part showed marked improvement in tone quality. More satisfactory was the "Tannhæuser" selection, the Wagner music suiting her voice better, and her strong, clear and true vocalizing rang out above the orchestra with telling effect. Although an opera singer, and heard to greater advantage with theatric surroundings, Mme. Tavary's concert work is always of a high order of merit, and in both selections she merely utilized her vocal abilities without any suggestion of dramatic action. She was recalled several times.

Haydn's symphony in B flat major, No. 12, was the opening number. Although this is scored for a full orchestra there are no clarinets introduced, and the part for the second flute is almost entirely done away with. The introduction, a lively allegro, resemble, a country dance tune and two themes play "hide and seek," as it were, until a sudden rest ensues; then at last the second theme is introduced by a phrase on the strings; an odd bit of orchestration. The opening was played with a delightful dash by the strings, while the sombre closing themes showed the almost perfect team work of Mr. Nikisch's orchestra in elaborate and heavily scored compositions.

In the second movement the cello parts, horn effects and measures for muted trumpets were beautifully played by the men. The minuet was given with dash and rythmical precision, and the finale was noticeably well done on the part of the wind contingent.

In Bizet's suite the work of the instruments in the opening, military-like theme in unison seemed perfect, the playing of the band being as of one man. The effect was grand. The minuet, a quaint little dance air with a peculiar bass, and the third movement, for strings only, were each delightfully interpreted.

The effect of the bell-like orchestration of the closing group was electrical, and the simulation of chimes was singularly beautiful and sonorous.

The familiar "Leonore" overture, No. 3, by Beethoven, closed the concert. The grand work was grandly given, perhaps, as a whole, receiving the best interpretation of the evening.

The next rehearsal and concert will occur Jan. 20 and 21, the programme being Goldmark's overture, "In the Spring," Roff's symphony, "In Walde," and a concerto for violin and orchestra, with Henri Marteau as soloist.

Nordica Concert Company.

Manager Charles A. Ellis of Music Hall has completed the organization of the Nordica operatic concert company, and the artists engaged promise to supply an organization of remarkable ability. Mme. Nordica's prominence in popular favor was shown most conclusively in the very successful tour she made last season under Manager Ellis' direction.

The organization is, however, not alone strong in its prima donna, for all of the assisting artists have a world-wide reputation upon both concert and opera stage. Mme. Sofia Scalchi is to be the contralto, with Miss Helen Dudley Campbell as associate; Sig. Italo Campanini, the tenor; Sig. Del Puente, barytone, and Herr Emil Fischer, the basso, with Sig. Sapio as the conductor.

The organization makes its first appearance in Music Hall, on Monday evening, Jan. 16, when a full orchestral accompaniment will be provided for the singers. The selections will include both the old and more modern operatic gems. The sale of the seats begins on Tuesday morning next.

Mme. Tavary made an emphatic success as soloist at the Symphony rehearsal and concert last week. She looked finely Friday afternoon in a black gown of thin texture combined with pink. The square-cut bodice was all of pink under black lace. Her abundant blonde hair was most charmingly dressed. In the audience, which was exceedingly demonstrative for a rehearsal, were seen in seats near the platform Mrs. Gardiner, her first appearance; Mrs. Roger Wolcott, Mrs. Lindall Winthrop, the Misses Stackpole, the Elliott W. Pratts, Mrs. James Jackson, Mrs. Henry Winsor, Mrs. Nikisch, Mrs. G. B. Shattuck, Mrs. C. P. Curtis, Mrs. Charles Fairchild, Mrs. Templeman Coolidge, Jr., and Dr. Sturgis Bigelow.

—Mr. J. H. Baldwin gives a reception and dance for his daughter tomorrow night from 8 to 12, at his home on Cypress st.

BOSTON DAILY ADVERTISER.

Established 1813.

WEDNESDAY MORNING, JAN. 11, 1893.

THE NORDICA CONCERT.

Mme. Nordica and the company of great artists she has gathered about her for a concert tour of the country will give their first performance at Music Hall next Monday evening. The company includes Mme. Scalchi, the famous contralto; Miss Helen Dudley Campbell, mezzo soprano; Sig. Italo Campanini, Sig. Del Puente, and Emil Fischer, supported by a complete orchestra, under direction of R. Sapio. The opportunity to hear such a combination of vocalists is not often presented, and the brilliant programme of operatic music which has been arranged is well calculated to display their abilities to the best advantage.

Special features of the performance will be the Sextet from "Lucia" and extensive selections from "Faust." The sale of seats is now in progress.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, JAN. 9, 1893.

The Symphony Concert.

The concert of Saturday gave the impression of lightness and popularity, rather than of depth or of educational intent. A pretty Haydn symphony was followed by Bizet's popular "Suite Arlesienne" (No. 1), a work which one of the symphonic conductors used to relegate to the "Young People's Popular Concerts," and even the soloist of the evening had a light voice. Yet it is pleasant to hear a concert of such prettiness once in a way, and it is not always a matter of regret that our conductor does not allow the dignity of the symphony concerts to weigh heavily upon him.

There was a degree of modern fervor about the Haydn symphony that was not quite in the vein of the simple old master, but the conductor showed palpably, in the finale, that he fully understood the meaning of the Haydn tempi. The presto became an allegro, as was proper, for, a century ago, the quick tempi were taken slower and the slow ones quicker than nowadays. The points of excellence in the work were the shading of the trio of the minuet, the delicate work of the violins in the last movement, and the exquisite daintiness with which the interrupted phrases of the final coda were given. The only shortcomings were a too great dramatic force in the first movement and a lack of perfect ensemble in portions of the finale.

After the symphony came Mme. Basta-Tavary in the "Letter-Aria" from "Don Giovanni." This was not an entire success; there was palpable effort in almost every measure and the voice was thin and too much given to vibrato. These defects were still more marked in the "Greeting to the Hall" from "Tannhaeuser," which seemed spasmodic rather than broad, and, of course, the tremolo was quite in opposition to the Wagnerian ideal. It is due to the singer to say that she was twice recalled after each of her songs.

Bizet's "Suite Arlesienne" was excellently played; it seemed to suit the dashing, capricious vein of the conductor and none of its quaintness or *brusquerie* was lost in the performance, and the bold effects of orchestral color were made the most of. It is wise to put works of this character on the programme occasionally, for, while these concerts are supposed to be educational, they need not be pedantic, and in fact, Bizet's scoring has an educational value even to the advanced musician. The breadth of the strange march, given in unison by the deep strings, was peculiarly impressive, and the subsequent varying of this theme with unusual tone-colors served to show the different departments of the orchestra to much advantage. The drone bass in the pastoral second movement was given in the heartiest manner possible. The little adagio was sweetly given by the muted strings, and of course pleased the audience greatly. The final carillon was played with all its appropriate swing, and brought the attractive work to a worthy conclusion.

It was the last number of the concert that redeemed the programme from being unambitious, for this was the finest of all dramatic overtures—Beethoven's "Leonora, No. 3." The performance of this was brilliant in the extreme. Judged by any standard, it was a grand interpretation of a noble work. Especially noteworthy was the dramatic power of the passage immediately preceding the trumpet call which heralds the arrival of the governor of the province, a graphic picture (in outline) of the desperate attempt of Pizarro upon the life of Florestan, and the revealing of the heroine in her true character.

The trumpet calls were perfectly played, better than I can recall ever having heard them in these concerts. They are not intrinsically difficult, it is only the nicety of shading required, and the distance of the performer from the conductor, that makes them so. In fact, Beethoven never wrote a difficult trumpet passage. The so-called "Classical epoch" was an era of decadence in trumpet-playing and Beethoven seems to have recognized this fact, for while he uses the horns unmercifully at times, he demands but little of his trumpeters. Mozart's alterations of the *obbligato* in Handel's "The Trumpet Shall Sound" is a vivid proof of the statement above made. Entirely magnificent was the playing of the violins in the closing passages of this overture; one may search through America in vain for a body of musicians which shall rival our group of first violins.

LOUIS C. ELSON.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

WEDNESDAY MORNING, JAN. 11.

The first concert of the Nordica operatic organization will be given at Music Hall next Monday evening. Mme. Nordica is to sing the great soprano aria from "La Reine de Saba," Mme. Scalchi will be heard in the "Nobil Signor" from the "Huguenots" and Helen Dudley Campbell, Sig. Campanini, Sig. Del Puente and Herr Emil Fischer will also take part. The great sextet from "Lucia" and scenes from Gounod's "Faust" are named among the evening's attractions. Manager Ellis, who controls the organization, will provide strong orchestral support for the singers, with Sig. Sapio as conductor.

Boston Courier.

SUNDAY MORNING, JANUARY 8, 1893.

THE SYMPHONY.

The eleventh symphony concert was genial, classic and quieting in the general effect of its programme; unlike too many of the concerts thus far, this season, the sound and fury-kind of music, signifying nothing, was conspicuous by its absence. The symphony was by Haydn—in B flat major, or No. 12 of the Breitkoff and Haertel collection—a work that even, yes and even forever, for that matter, should be admired for something more than its nominal value. Its venerable age seemed never more interesting, nor more nobly simple, and it was performed with all the fervency that the most fastidious listener would have demanded for it. The musical world owes much to Haydn. He was not the mere pedagogue, not simply the purest, that flippant musical opinion has frequently accredited him with being, but in both his homophony and polyphony there are interlocked in a rare degree certain epic and lyric elements of great value. Few symphonies so smack of the whole-heartedness of genius and are identified with such plastic clearness and harmonic fullness as the symphony in B flat major.

In the allegro vivace there is all the energy and strong youthful activity of a modern young athlete at his sport; and how ingenious it all is, especially at its transition period, no musician surely need be told. With the second movement, the expression becomes deeply fervent, and here we have indisputably the most beautiful movement of the symphony. It is deeply full of thought; and a devout and exalted tone pervades its strains.

The minuet has the same old formula that our grandparents in the Harvard Musical Association days used so much to admire, and with the finale there is a genial play of tones, but as is usually the case with Haydn symphonies, a deeper meaning is wanting. Many years will elapse before an estimate of Haydn's fame will cease to interfere with that just appreciation of his symphonies, which has but slightly more to do with homage than with enjoyment. The orchestral performance of the work was exceedingly good in points of tonal contrast and attention to some of the most delicate effects of light and shade, although the allegro vivace was taken at a rate of speed that was unjust if not inartistic in its effect.

The soloist for the Letter aria from Mozart's "Don Juan" and an aria from Tannhaeuser, Act II, Scene I, was Mme. Basta-Tavary.

Mme Tavary, with all her vocal endowments, which are rare, and her intelligence as a musician, which is by no means mediocre, was but partially successful with the Mozart aria. Her delivery lacked straightforwardness and decision, not sincerity, for Mme. Tavary is eminently a sincere artist. She is, furthermore, gifted with a sympathetically musical nature; but, paradoxical as it may seem, her tones are always not quite true. Although Mme. Tavary is a dramatic soprano, her vocalism was offensively plegmatic in her performance of the great aria from Tannhauser, "Dich theure Halle."

There was lively, piquant and ear-catching melody and plenty of it in Georges Bizet's suite No. 1 from L'Arlesienne and it is all worked out with great ingenuity and various kinds of imitations. It heightened the audience into a humor that had not before been experienced and won for the orchestra some of the very hearty plaudits. In the performance of the suite there was a rare amount of finesse and refinement, yet all due chic, all of which culminated in the aggregated excellence of a united effort.

The concert had for its overture Beethoven's Leonore "No. 3." The right chronological order of these important overtures would still seem to be an open question, but the programme-book to the contrary notwithstanding it would appear that overture No. 2 was composed in 1805 and not in 1806 in which year the overture performed last evening was composed.

An interesting note which the programme does not contain may be found in a letter which Beethoven's biographer, Mr. Alexander H. Thayer, wrote to the New York Tribune, March 5, 1888. It refers to Beethoven's intention regarding the well-known trumpet signal that is a popular characteristic in each of the three overtures. As the opera was given in 1805-6, the closing scene was down in the dungeons of the prison. "When the signal is first given," says Mr. Thayer, "it is heard lightly, because all the doors and passages are supposed to be closed. On repetition these are all open and the crowd is rushing into the vaults. The increased loudness of the trumpets shows Pizarro that the time to commit murder is now passed." The reading of this overture differed very materially from any other that has been heard here. The allegro was taken at a tempo that often dragged, yet which was either hurried or retarded in accordance with an exceedingly inappropriate tempo rubato. At the concert one week from next Saturday evening Monsieur Henri Martean, violinist, will appear; the overture will be Goldmark's "In the Spring;" and Raff's "In Walde" symphony will end the concert.

Manager Charles A. Ellis, of the Music Hall, has completed the organization of the Nordica Operatic Concert Company, and the artists engaged promise to supply an organization of most remarkable ability. Mme. Nordica's prominence in popular favor was shown most conclusively in the very successful tour she made last season, under Manager Ellis's direction, and during the coming months she will renew her triumphs throughout the country. The organization is, however, not alone strong in its prima donna, for all of the assisting artists have a world-wide reputation upon both the concert and opera stage. Mme. Sofia Scalchi is to be the contralto, with Miss Helen Dudley Campbell as associate; Sig. Italo Campanini, the tenor; Sig. Del Puente, the baritone; and Herr Emil Fischer, the basso; with Sig. Sapio as the conductor. It is designed to have the programme largely made up of the operatic selections in which these artists have gained renown on both sides of the Atlantic. The organization makes its first appearance at Music Hall, on Monday evening, the 16th inst., when a full orchestral accompaniment will be provided for the singers, and the selections will include both the old and more modern operatic gems, with the great "Lucia" sextet and "Lohengrin" numbers as prominent numbers. The sale of seats begins on Tuesday morning next.

Gazette

BOSTON, SUNDAY MORNING, JAN. 8.

The Symphony Concert.

The programme for the eleventh concert of the Boston Symphony Orchestra, in Music Hall, last night, was: Symphony, B-flat (B. & H. No. 12), Haydn; the "Letter" aria from Don Juan," Mozart; Suite No. 1, "L'Arlesienne," Bizet; Air, "Dich theure Halle," from "Tannhauser," Wagner; and Overture "Leonore," No. 3, Beethoven. Madame Basta Tavary was the soloist. The Symphony was beautifully played throughout, though it was read in a somewhat too modern vein, and the first allegro was taken at a pace so rapid that its piquant grace was somewhat marred, and a vigor was imparted to the movement that misrepresented it. The charming Bizet suite was delightfully given in both the reading and the performance. The emphasis throughout was admirable and the coloring was rich and brilliant. Madame Tavary sang the Mozart aria with the ease and freedom of an experienced artist, though in a dry and perfunctory manner. The recitative would have been more effective had it been given with greater breadth. Some liberties were taken with the last movement, that cannot be approved. Mozart needs no gratuitous ornamentation, and the run that was interpolated and the high note that was given at the close could well have been spared. If the composer had wanted them he would have written them down. This "improving" a great master, especially when that master is a Mozart, assumes, very much, the aspect of an unpardonable impertinence. The "Tannhauser" air was spiritedly sung, though with an excess of sentimentality in the openening recitative. The artist was recalled twice after each aria. The programme for the next concert is: Overture, "In the Spring," Goldmark; Symphony, "Im Walde," Raff, and a violin concerto. The soloist will be Monsieur Henri Marteau.

Manager Charles A. Ellis, of the Music Hall, has completed the organization of the Nordica Operatic Company, and the artists engaged promise to supply an organization of remarkable ability. Mme. Nordica's prominence in popular favor was shown conclusively in the very successful tour she made last season, under Manager Ellis's direction. The organization is, however, not alone strong in its prima donna, for all of the assisting artists have a world-wide reputation upon both the concert and opera stage. Mme. Sofia Scalchi is to be the contralto, with Miss Helen Dudley Campbell as associate; Sig. Italo Campanini, the tenor; Sig. Del Puente, the baritone; and Herr Emil Fischer, the basso; with Sig. Sapio as the conductor. It is designed to have the programme largely made up of the operatic selections in which these artists have gained renown on both sides of the Atlantic. The organization makes its first appearance at Music Hall, on Monday evening, the 16th inst., when a full orchestral accompaniment will be provided for the singers, and the selections will include both the old and more modern operatic gems, with the great "Lucia" sextet and "Lohengrin" numbers as prominent parts of the programme. The sale of seats begins on Tuesday morning next.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

MONDAY MORNING, JAN. 9, 1893.

Mr. Nickisch had arranged an especially pleasing programme for the eleventh of the series of concerts of the Boston Symphony Orchestra at Music Hall last Saturday evening. Mme. Basta-Tavary was the soloist of the evening, and the appearance of this eminent artist is always greeted with pleasure. She was first heard in the "Letter" aria from "Don Giovanni," which she sang with her accustomed care and skill. Her second selection was from "Tannhauser," the aria for Elizabeth, and this she gave with great dramatic effect and musical ability, which called forth such hearty applause and repeated recalls that Mme. Tavary was obliged to reappear several times and acknowledge with her accustomed grace. The Suite 1, from Bizet's "L'Arlesienne," is singularly rich and telling in melodious numbers and instrumental coloring, with an occasional sprightly little movement, which was very enjoyable. Joseph Haydn symphony in B flat major and Beethoven's overture to "Leonore" were well rendered by the orchestra during the evening. Next week there will be no rehearsal or concert, as the orchestra will be away on one of its tours, to return Jan. 20, when Mr. Henri Marteau, the violinist, will be the soloist, and J. Raff's symphony "Im Walde."

The Nordica Concert Company, under the guidance of Manager Ellis, will make its first appearance at Music Hall on Monday evening, Jan. 16, when a full orchestral accompaniment will be provided for the singers, and the selections will include both the old and more modern operatic gems, with the great "Lucia" sextet and "Lohengrin" numbers as prominent parts of the programme. The sale of seats begins on Tuesday morning next.

American Art Journal.

NEW YORK, SATURDAY, JANUARY 7, 1893.

DIRECTOR NIKISCH, who seldom appears on the concert stage away from his great orchestra, was the pianist at the fourth Kneisel Concert, in the Brahms Quartet in A, op. 26, a work of great beauty and power. In the second movement, Adagio, you see the moon rising over the turbulent waters. The other number was Beethoven's op. 131, the string quartet in C-sharp-minor. As usual a large audience was present, including the best known musicians of the city. It is a comfort to have these concerts again in Chickering Hall, from which some disagreement exiled them a few years ago. Christian Union Hall has advantages, but the stairs are many and the seats atrocious. This was probably Mr. Nikisch's first appearance here as a virtuoso, but it was very creditable, though doubtless we have better pianists among us. The quartet played nobly, as always.

Boston Sunday Globe.

SUNDAY, JAN. 8, 1893.

Echoes From The Symphony Orchestra Concert.

Mme. Basta-Tavary was the soloist at the Symphony concert last evening, singing Donna Anna's letter song from "Don Giovanni" and an aria from Wagner's "Tannhæuser." The talented soprano is a favorite with Bostonians, and her reception was most cordial. In the Giovanni aria the recitative was given with excellent dramatic effect, although madame's voice was not at its best, and the rondo and closing part showed marked improvement in tone quality. More satisfactory was the "Tannhæuser" selection, the Wagner music suiting her voice better, and her strong, clear and true vocalizing rang out above the orchestra with telling effect. Although an opera singer, and heard to greater advantage with theatric surroundings, Mme. Tavary's concert work is always of a high order of merit, and in both selections she merely utilized her vocal abilities without any suggestion of dramatic action. She was recalled several times.

Haydn's symphony in B flat major, No. 12, was the opening number. Although this is scored for a full orchestra there are no clarinets introduced, and the part for the second flute is almost entirely done away with. The introduction, a lively allegro, resemble, a country dance tune and two themes play "hide and seek," as it were, until a sudden rest ensues; then at last the second theme is introduced by a phrase on the strings; an odd bit of orchestration. The opening was played with a delightful dash by the strings, while the sombre closing themes showed the almost perfect team work of Mr. Nikisch's orchestra in elaborate and heavily scored compositions.

In the second movement the cello parts, horn effects and measures for muted trumpets were beautifully played by the men. The minuet was given with dash and rythmical precision, and the finale was noticeably well done on the part of the wind contingent.

In Bizet's suite the work of the instruments in the opening, military-like theme in unison seemed perfect, the playing of the band being as of one man. The effect was grand. The minuet, a quaint little dance air with a peculiar bass, and the third movement, for strings only, were each delightfully interpreted.

The effect of the bell-like orchestration of the closing group was electrical, and the simulation of chimes was singularly beautiful and sonorous.

The familiar "Leonore" overture, No. 3, by Beethoven, closed the concert. The grand work was grandly given, perhaps, as a whole, receiving the best interpretation of the evening.

The next rehearsal and concert will occur Jan. 20 and 21, the programme being Goldmark's overture, "In the Spring," Roff's symphony, "In Walde," and a concerto for violin and orchestra, with Henri Marteau as soloist.

Nordica Concert Company.

Manager Charles A. Ellis of Music Hall has completed the organization of the Nordica operatic concert company, and the artists engaged promise to supply an organization of remarkable ability. Mme. Nordica's prominence in popular favor was shown most conclusively in the very successful tour she made last season under Manager Ellis' direction.

The organization is, however, not alone strong in its prima donna, for all of the assisting artists have a world-wide reputation upon both concert and opera stage. Mme. Sofia Scalchi is to be the contralto, with Miss Helen Dudley Campbell as associate; Sig. Italo Campanini, the tenor; Sig. Del Puente, barytone, and Herr Emil Fischer, the basso, with Sig. Sapio as the conductor.

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—Mme. Tavary made an emphatic success as soloist at the Symphony rehearsal and concert last week. She looked finely Friday afternoon in a black gown of thin texture combined with pink. The square-cut bodice was all of pink under black lace. Her abundant blonde hair was most charmingly dressed. In the audience, which was exceedingly demonstrative for a rehearsal, were seen in seats near the platform Mrs. Gardner, her first appearance; Mrs. Roger Wolcott, Mrs. Lindall Winthrop, the Misses Stackpole, the Elliott W. Pratts, Mrs. James Jackson, Mrs. Henry Winsor, Mrs. Nikisch, Mrs. G. B. Shattuck, Mrs. C. P. Curtis, Mrs. Charles Fairchild, Mrs. Templeman Coolidge, Jr., and Dr. Sturgis Bigelow.

—Mr. J. H. Baldwin gives a reception and dance for his daughter tomorrow night from 8 to 12, at his home on Cypress st.

BOSTON DAILY ADVERTISER.
Established 1813.

WEDNESDAY MORNING, JAN. 11, 1893.

THE NORDICA CONCERT.

Mme. Nordica and the company of great artists she has gathered about her for a concert tour of the country will give their first performance at Music Hall next Monday evening. The company includes Mme. Scalchi, the famous contralto; Miss Helen Dudley Campbell, mezzo soprano; Sig. Italo Campanini, Sig. Del Puente, and Emil Fischer, supported by a complete orchestra, under direction of R. Sapio. The opportunity to hear such a combination of vocalists is not often presented, and the brilliant programme of operatic music which has been arranged is well calculated to display their abilities to the best advantage.

Special features of the performance will be the Sextet from "Lucia" and extensive selections from "Faust." The sale of seats is now in progress.

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The concert of Saturday gave the impression of lightness and popularity, rather than of depth or of educational intent. A pretty Haydn symphony was followed by Bizet's popular "Suite Arlesienne" (No. 1), a work which one of the symphonic conductors used to relegate to the "Young People's Popular Concerts," and even the soloist of the evening had a light voice. Yet it is pleasant to hear a concert of such prettiness once in a way, and it is not always a matter of regret that our conductor does not allow the dignity of the symphony concerts to weigh heavily upon him.

There was a degree of modern fervor about the Haydn symphony that was not quite in the vein of the simple old master, but the conductor showed palpably, in the finale, that he fully understood the meaning of the Haydn tempi. The presto became an allegro, as was proper, for, a century ago, the quick tempi were taken slower and the slow ones quicker than nowadays. The points of excellence in the work were the shading of the trio of the minuet, the delicate work of the violins in the last movement, and the exquisite daintiness with which the interrupted phrases of the final coda were given. The only shortcomings were a too great dramatic force in the first movement and a lack of perfect ensemble in portions of the finale.

After the symphony came Mme. Basta-Tavary in the "Letter-Aria" from "Don Giovanni." This was not an entire success; there was palpable effort in almost every measure and the voice was thin and too much given to vibrato. These defects were still more marked in the "Greeting to the Hall" from "Tannhaeuser," which seemed spasmodic rather than broad, and, of course, the tremolo was quite in opposition to the Wagnerian ideal. It is due to the singer to say that she was twice recalled after each of her songs.

Bizet's "Suite Arlesienne" was excellently played; it seemed to suit the dashing, capricious vein of the conductor and none of its quaintness or *brusquerie* was lost in the performance, and the bold effects of orchestral color were made the most of. It is wise to put works of this character on the programme occasionally, for, while these concerts are supposed to be educational, they need not be pedantic, and in fact, Bizet's scoring has an educational value even to the advanced musician. The breadth of the strange march, given in unison by the deep strings, was peculiarly impressive, and the subsequent varying of this theme with unusual tone-colors served to show the different departments of the orchestra to much advantage. The drone bass in the pastoral second movement was given in the heartiest manner possible. The little adagio was sweetly given by the muted strings, and of course pleased the audience greatly. The final carillon was played with all its appropriate swing, and brought the attractive work to a worthy conclusion.

It was the last number of the concert that redeemed the programme from being unambitious, for this was the finest of all dramatic overtures—Beethoven's "Leonora, No. 3." The performance of this was brilliant in the extreme. Judged by any standard, it was a grand interpretation of a noble work. Especially noteworthy was the dramatic power of the passage immediately preceding the trumpet call which heralds the arrival of the governor of the province, a graphic picture (in outline) of the desperate attempt of Pizarro upon the life of Florestan, and the revealing of the heroine in her true character.

The trumpet calls were perfectly played, better than I can recall ever having heard them in these concerts. They are not intrinsically difficult, it is only the nicety of shading required, and the distance of the performer from the conductor, that makes them so. In fact, Beethoven never wrote a difficult trumpet passage. The so-called "Classical epoch" was an era of decadence in trumpet-playing and Beethoven seems to have recognized this fact, for while he uses the horns unmercifully at times, he demands but little of his trumpeters. Mozart's alterations of the *obbligato* in Handel's "The Trumpet Shall Sound" is a vivid proof of the statement above made. Entirely magnificent was the playing of the violins in the closing passages of this overture; one may search through America in vain for a body of musicians which shall rival our group of first violins.

LOUIS C. ELSON.

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Boston Journal.
TEN PAGES.
MONDAY, JANUARY 9, 1893.

The Eleventh Concert of the Symphony Orchestra.

Concerning Bizet's Music to "L'Arlesienne."

Basta-Tavary Sings Arias of Two Centuries.

The eleventh symphony concert gave much pleasure to a large audience. The programme was interesting, although there was no novelty; it was well contrasted and it was of reasonable length. The performance of the orchestra was almost always acceptable and often brilliant. The programme was as follows:

Symphony, B flat (B and H No. 12)..... Haydn
"Non mi dir" from "Don Giovanni"..... Mozart
Suite "L'Arlesienne," No. 1..... Bizet
"Dich, theure Halle," from "Tannhaeuser"..... Wagner
Overture, "Leonore," No. 3..... Beethoven

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The feature of the concert was the excellent performance of Bizet's charming suite made by him from his incidental music to Daudet's play. The second suite from this music of 24 numbers in all was published after Bizet's death and was arranged for concert use by Ernest Guiraud.

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The account of this suite that is published in the programme book is unsatisfactory. In the first place Bizet's name was Alexandre-Cesar-Leopold, and not "Charles," etc. Bizet's godfather preferred the name "Georges," and the composer of "Carmen" is thus named by the world.

The operetta "Docteur Miracle" was written in competition for performance at the Bouffes-Parisiens under Offenbach as manager. Bizet took the first prize ex aequo with Lecocq, and the two operettas were played alternately.

In the Entr'acte of the programme book there is a quotation from Zola in which "L'Arlesienne" is spoken of as a "failure," and there is no mention of the final success of Daudet's piece. It is true that when the play was first brought out at the Vaudeville, Oct. 1, 1872, it was a failure, and there were only 14 or 15 performances. But it was given at the Odeon in 1887, and then played 63 times. In 1887 at the same theatre it had 42 performances.

The simple play of Daudet is not so well-known to concert-goers that a sketch of it in explanation would have been impertinent. A young farmer, Frederi, is madly in love with a girl of Arles. He is about to marry her when it is discovered that she is an infamous woman. The unfortunate young man tries to forget her. He makes love to Vivette, a charming girl whom he has known from infancy, but the recollection of the cursed Arlesienne paralyzes his love-making and keeps alive his sorrow. One night, while the peasants celebrate the festival of Saint-Eloi and dance the farandole, he throws himself out of the lott of the farmhouse and breaks his skull on the pavement of the court.

The original music to this play was written for the orchestra of the Vaudeville, which was thus curiously made up: Seven first violins, no second violins, two violas, five 'cellos, two double basses, one flute, one oboe, one cornet, two horns, two bassoons, kettle drums, harmonium and pianoforte. The harmonium was behind the scene and it was played by Bizet and at times by Guiraud. The orchestra was directed by Constantin.

The suite now known in the concert halls of the world was rewritten by Bizet for concert use. He changed the instrumentation and arranged it for a full orchestra. The suite was first played in its new form at a Concert Pasdeloup, Nov. 10, 1872. It was admitted to the honor of Conservatory performance in 1875. When the drama was revived the second instrumentation of Bizet was used by Colonne, who directed the orchestra at the Odeon performances.

The programme book says that the Prelude opens with "a stern, march-like theme." Now this "march-like theme" is a march tune, and one that is well known throughout France. It is an old Provencal Noel (or Christmas song), the "Marcho dei Rei," the march of the Kings, the words of which are attributed to King Rene. The melody is two conturies older than the text. It is often called the March of Turenne.

The second part of the Prelude is composed of two distinct ideas that play a great part in the drama. The first is the "sweet and sympathetic theme, veiled by the sonority of the saxophone with a shadow of mysterious melancholy." And now comes an excellent illustration of the fact that music is an individual affair. A certain strain means one thing to one man, another thing to another man. The author of the programme book thought that Bizet drew "his inspiration from an idea akin to Mephistopheles's: 'O night, spread thy shade over them; Love, close their souls against prying remorse; and ye, flowers of subtle odor, complete the perturbation of Margaret's heart!'" In other words the music suggested guilty passion. The andante is "morbid, if you will, but it is of an unearthly beauty!" Alas for human conjecture! This theme is the music of the innocent, Frederi's pure and sweet brother, whose reason slumbers until it is awakened by the tragic death of the passionate young man. To a third or fourth hearer, unacquainted with the story and the fitting music, the phrase might mean something else, might awaken thoughts of a landscape, regret, a picture, or what-you-will."

The second idea in the second part of the prelude is the passion of Frederi, a strong, terrible lament, which cries out in agony and with convulsive sobs.

The exquisite adagietto accompanies the meeting of Balthazer, the old shepherd, and the grandmother of Vivette. They had loved each other in their youth, but she became the wife of another, and he then shunned her. They met for the first time in many years, although they had not been widely separated by distance, at the bethrothal of Frederi and Vivette. Listen to this speech of Mere Renaud: "And when I heard your dogs bark, and I recognized afar off your great cloak, it took all my might to keep me from running to you. Now our sorrow is over, and we can look at each other without blushing. Balthazer, would you be ashamed to kiss me, now that I am old and wrinkled? Press me close to your heart, my brave good man. I have owed you this kiss for 50 years."

Camille Bellaigue protests against the separation of the music from the drama: "As it one could detach the colors from the canvass; as if the supreme beauty of these melodies, these ritournelles, these chords (for sometimes they are only chords) did not consist in rigid adherence, so to speak, to the situations, the words and the gestures."

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The suite was read and played in a most sympathetic manner. There is only one serious criticism to make in regard to the reading and that concerns the treatment of the "Innocent music" in the prelude. The languid, melancholy, unearthly air was taken at such a quick pace that the phrase seemed hurried, nervous, restless; its character was destroyed and there was little effect of any kind. With this exception the performance of the suite was one long to be remembered. Particularly delightful was the interpretation of the Intermezzo, generally known as the "Menuet des Vieillards," or the "Menuet Valse," in which the phrase which forms the middle part is thought by a fanciful French writer to "express well the gentle and resigned tenderness of two aged lovers in the drama, who interchange souvenirs full of subdued emotion." What Bizet thought of it is another matter; he was no doubt chiefly busied in writing good music.

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The Haydn symphony was well played in spite of occasional traces of ultra-modern proclivities of the conductor, and the "Leonore" overture was read in a highly dramatic fashion. All in all, it was a most agreeable concert, and one of reasonable length.

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A sketch of the career of Mrs Basta-Tavary appeared in the Journal of last Saturday, and there is now no need of calling attention to what she has done or left undone. She is fond of the "Letter-aria," from "Don Giovanni," and she sings it on all occasions. In the sketch published Saturday I forget to mention that in March, '92, Mrs. Tavary was Donna Anna in the poor performance of "Don Giovanni," by the Abbey, Schoffel & Grau Company at Mechanics' Hall. Saturday evening she showed herself to be a singer of experience. The recitative was lacking in breadth, and there was, on the whole, an absence of the "grand style." On the other hand, much of her detail in the larguetto was admirable. As for the bravura passages that follow, I confess that I sympathize with Berlioz and detest them, unless the performance is a triumph of the vocal art. Mrs. Tavary's delivery was uneven, and that which was good and that which was bad were close togetner. Breathing and consequent phrasing would be worthy of the highest praise; and then a pinched tone or a meaningless explosion would offend. She did not rise to true Wagnerian dramatic intensity in the "Tannhaeuser" air; that is to say, she did not follow the traditions. Whenever I heard this air sung by a stout, red-faced mistress of the Wagnerian art in Berlin, Dresden or Munich, the song was one long, heaven-defying howl. Then great was the enjoyment of the audience. Mrs. Tavary is to be thanked for her moderation.

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There will be no rehearsal and concert this week. The programme of the rehearsal and concert Jan. 20, 21, will be as follows: Goldmark's overture, "In the Spring," and Raff's Forest symphony. Mr. Henri Marteau, a young French violinist, will be heard in a concerto for violin and orchestra.

PHILIP HALE.

Manager Charles A. Ellis of the Music Hall has completed the organization of the Nordica Operatic Company, and the artists engaged promise to supply an organization of ability. Mrs. Nordica's prominence in popular favor was shown conclusively in the successful tour she made last season. The organization is, however, not alone strong in its prima donna, for all of the assisting artists have a reputation on the concert and opera stage. Mrs. Scalchi is to be the contralto, with Miss Helen Dudley Campbell as associate; Campanini, the tenor; Del Puente, the baritone, and Emil Fischer, the basso; with Mr. Sapio as the conductor. It is designed to have the programme largely made up of the operatic selections in which these artists have gained renown on both sides of the Atlantic. The organization makes its first appearance in Music Hall, Monday evening, the 16th inst., when a full orchestral accompaniment will be provided for the singers, and the selections will include both the old and more modern operatic gems, with the great "Lucia" sextet and "Lohengrin" numbers as prominent parts of the programme. The sale of seats begins Tuesday morning.

BOSTON IDEAS
JANUARY 8, 1893.

A new operatic concert company is coming into existence soon, with Mr. C. A. Ellis as manager. The organization will be called the Nordica Operatic Concert company, headed by Mme. Lilian Nordica, the well-known prima donna; Mme. Sofia Scalchi, contralto; Andreas Dippel, tenor; Sig. Del Puente, baritone; Emil Fischer, basso; also Miss Helen Dudley Campbell, the American alto. The date of the first concert is not yet fully decided, but will be announced later.

Boston Journal.
WEDNESDAY, JANUARY 11, 1893.

THE NORDICA CONCERT.

Madame Lillian Nordica will make her first appearance in Boston this season at Music Hall next Monday evening in a grand operatic concert, in which she will have the support of the excellent company of artists who are to accompany her on a tour through the country. Mme. Nordica, Mme Scalchi, Miss Campbell, Mr. Campanini, Mr. Del Puente and Mr. Fischer form a combination of great vocalists who will be heard at their best in the brilliant operatic programme to be given. They will have the assistance of a large orchestra under the direction of Sig. R. Sapio. Among many attractive features of the programme will be the Sextet from "Lucia" and extensive selections from "Faust." The sale of seats is now in progress at Music Hall.

Boston Transcript
TUESDAY, JANUARY 10, 1893.

Personal and Miscellaneous.

The first concert in this city of the concert company organized by Mr. C. A. Ellis, with Mrs. Nordica at its head, will be given in the Music Hall, next Monday night. A programme of selections from operas of various schools is promised. In the company are Mrs. Sofia Scalchi, Miss Helen Dudley Campbell, Italo Campanini, Giuseppe del Puente and Emil Fischer, with Mr. Romualdo Sapio for conductor. This is a very strong company and the concerts cannot fail to be deeply satisfying. Seats are ready at the ticket office.

D'Albert has written a string quartet which will be played for the first time from the manuscript parts by the Kneisel Quartet.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIII., NO. 8.
SUNDAY, JANUARY 8, 1893.

The Symphony Concert, Soloist Mme. Tavary.

Nordica Operatic Concert—Notes.

The engagement of Mme. Tavary as the soloist at the Symphony concert in Music Hall last evening, the 11th of the season's series by the Boston orchestra, gave great satisfaction to those who have anticipated with pleasure this recognition of Mme. Tavary's eminent abilities.

The favor this singer has gained with the Boston public, in her appearances under other auspices here, was clearly shown in the hearty greeting which attended her first appearance, and she fully met the expectations of those familiar with her earlier local successes in both her numbers.

She was first heard in the "Letter aria" from "Don Giovanni," in which her singing of the melodious movements charmed all who heard her and quite merited the enthusiastic applause with which she was rewarded at its conclusion. Her eminent ability as an actress, quite as much as her skill as a musician, served her in good stead in this number, and the rare musical intelligence of the singer was prominently shown at all times.

She made an admirably contrasting choice in her second selection, the aria for Elizabeth in the second act of "Tannhauser," which was given with such a breadth of dramatic style and such a grand measure of artistic elegance in its delivery that it called out an ovation seldom given at these concerts. Repeated recalls after each selection were most gracefully recognized by Mme. Tavary.

Mr. Nikisch has not often given the patrons of these concerts a more enjoyable treat than that afforded by the playing of the first suite from Bizet's "L'Arlesienne," the brilliant and dainty movements having a performance that brought out their captivating contrasts in the happiest manner.

A very satisfying reading of Hayon's symphony in B flat major No. 12 (B. & H.) introduced the evening's programme, and an equally pleasing performance of the "Leonore" overture No. 3 ended it.

The orchestra makes its occasional tour the coming week, and will resume its home concerts on the 20th inst., when M. Henri Marteau, violinist, is to be the soloist, and Raff's "Im Walde" the symphony.

NORDICA OPERATIC CONCERTS.

A very pleasing announcement is made this morning relating to the organization of the Nordica operatic concert company, an aggregation of artists assembled by Manager Ellis for an extended tour from Boston to San Francisco during the coming months.

Mme. Nordica's selection as the prima donna of this campany is sure to be a source of pleasure to music lovers all over the country, her brilliant career in past seasons giving ample assurance of her great popularity with all classes of concert patrons. She has made a name and fame for herself on both sides the Atlantic and stands today in the front rank of solo vocalists.

The organization is, however, not alone strong in its prima donna, for all of the assisting artists have a world-wide reputation upon both the concert and opera stage. Mme. Sofia Scalchi is to be the contralto, with Miss Helen Dudley Campbell as associate; Sig. Italo Campanini, the tenor; Sig. Del Puetne, the baritone, and Herr Emil Fischer, the basso, with Sig. Sapio as the conductor. It is designed to have the programme largely made up of the operatic selections in which these artists have gained renown on both sides of the Atlantic.

The organization makes its first appearance at Music Hall on Monday evening, the 16th inst., when a full orchestral accompaniment will be provided for the singers, and the selections will include both the old and more modern operatic gems, with the great "Lucia" sextet and "Lohengrin" numbers as prominent parts of the programme. The sale of seats begins on Tuesday morning next.

The Register.
MONDAY, JANUARY 9 1893.

86, 88 and 90 Crown Street,
NEW HAVEN, CONN.

The Symphony Concert To-night—"Eight Bells" to Be Given by the Brothers Byrne.

The magnificent performances with which Mr. Nikisch and the Boston Symphony Orchestra were accustomed to favor this city in past seasons are well remembered, and the appearance of the distinguished conductor and his splendid combination of instrumentalists at the Hyperion theater this evening will undoubtedly call out in full force the best musical public. Regarding the company, this has been written by one familiar with it: "In the individual excellence of the players and the completeness of its equipment, the Boston Orchestra has scarcely a rival in the world, and its concerts have become synonymous of an evening of great musical enjoyment. For the concert to-night Mr. Nikisch, mindful of the fact that it will be the only appearance of the orchestra here this season, has made a program of great attractiveness and variety, and one in which the abilities of his players will be shown to the best advantage.

"An especial attraction to many will be the Wagner music, which brings into play all the resources of the modern orchestra. In his reading of the beautiful and poetic Schumann Symphony, with which the concert opens, Mr. Nikisch has been credited by the critics with a masterly and sympathetic interpretation. The solo numbers of the evening will be by F. Busoni, a young pianist who has not been heard here before but whose playing will make a great impression if the experience of Boston, Philadelphia and Chicago is repeated. Alwin Schroeder, the well known 'cellist will also be heard in solo numbers." The program in full is as follows:

Robert Alexander Schumann.....
.....Symphony No. 2, in C major, op. 61
Liszt.....
Concerto for pianoforte, No. 2, in A major
Mr. Busoni.
Richard Wagner Vorspiel and "Liebestod"
(Prelude and "Love-death") from
"Tristan und Isolde."
Soli for violoncello
a. Chopin.....Nocturne
b. Klengel.....Capriccio
Mr. Schroeder.
Richard Wagner.....
.....Kaiser-Marsch (B-flat major), 4-4

Boston Transcript
MONDAY, JANUARY 9, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the eleventh symphony concert, given in the Music Hall last Saturday evening, was as follows:

Haydn: Symphony in B-flat major (No. 12, Breitkopf & Härtel Ed.)
Mozart: Recitative, "*Crudele? Ah no, mio bene!*" and Aria, "*Non mi dir, bell' idol mio,*" from "Don Giovanni," act ii. scene 13.
Bizet: Suite No. 1 from "L'Arlésienne."
Wagner: Aria, "*Dich, theure Halle, grüss' ich wieder,*" from "Tannhäuser," act ii. scene 1.
Beethoven: Overture to "Leonore," No. 3, opus 72.
Mme. Basta Tavary was the singer.

The Haydn symphony is in many ways a rather modern sounding work for the composer; it is not merely that it is Haydn at his best, and hence ever fresh and young; it is something in the general character of the themes, the more frequent and at times bold modulation, an occasional chromatic element in the harmony, an unwonted profusion and variety of wind-coloring in the orchestration. One feels in it more than once the influence of Mozart; indeed, the symphony was written in 1795, and Mozart died in 1791. The slow movement in particular, with its independent 'cello part, its muted trumpets and drums, and its rich scoring for the wind instruments, is a gorgeous piece of coloring of which, even as a bit of orchestration, any modern master might be proud. There is, too, a certain modern breadth of style, a length of breath so to speak, in the theme itself that anticipates the melodic style of Beethoven and other later masters. The symphony was admirably, beautifully played.

Bizet's first suite from his music to Alphonse Daudet's "l'Arlésienne" (decidedly the more interesting of the two) contains much that is charming. The opening march theme in the prelude is not only full of life and vigor in itself, but is treated with infinite *spirituel* skill. The little *Andante molto* that follows it is to us one of the most absolutely bewitching passages in all modern French music. Strange to say, however, this exquisite little passage was less effectively played than anything else in the whole suite. To us the *tempo* seemed decidedly too fast; and here one may well be in doubt as to precisely what Bizet meant by "*andante molto.*" Bizet was a Grand Prix de Rome, and had been some time in Italy before he wrote his "l'Arlésienne music; he might thus be expected to use Italian terms in the Italian way. But "*andante molto,*" in the literal sense of "very much going"—*i. e.* going briskly—does not in the least agree with the character of the music. On the other hand, if he used the term as any Frenchman or other non-Italian might, taking *andante* in its generally accepted technical sense to mean "slow," then "*andante molto*" would have to be interpreted "very slow"—something just short of *larghetto*, for instance—and this would indicate the proper *tempo* of the movement (to our thinking, at least) very correctly. At all events we remember the ravishing effect of the passage as it used to be played by Mr. Thomas, at a *tempo*, if not much slower, yet markedly slower than that taken by Mr. Nikisch last Saturday evening. Some other items, too, militated against the full effectiveness of the passage: the muted string parts were played with such exceeding delicacy that those cloyingly sweet and unctuous chromatic harmonies that underlie the reiterated E-flat, G, F, E-flat of the clarinet were hardly perceptible. Mr. Strasser played the saxophone solo very smoothly and nicely; but one might suspect that he is not so easily at home on the saxophone as he is on the clarinet, for there was a certain lack of *abandon* and romantic fervor in his performance such as we have never noticed in his clarinet playing. In short, for one reason or another, this delicious passage missed fire—so much to our disappointment that we cannot help dwelling upon it at perhaps greater length than it really deserves. The Minuet, *per contra*, was exquisitely played, with all due delicacy and sprightliness; the *smorzando* passage at the close was especially well done. The Carillon made its unfailing effect.

Beethoven's great "Leonore" overture was superbly given; the strings in particular are to be praised for giving certain passages of *piano cantilena* not only with artistic phrasing and expressiveness, but really *piano*, as they are written. The dramatic trumpet episode in the middle, with its alternating song of thanksgiving, was grandly led up to; Mr. Molé played the flute solo excellently well, and the rushing coda was given with immense effect. By the way, what can the individual who edits the programme-books have been thinking of when he said that, at the beginning of this overture, the harmony passed to the key of B *major*? The chord of B major with an obvious D-natural in it is something new!

Mme. Tavary sang Donna Anna's great aria with great expressiveness and no lack of vocal technique; but there was a certain want of breadth and heroic grandeur of style to be felt throughout, and the close of the allegretto ("Forse un giorno," etc.) needed more brilliant *slancio* and ecstatic exaltation of sentiment. It was pure, artistic singing, full of delicate and feminine feeling, but somehow one felt it not to be Donna Anna; it was not on a large enough scale. Elizabeth's greeting to the Minnesingers' Hall has no proper place in the concert-room. On the stage, as a sudden outpouring of intense feeling, as one short climax of buoyant emotion, its effect is enormous—coming, as it does, immediately after the exceedingly brilliant introduction on the orchestra. But in the concert-room it is merely an excerpt, and one that has not sufficient development to throw the listener into a sympathetic mood. It ends almost before it has begun. As well might a reciter select Gloster's first speech in "Richard III." and stop short at "the lascivious pleasing of a lute." The thing has, by itself alone, no proper musical existence: it is but the introduction to a scene, not a scene in itself. Mme. Tavary sang it with both sentiment and fire; but no singer ever made it effective in such conditions.

The next programme (for Jan. 21) is—Goldmark, overture, "In the Spring," optis 36; Raff, symphony No. 3, in F major ("Im Walde"), opus 153. Mr. Henri Marteau will play a concerto for violin, the title of which will be duly announced. There will be no rehearsal nor concert here this week.

[78]

The Washington Post

WASHINGTON, JANUARY 11, 1893.

DELIGHTFUL PROGRAMME GIVEN.

Third Concert of the Boston Symphony Orchestra at Metzerott Music Hall.

Mr. Nikisch is to be thanked for the programme played last night at the third concert of the Boston Symphony Orchestra at Metzerott Music Hall. The eighth symphony and the Wagner Kaiser-Marsch have not been played before at these concerts, and the Dvorak suite not since Mr. Gericke's last season. The numbers were so varied in style as to suit all tastes. Beethoven's Eighth or "little" symphony, as it is called, is one of the most popular of the time, and although written in 1812, returns in form to the style of some of the earlier works. The second movement is the favorite and is regarded as one of the most complete in any of the symphonies. The programme quotes from Berlioz: "That sort of thing falls straight from heaven into the artist's thought. He writes it all at a sitting and we are dumb at hearing it." This is lavish praise and is hardly borne out by the facts. It was Beethoven's custom to leave Vienna during the summer months, and in 1812, just before starting out, he partook of a farewell dinner with a number of friends, among them Maelzel, the inventor of the metronome, to whom Beethoven said good-by in a droll canon, which was sung at the table, he himself singing the soprano part. This tune was worked up into the second movement of the Eighth symphony with Beethoven's usual labor and care.

Dvorak is now at the head of the National Conservatory of Music, New York, and his various compositions are heard with especial interest on that account. The suite in D is an excellent type of work of the Bohemian Berlioz and the individuality is so marked that there can be no doubt of the author. The Slavonic folk songs are predominant in all his works and seem to be a part of his nature. The pastorale, the fantastic harmony of the polka, of which Bohemia is the home, the wealth of instrumentation in the romanze, and the brilliant coloring and frenzy of the finale render this suite deservedly popular, and to satisfy the audience last night Mr. Nikisch repeated the finale, something he has not done before, except with the closing movement of the "Peer Gynt" suite. The Wagner Kaiser-Marsch, written to celebrate the result of the Franco-Prussian war, is hardly typical of the composer of "Parsifal." Wagner, aside from his opera, wrote only six separate compositions. The "Huldigungs March," written for the coronation ceremonies of Ludwig of Bavaria, and the Centennial March for the Philadelphia exposition also fall short of the composer's best work, as music written to order for special occasions is so likely to do. The orchestra was at its best throughout the evening, and left little to be desired. The second movement of the symphony might have been handled more delicately, and in one or two places the accompaniments were too heavy, but these are minor faults. It was in keeping with the reputation of the orchestra that while the greater part of the programme required little brass and none of the instruments of percussion aside from the tympani for the Wagner selection only fully ten men were brought from Boston.

The soloist was Mme. Basta Tavary, who was heard here last season with the Minnie Hank Opera Company, and was especially pleasing in "Cavalleria Rusticana." Mme. Tavary is of Russian parentage and has had a brilliant success in the few years she has been singing in public. As a child she was a phenomenal pianist and was received as a pupil by Liszt. Her voice developing she studied with Marchesi and the elder Lamperti, and has sung in opera in many European capitals, and in oratorio in England. She sang last evening "Non Mider" from "Don Giovanni," and an aria from "Traviata," being recalled several times after each number. She is to sing January 25 with the Choral Society in English, in which she was a favorite at the English festivals. The next concert will be given on Tuesday, February 7.

Philadelphia Abend-Post.

Mittwoch, 11. Januar 1893.

Boston Symphonie-Orchester. Dieses berühmte Orchester, welches aus 85 Musikern ersten Ranges zusammengesetzt ist und mit Recht eine hervorragende Stelle unter den Orchestern der Welt einnimmt, wird heute Abend unter Leitung des Herrn Arthur Nikisch, einem der berühmtesten Wagner-Interpreten der Welt und ausgezeichneten Dirigenten, ein Konzert in der Academy of Music veranstalten, welches den Musikfreunden seltene Genüsse bieten wird. Als Solistin wird die berühmte Sängerin Mme. Basta Tavary mitwirken. Das Programm bietet die zweite Symphonie von Beethoven, Menuet und Tanz der Sylphiden aus „Damnation de Faust" von Berlioz und das symphonische Gedicht Tasso von Liszt für Orchester, ferner das berühmte Händelsche „Largo," welches von dem Konzertmeister Hrn. Kneisel vorgetragen werden wird. Madame Tavary wird Arien aus Don Juan und Traviata singen. Den Musikfreunden braucht der Besuch dieses Konzertes nicht noch besonders empfohlen zu werden.

Philadelphia Abend-Post.

Dienstag, 10. Januar 1893.

Boston Symphonie-Orchester. Dieses berühmte Orchester, welches aus 85 Musikern ersten Ranges zusammengesetzt ist und mit Recht eine hervorragende Stelle unter den Orchestern der Welt einnimmt, wird morgen Abend unter Leitung des Herrn Arthur Nikisch, einem der berühmtesten Wagner-Interpreten der Welt und ausgezeichneten Dirigenten, ein Konzert in der Academy of Music veranstalten, welches den Musikfreunden seltene Genüsse bieten wird. Als Solistin wird die berühmte Sängerin Mme. Basta Tavary mitwirken. Das Programm bietet die zweite Symphonie von Beethoven, Menuet und Tanz der Sylphiden aus „Damnation de Faust" von Berlioz und das symphonische Gedicht Tasso von Liszt für Orchester, ferner das berühmte Händelsche „Largo," welches von dem Konzertmeister Hrn. Kneisel vorgetragen werden wird. Madame Tavary wird Arien aus Don Juan und Traviata singen. Den Musikfreunden braucht der Besuch dieses Konzertes nicht noch besonders empfohlen zu werden.

Das Boston Symphonie-Orchester in der Academy of Music. Am nächsten Mittwoch den 11. Januar findet wiederum ein großes Konzert des Boston Symphonie-Orchesters in der Academy of Music statt. Herr Arthur Nikisch wird mit seiner Künstlerschaar wiederum ein sehr interessantes und reichhaltiges Programm bieten. Als Solistin wird die Mme. Basta Tavary mitwirken. Tickets sind schon jetzt in No. 1221 Chestnut Str. zu haben.

NORTH AMERICAN, PHILADELPHIA, JANUARY 12, 1893.

MUSIC AT THE ACADEMY.

The Third Concert of the Boston Symphony Orchestra Last Evening.

The Boston Symphony Orchestra gave its third concert at the Academy of Music last evening, when the good effect of popularizing the programme was shown in an attendance visibly larger than that of last month. As the reserved seats were practically all sold at the opening of the season for each of the five concerts which it was announced the Orchestra would give, there is not scope for any very great variation in the size of the audiences from month to month. The only difference is that some months there are more people in the galleries or occupying standing room than others, and in this respect the difference last evening approached the maximum. It is reasonable to a tribute this to the greater attractiveness of the programme. In December Mr. Nikisch gave us four numbers—a Brahms symphony, a Dvorak suite, a Liszt concerto, and a Wagner march. Last evening his scheme was much more diversified. It included examples, both vocal and instrumental, of six composers, ranging from Handel and Beethoven to Berlioz and Liszt. The symphony was that by Beethoven, in D major, No. 2, and this beautiful work, so familiar to amateurs, received a most appreciative and poetic interpretation. There might sometimes with advantage be more vigor and freedom and a broader sonority in the playing of Mr. Nikisch's orchestra, and the opening movement of the symphony was given in rather a cold and colorless way. But the lovely larghetto was played with a perfect balance and the utmost tenderness of feeling, and there was no lack of fire or force in the rendition of the closing allegro. Other orchestral numbers were the "Minuet of the Will o' the Wisps" and "Dance of the Sylphs," from Berlioz' "Damnation of Faust," which both went admirably and the last of which was rapturously and imperatively encored. Music of this character is peculiarly in Mr. Nikisch's genre, and the manner in which his orchestra plays it leaves nothing to be desired and could not be surpassed.

The soloist of the evening was Mme. Basta-Tavary, a charming singer and a fine artist, who deepened, by her rendering of Mozart's "Non mi dir" and Verdi's "Fors 'e lui" the favorable impression which she made here in opera last season. Her voice is sympathetic and her phrasing admirable, and while her manner is rather wanting in breadth, she sang with sincere feeling and an always adequate intelligence. The programme, which included Handel's "Largo," which so pleased the audience that it had to be repeated, and in which Mr. Kneisel's fine tone was heard to great advantage, closed with Lisz.'s symphonic poem of "Tasso."

THE ADAMOWSKI QUARTET.

The Adamowski Quartet gave its third subscription concert at the New Century Drawing-Room yesterday afternoon, in the presence of a relatively large and fashionable audience. The leading quartet was that by Haydn in G major, No. 1, a bright, melodious, symmetrical composition, which was played with extreme delicacy and precision and with acutely appreciative taste. The other concerted number on the programme was Saint Saens' pianoforte quartet, op 41, which is a fine and typical example of modern chamber music. Its elaborate, complex, picturesque and richly colored score is in striking contrast with Haydn's single-minded simplicity and transparent ingenuousness. The quartet was to have had the valuable assistance of Mrs. Nikisch, but to the disappointment of the audience it was announced that a sore throat would prevent her from appearing.

PHILADELPHIA INQUIRER—JANUARY 12.

THE SYMPHONY CONCERT.

An Excellent Program Given by Mr. Nikisch at the Academy of Music.

The Boston Symphony Orchestra's third concert of the present season at the Academy of Music last evening was unusually enjoyable. We have indulged in some criticism of Mr. Nikisch's recent program making, but that of last evening calls only for praise. It was as follows:

Beethoven..Symphony No. 2, in D minor, Op. 36.
Mozart..Recitative and Aria from "Don Giovanni," "Non mi dir."
Madame Basta-Tavary.
Handel.....Largo
Solo Violin, Mr. Franz Kneisel.
Berlioz..Two movements from "La Damnation de Faust," Op. 24.
Minuet des Feu-follets—Moderato (D major).
Valse des Sylphes: Allegro, mouvement de valse (D major).
Verdi..Grand Aria from "Traviata," "Ah, forse e lui."
Madame Basta-Tavary.
Franz Liszt..Symphonic Poem, "Tasso, Lamento e Trionfo."

This is a real symphony program as distinguished from so many we have had lately that have contained no symphony, or a mediocre one at best. Beethoven's No. 2 is a great work, one that is always delightful no matter how often repeated. It was played well last night, albeit lacking somewhat in virility in certain passages. A little freer use of the instruments would have added breadth to a most noble composition. The two Berlioz numbers were played to perfection. There is probably not an organization in the world that can play music of this character so well. Where delicacy of touch and refinement of tone are wanted to produce purely sensuous strains Mr. Nikisch is supreme. One cannot imagine an improvement on his work in these two numbers last night. The symphonic poem was played excellently and with more than usual satisfaction, since "Tasso" often becomes tedious to those who are not ardent admirers of Liszt.

The work of the soloists was satisfactory. Madame Basta-Tavary has a pleasing voice and good methods. Mr. Kneisel played the familiar Handel Largo with dignity and power.

Take it all in all, it was the most satisfactory concert that Mr. Nikisch has given us in a long time. The audience was the largest ever present at one of this orchestra's concerts.

The Press

THURSDAY, JANUARY 12, 1893.

PHILADELPHIA.

The Boston Symphony Orchestra at the Academy of Music.

A symphony concert without a Wagner number is a phenomenon in Philadelphia, and not to be unreservedly commended. Your true Wagner lover does not walk out of such a concert in an "uplifted" state of mind as he does after hearing the noble, passionate strains of the great German master's music. And the success of the Wagner concert given here in November proved that Philadelphia cherishes Wagner. Even Liszt's symphonic poem, "Tasso," splendid as it is, did not quite fill the place which is customarily filled by the Wagner numbers on a symphony programme.

But it was magnificently rendered. The orchestra has perhaps never in Philadelphia played with more power than it displayed in the finale. The gradual approach to the climax and the triumphal finish, with its great volume of tone, were performed with a freedom from constraint that is not always characteristic of the work of Mr. Nikisch's organization.

In general this orchestra shows best in very delicate pieces, where there are chances for its exquisite mobility to tell. The variations of tone in the Valse des Sylphs, by Berlioz, followed one another in charming succession, the piece was most artistically rendered.

The symphony, Beethoven's second, in D minor, also was finely given; the best-played movement, perhaps, was the second. Mr. Kneisel played Haendel's eternally acceptable Largo with all his characteristic richness of tone and breadth of conception. The other soloist, Madame Tavary, sang "Non Mi Dir," from "Don Giovanni," and "Ah forse e lui," from Traviata. Her tones were much purer than they are wont to be, and on the whole her singing was surprisingly good. The audience, as usual, was very large and approbative.

The Adamowski String Quartette.

The concert given by the Adamowski String Quartette in the New Century Drawing Room yesterday afternoon was very good, notwithstanding the absence of Mrs. Nikisch, who was advertised to sing, but who sent a telegram to say that she could not be present because she had a cold. This was disappointing, but Mr. Adamowski filled in the space that her absence left in the programme. He played with good effect two movements of a violin concerto by Bruch.

The quartette was in fine form in the not very difficult but beautiful Haydn quartette in G major, No. 1. In the first movements of Saint Saens quartette, Op. 41, for piano and strings, in which Mr. Nikisch played the piano, there was dash enough, but withal a certain roughness, but during the last movements the spirit of unity came to the players and they gave the fine music beautifully.

The audience was moderately large. A score of people lingering after the concert was over, were delighted to see Mr. Nikisch appear on the stage and to hear him run over parts of Chopin's polonaise and other things for a few minutes.

LEDGER AND TRANSCRIPT.

Philadelphia, Thursday, Jan. 12, 1893.

Academy of Music—The Boston Symphony Concert.

The programme of the Boston Symphony Orchestra's concert in the Academy of Music last evening was, in all probability, a somewhat refreshing experience to the crowded audience gathered to enjoy it. Instead of a rather heavy Brahms symphony, like the one given at the preceding concert, one of Beethoven's least familiar works, that in D (No. 2), was played, and proved an admirable change, while the whole list of numbers was so skilfully arranged as to appeal both to the advanced enthusiast as well as to slightly less technical persons. This is as it should be, for, while the admirer of abstruse and not over-inviting compositions is not without his claims upon the programme maker, it should be remembered that for a large and discerning class (among them very critical observers) a certain judicious attractiveness can be introduced into the selections with very good results. In other words, a concert can be classic and at the same time interesting. Last night's performance was of a nature to prove the truth of this assertion. After the Beethoven Symphony came an aria from "Don Giovanni" (sung by Madame Basta-Tavary), the Handel Largo, two movements from Berlioz's "Damnation of Faust," the "Fors' e lui" from "Traviata," and Liszt's symphonic poem of "Tasso." It needs but a glance at this list to show the happiness of the combination. Each number was interesting from a different standpoint; each was worthy its place, and the general effect of the whole arrangement was of the most pleasing kind.

The symphony, which was wisely put first, had a treatment amply calculated to bring out its beauties, especially in the case of the lovely larghetto. For the matter of that, all the movements were given with that finish, wonderful accuracy and refinement of method so characteristic of Mr. Nikisch and his musicians. The Handel Largo, always an unusually welcome number when adequately presented, introduced Mr. Kneisel as the violin soloist, and those who know the work of this artist need hardly be told that he took due advantage of the generous opportunity thus offered him. So impressive, indeed, did the performance of the Largo prove that Mr. Nikisch obligingly had it repeated, in response to an enthusiastic tribute of applause from the house. Of the other instrumental contributions, comprising two excerpts from the "Damnation of Faust" and "Tasso," it will do to say that the first named seelections were given with charming grace (the Valse des Sylphes had to be repeated), while the symphonic poem had a strikingly picturesque exposition that made a fine finale to the concert. The vocal soloist was Madame Basta-Tavary, who was heard at the Academy in opera some time ago. Last evening she sang a recitative and aria from "Don Giovanni" (the "Non mi dir"), and the florid "Ah, fors' e lui" from "La Traviata," making, perhaps, the better impression in the latter. Both numbers were given with pronounced artistic taste, and the listeners favored Madame Tavary with a cordial reception that must have been very gratifying to her.

New Century Drawing Room.

The Adamowski Quartet Concert was robbed of some of its expected attractiveness yesterday afternoon by the enforced absence of Mrs. Nikisch, from whom a telegram was received stating that indisposition would prevent her appearance. The programme that was carried out, however, was very enjoyable in itself, as seemed but natural in the case of so admirable a quartet as Mr. Adamowski's.

The Times

PHILADELPHIA, JANUARY 12, 1893.

THE SYMPHONY CONCERT.

The Boston Orchestra in a Popular and Beautiful Programme.

The Boston Symphony Orchestra gave its third concert of the season at the Academy of Music last evening. The house was filled, as usual, and the audience was more than usually earnest in its demonstrations of pleasure. For Mr. Nikisch had wisely, as well as mercifully, allowed a surcease of Brahms and Tschaikowsky, and had made up his programme of familiar and popular music, beginning with the D major symphony of Beethoven. Mr. Nikisch treats this brilliantly free and richly varied work with his own characteristic carefulness. As a piece of execution the orchestra has done nothing better. Beautiful in detail, it was also poetical in feeling, and gave the audience unfeigned delight. There were also heard the immortal largo of Handel, Mr. Kneisel playing the violin solo with the utmost refinement, and the two favorite movements of fairy dance music from Berlioz's "Faust," played with a delicacy in which this orchestra is unexcelled. The closing number was a fine and rich performance of Liszt's symphonic poem, "Tasso." The vocal soloist was that admirable artist, Madame Tavary, whose singing of the Mozart aria recalled the impression she made in "Don Giovanni" last season, and who also sang "Ah fors e lui," to the great pleasure of her hearers.

PHILADELPHIA RECORD, JANUARY 12.

Boston Symphony Orchestra Concert.

The lovers of Beethoven's music were treated last evening at the Academy of Music to a fine rendering of the second symphony by the Boston Symphony Orchestra, which has rarely been given here with more enthusiasm or classical finish by a band of instrumentalists. The Haendel "Largo," two movements from Berlioz's "La Damnation de Faust," and Liszt's symphonic poem "Tasso" were also performed with all the grace and precision for which Mr. Nikisch's players are famous. Mme. Basta-Tavary, a soprano of high abilities as an executant and possessing a voice of rare sweetness and volume, was the soloist. She sang the grand aria from "Don Giovanni" and the Fors Lui from "Traviata," the latter number especially being rendered with fine dramatic and emotional expression. The house was crowded to the doors.

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The Musical Courier.

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The ninth symphony concert was distinguished by the first appearance in Boston of Miss Eugenia Castellano, the pianist. It was announced that she would be heard in the second concert of Tschaikowsky; but for some reason or other Miss Castellano did not play with the orchestra. She played three solo numbers: Chopin's E minor nocturne (op. posth); Chopin's B minor Scherzo, and Martucci's Étude de Concert. When she came before the public it was difficult to tell at first whether she was child or woman; it was also difficult after the first two numbers to pronounce any safe judgment concerning her merits as a pianist.

She did not make much out of the nocturne. She played it as though a teacher stood by her side, and yet at the same time she suggested, even when she did not reveal, a strong temperament. In the scherzo she proved herself a woman; for she showed feeling, yes, passion, in unexpected, almost incongruous passages, and when she might have palpitated with emotion, she preferred to be prosaic. That she owned well trained fingers and supple wrists was at once apparent. After her brilliant performance of the study by Martucci, she was applauded as a mistress of bravura; yet not alone from admiration of her digital dexterity. The hearer was curious to study further her musical equipment. She was recalled enthusiastically, and in response she gave a brilliant performance of a brilliant piece of the music box order, "Momento capriccioso," by Van Westerhaut, if I am not mistaken.

Again there was a universal shout, and Miss Castellano, who had already defied the solemn traditions of the symphony concerts by playing after a recall, concluded her recital by a delightful delivery of a charming gavotte in the ancient style. It is to be hoped that this interesting pianist will soon be heard in a concert where a more elaborate or rather diversified program will afford a better opportunity for judging of her temperament; there can now be little or no dispute concerning her admirable mechanism.

The orchestra numbers were Lalo's overture, "Le Roi d'Ys;" "Waldweben," from "Siegfried," and Mendelssohn's fourth symphony. The orchestral performance was in the main excellent. The tempi of the first two movements of the symphony were open to criticism. The allegro was taken at a break neck pace, and the andante con moto was sluggish.

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Mr. Schnitzler, a violinist of the Symphony orchestra, will make his début here the 30th and 31st in the D minor (No. 4) concerto of Vieuxtemps.

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Established 1813.

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Boston Journal.

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The Beacon.

BOSTON, SATURDAY, JAN. 14, 1893

THE SYMPHONY CONCERTS.

The eleventh symphony concert was well put together, and lasted just about the right length of time. It began with the B-flat major symphony of Haydn, known as the twelfth in the Breitkopf and Härtel numeration and always enjoyed as one of its composer's strongest and best. The key is a sonorous and agreeable one, and is only deserted in one movement—the *adagio*, which passes into the key of the dominant, F major. That the work abounds in melody, needs not to be said, and in the development of his themes Haydn here shows himself more liberal and varied than is his wont. The performance was generally excellent, even though a passage here and there was played rather demonstratively instead of being left to tell its own story without assistance. The first *suite* arranged from Bizet's incidental music for Daudet's "L'Arlésienne," was the next orchestral number, and had admirable interpretation in almost every extract, the sense and relation of one number only being really misunderstood. A good square standard reading of Beethoven's "Leonora" No. 3 overture ended the evening. Between these numbers Mme. Basta-Tavary sang the "Letter" *scena* from "Don Giovanni" and the "Hall of Song" air from "Tannhäuser," the latter of which does not suit with the concert stage, its perpetual declamatory excitement needing the justification of the pomp, the voluminous sound and the processional procedure of the opera. Mme. Tavary is an artist of deserved eminence and her singing was generally at the height of her reputation. But, like all singers who have made great exertion at one time or another, her voice does not always illustrate her evident intentions, and an ill-turned phrase or a group of thin tones may jarringly follow hard upon a large, resonant and noble passage. She treated the Wagner score with an elasticity which the German declaimers rarely give it; but on the other hand improperly added some *fioriture* to the Mozart air.

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BOSTON HOME JOURNAL.

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The Musical Courier.

NEW YORK, WEDNESDAY, DECEMBER 28, 1892.

The ninth symphony concert was distinguished by the first appearance in Boston of Miss Eugenia Castellano, the pianist. It was announced that she would be heard in the second concert of Tschaikowsky; but for some reason or other Miss Castellano did not play with the orchestra. She played three solo numbers: Chopin's E minor nocturne (op. posth); Chopin's B minor Scherzo, and Martucci's Étude de Concert. When she came before the public it was difficult to tell at first whether she was child or woman; it was also difficult after the first two numbers to pronounce any safe judgment concerning her merits as a pianist.

She did not make much out of the nocturne. She played it as though a teacher stood by her side, and yet at the same time she suggested, even when she did not reveal, a strong temperament. In the scherzo she proved herself a woman; for she showed feeling, yes, passion, in unexpected, almost incongruous passages, and when she might have palpitated with emotion, she preferred to be prosaic. That she owned well trained fingers and supple wrists was at once apparent. After her brilliant performance of the study by Martucci, she was applauded as a mistress of bravura; yet not alone from admiration of her digital dexterity. The hearer was curious to study further her musical equipment. She was recalled enthusiastically, and in response she gave a brilliant performance of a brilliant piece of the music box order, "Momento capriccioso," by Van Westerhaut, if I am not mistaken.

Again there was a universal shout, and Miss Castellano, who had already defied the solemn traditions of the symphony concerts by playing after a recall, concluded her recital by a delightful delivery of a charming gavotte in the ancient style. It is to be hoped that this interesting pianist will soon be heard in a concert where a more elaborate or rather diversified program will afford a better opportunity for judging of her temperament; there can now be little or no dispute concerning her admirable mechanism.

The orchestra numbers were Lalo's overture, "Le Roi d'Ys;" "Waldweben," from "Siegfried," and Mendelssohn's fourth symphony. The orchestral performance was in the main excellent. The tempi of the first two movements of the symphony were open to criticism. The allegro was taken at a break neck pace, and the andante con moto was sluggish.

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Mr. Schnitzler, a violinist of the Symphony orchestra, will make his début here the 30th and 31st in the D minor (No. 4) concerto of Vieuxtemps.

The Beacon.

BOSTON, SATURDAY, JAN. 14, 1893

THE SYMPHONY CONCERTS.

The eleventh symphony concert was well put together, and lasted just about the right length of time. It began with the B-flat major symphony of Haydn, known as the twelfth in the Breitkopf and Härtel numeration and always enjoyed as one of its composer's strongest and best. The key is a sonorous and agreeable one, and is only deserted in one movement—the *adagio*, which passes into the key of the dominant, F major. That the work abounds in melody, needs not to be said, and in the development of his themes Haydn here shows himself more liberal and varied than is his wont. The performance was generally excellent, even though a passage here and there was played rather demonstratively instead of being left to tell its own story without assistance. The first *suite* arranged from Bizet's incidental music for Daudet's "L'Arlésienne," was the next orchestral number, and had admirable interpretation in almost every extract, the sense and relation of one number only being really misunderstood. A good square standard reading of Beethoven's "Leonora" No. 3 overture ended the evening. Between these numbers Mme. Basta-Tavary sang the "Letter" *scena* from "Don Giovanni" and the "Hall of Song" air from "Tannhäuser," the latter of which does not suit with the concert stage, its perpetual declamatory excitement needing the justification of the pomp, the voluminous sound and the processional procedure of the opera. Mme. Tavary is an artist of deserved eminence and her singing was generally at the height of her reputation. But, like all singers who have made great exertion at one time or another, her voice does not always illustrate her evident intentions, and an ill-turned phrase or a group of thin tones may jarringly follow hard upon a large, resonant and noble passage. She treated the Wagner score with an elasticity which the German declaimers rarely give it; but on the other hand improperly added some *fioriture* to the Mozart air.

There will be no concert tonight, because of the absence during the week of the orchestra upon one of the periodical short tours.

THE NORDICA CONCERT COMPANY.

On Monday evening Mme. Nordica will make her *rentrée* for this season, appearing in the Music Hall at the head of the concert company which will bear her name. As has been mentioned in these columns, the other members of the company are Signora Scalchi, Miss Helen Dudley Campbell, Signor Campanini, Signor Del Puente and Mr. Fischer. As the plan of the concerts makes them distinctly operatic, it is evident that such artists as these can sing anything in that line and sing it well, while the necessary support will be supplied by a sufficient orchestra under Signor Sapio, a director and accompanist whose competency is well known. The full programme for this opening concert is not yet before us, but it will contain the great sextette from "Lucia" and the substance of one act from "Faust." The preliminary arrangemen ts reflect great credit on Mr. C. A. Ellis and the tour which he has laid out must be a successful one.

[80]

Mr. C. A. ELLIS begs to announce that he has arranged a series of **Grand Operatic Concerts,** *for which he has engaged the following eminent artists, forming an exceptionally strong organization.*

Mme. Lillian Nordica, Prima Donna Soprano.

Mme. Sofia Scalchi, Prima Donna Contralto.

Miss Helen Dudley Campbell,
Mezzo Soprano.

Italo Campanini, Primo Tenor.

Giuseppe del Puente, Primo Baritone.

Emil Fischer, Basso.

ISIDORE LUCKSTONE,
PIANIST AND MUSICAL DIRECTOR.

The Musical Courier.

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MUSIC HALL, Buffalo.
Saturday Evening, Jan. 21, 1893.

Nordica Grand Operatic Concert.

PROGRAMME. PART I.

1. PIANO SOLO. Hungarian Rhapsody, No. 6. . . . . *Liszt*
Mr. LUCKSTONE.

2. ARIA. ("The Jewess.") . . . . . *Halévy*
Mr. FISCHER.

3. CAVATINA. "Nobil Signor." ("Les Huguenots.") . . . . *Meyerbeer*
Mme. SCALCHI.

4. SONG. "Toreador," from "Carmen." . . . . . *Bizet*
Signor DEL PUENTE.

5. ARIA. "Ah! fors è lui." ("La Traviata.") . . . . . *Verdi*
Mme. NORDICA.

6. QUARTETTE. ("Rigoletto.") . . . . . *Verdi*
Mme. NORDICA, Mme. SCALCHI, Sig. CAMPANINI, Sig. DEL PUENTE.

7. SONG. "The Wanderer." . . . . . *Schubert*
Mr. FISCHER.

8. HABANERA. ("Carmen.") . . . . . *Bizet*
Mme. SCALCHI.

PROGRAMME. PART II.

Mascagni's beautiful opera . . . .

CAVALLERIA RUSTICANA

. . . . *In concert form and sung in Italian*

CAST.

SANTUZZA	Mme. Lillian Nordica	TURRIDU	Sig. Campanini
LOLA	Miss Helen D. Campbell	ALFIO	Sig. Del Puente

PLOT OF THE OPERA.

TURIDDU, a young villager, is the son of LUCIA and the lover of LOLA (who is the wife of ALFIO, having married the latter during TURIDDU's prolonged absence in military service). TURIDDU wins the affections of SANTUZZA, whom he wrongs; while in the mean time he is in love with LOLA. On Easter morning (the opening of the opera) ALFIO is incidentally informed by SANTUZZA of his wife's unfaithful actions. He challenges TURRIDU (biting the ear, as was the rustic Sicilian custom). TURRIDU, though regretting his past evil course, accepts the challenge and is killed by ALFIO.

PRELUDE AND SICILLIENNE . . . . . Turiddu
SCENE AND ROMANCE . . . . . Santuzza
DUET . . . . . Santuzza and Turridu
LOLA'S DITTY AND SCENA . . . . . Santuzza, Lola, and Turiddu
CONTINUATION OF DUET . . . . . Santuzza and Turiddu
DUET . . . . . Santuzza and Alfio
INTERMEZZO (as an Ave Maria) . . . . . Santuzza
FINALE.

Mme. SOFIA SCALCHI.

MME. SOFIA SCALCHI is, without doubt, the greatest Contralto of our times. During the season, while singing with the diva, Patti, she fairly divided the honors and attention with that prima donna. Mme. Scalchi is the embodiment of grace and artistic finish. Her singing and acting are at once the wonder and admiration of all the critics and the public.

The Musical Courier.

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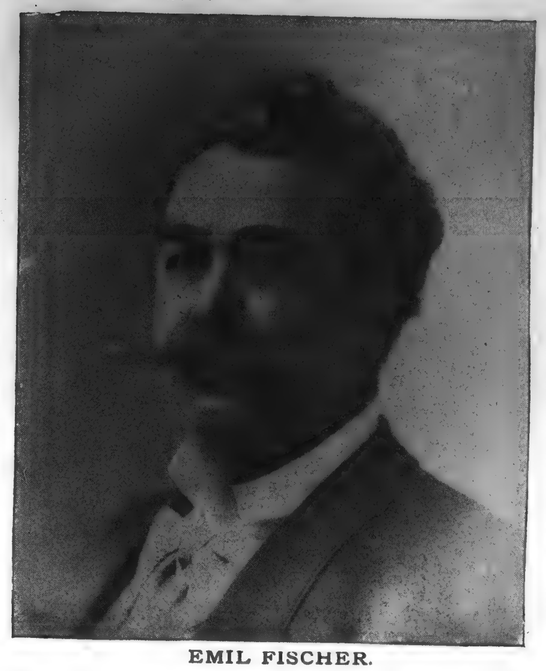

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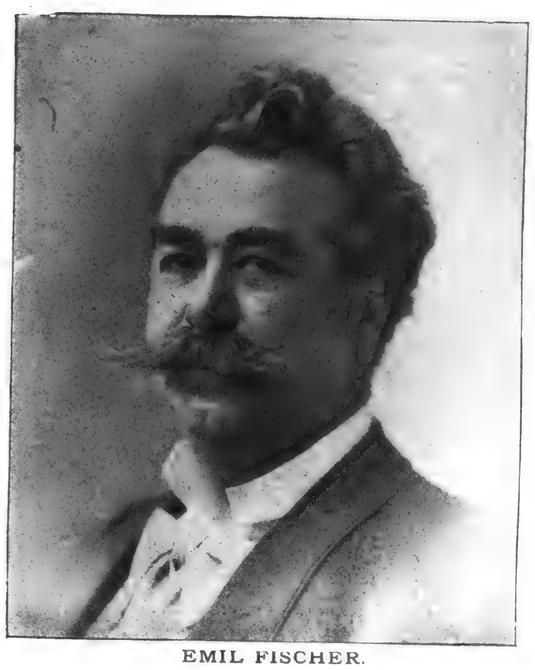
Miss Helen Dudley Campbell is one of America's best Alto singers, who made a distinct success with the American Opera Company.



EMIL FISCHER.

Emil Fischer is the wonderful Basso who made the greatest hit of all the famous artists engaged for the opera at the Metropolitan Opera House during the season of 1890–91. Mr. Fischer is renowned as one of the most reliable artists on the operatic stage. His great experience, profound and musician like qualities as a singer, have gained for him a reputation as the best artist in his line who has ever appeared in America.

ITALO CAMPANINI.

Signor Italo Campanini is the greatest Tenor and the favorite of the public of this country. His splendid work and the finish which he gives to every phase of his art, has stamped him as an artist whose name will always be connected with the great musical achievements of this country.

SIG. DEL PUENTE.

Signor DEL PUENTE. The most experienced and accomplished Baritone in America, whose success has been heralded all over the world, and whose name stands foremost as one of the great artists of the present time.

The Musical Courier.

NEW YORK, WEDNESDAY, JANUARY 11, 1893.

The Boston Symphony Orchestra.—The Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, will give its third concert at Chickering Hall to-morrow evening. The program is as follows: Symphony No. 8, Beethoven; concerto for piano in G minor No. 1, Mendelssohn; two movements from "La Damnation de Faust," Berlioz; two movements from the concerto for violin No. 1, Bruch, and overture, "Leonore No. 3," Beethoven. Eugenia Castellano and Mr. T. Adamowski will be the soloists.

BOSTON DAILY ADVERTISER.

Established 1813.

SATURDAY MORNING, JAN. 14, 1893.

The Nordica grand operatic concert on Monday evening at Music Hall will introduce Manager Ellis' new organization in a remarkably brilliant programme. Mme. Nordica, Mme. Scalchi and Sig. Del Puente with the orchestra under Sig. Sapio will take part in the preliminary miscellaneous programme which will end with the sextette and finale from "Lucia." The second part of the programme will consist of the third act of Gounoud's "Faust" sung in Italian as concert music.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SATURDAY MORNING, JAN. 14, 1893.

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Boston Journal.

TEN PAGES.

SATURDAY, JANUARY 14, 1893.

The Nordica operatic concert Monday evening at Music Hall will introduce Manager Ellis's new organization in a brilliant programme. Mrs. Nordica, Mrs. Scalchi and Del Puente, with the orchestra under Mr. Sapio, will take part in the preliminary miscellaneous programme, which will end with the sextet from "Lucia." The second part of the programme will consist of the third act of Gounod's "Faust," sung in Italian as concert music, the music of the several roles being assigned as follows: Marguerite, Nordica; Siebel, Scalchi; Martha, Campbell; Faust, Campanini; Mephisto, Fischer. The trio and finale of the last act will end the programme.

Boston Daily Globe.

SATURDAY, JAN. 14, 1893.

The concert announced for the introduction of the Nordica grand operatic organization at Music Hall next Monday evening will present the artists engaged by Manager Ellis in a very enjoyable programme. Mme. Nordica, Mme. Scalchi and Sig. Del Puente, together with the orchestra, under Sig. Sapio, will take part in the preliminary miscellaneous programme, which will concluded with the sextet from "Lucia." The second part of the programme will consist of selections from the third and fifth acts of "Faust," given as concert music. The several roles will be sung by Mme. Nordica, Mme. Scalchi, Miss Campbell, Sig. Campanini and Herr Emil Fischer.

BOSTON HOME JOURNAL.

SATURDAY, JANUARY 14, 180

The Nordica concert at Music Hall on Monday night promises to be one of the events of the season, as the company embraces, besides Mme. Nordica, Mme. Sofia Scalchi, Miss Helen Dudley Campbell, Italo Campinini, Guisseppe del Puente, and Emil Fischer, with a grand orchestra under the direction of Sig. Sapio. Mme. Nordica will sing the aria from "La Reine de Saba," Scalchi will sing the cavatina "Nobil Signor" from "The Huguenots," del Puente will sing the famous Toreador song, and the entire company will sing the sextet and finale from "Lucia." The second part will be the third act of "Faust," with Nordica as Marguerite, Scalchi as Siebel, Miss Campbell as Martha, Campanini as Faust, and Fischer as Mephistopheles. In this there will be introduced Mephistopheles' serenade from the fourth act and the trio and finale from the fifth act.

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Boston Symphony Orchestra.

12th SEASON, 1892-93.

January Itinerary.

Leave Boston Monday, January 9, at 1 P.M. Providence Depot.
Arrive New Haven, at 5.30, P.M.
—NEW HAVEN HOUSE.—
Concert at Hyperion Theatre, 8 P.M.
Leave New Haven after the concert. Sleeping cars ready at depot at 10 P.M.
Arrive Baltimore, Union Depot Pennsylvania R. R. Tuesday, January 10, at 9.37 A.M.
Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.
Arrive Washington 7.05 P.M.
Concert at Metzerott's Music Hall, 1110 F Street, at 8 P. M.
Leave Washington at 10.45 P.M.
Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.
Leave Baltimore, Camden Street Station, B. & O. R. R. 8.50 A.M. Wednesday, January 11.
Arrive Philadelphia, 11.10 A.M.
—CONTINENTAL HOTEL.—
Concert at Academy of Music, 8 P.M.
Leave Philadelphia, Ninth and Green Streets, Thursday, January 12, 8.30 A.M.
Arrive New York, 10.55 A.M.
—PARK AVENUE HOTEL.—
Rehearsal at Chickering Hall, 12 o'clock noon.
Concert at Chickering Hall, 8 P.M.
Public Rehearsal at Academy of Music, Brooklyn, Friday, January 13, at 3 P.M.
Concert at Academy of Music, Brooklyn, Saturday, January 14, at 8.15 P.M.
Leave New York Saturday, January 14, midnight. Grand Central Depot.
Arrive Boston, Sunday, January 15, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, January 7, 1893.

HYPERION THEATRE, . . . NEW HAVEN,
Monday Evening, January 9, at 8.

ONLY GRAND CONCERT
BY THE

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Tickets, with reserved seats, 75c., $1.00, and $1.50. On sale at the Hyperion Theatre on and after Monday, Jan. 2, 1893.

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CHICKERING HALL, ... NEW YORK.
Thursday Evening, January 12, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.

3

F. R. COMEE, Ass't Manager.

Boston
Symphony Orchestra.

12th SEASON, 1892-93.

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CHICKERING HALL, ... NEW YORK.
Thursday Evening, January 12, at 8 o'clock.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

[81]

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CONTENTS AVAILABLE
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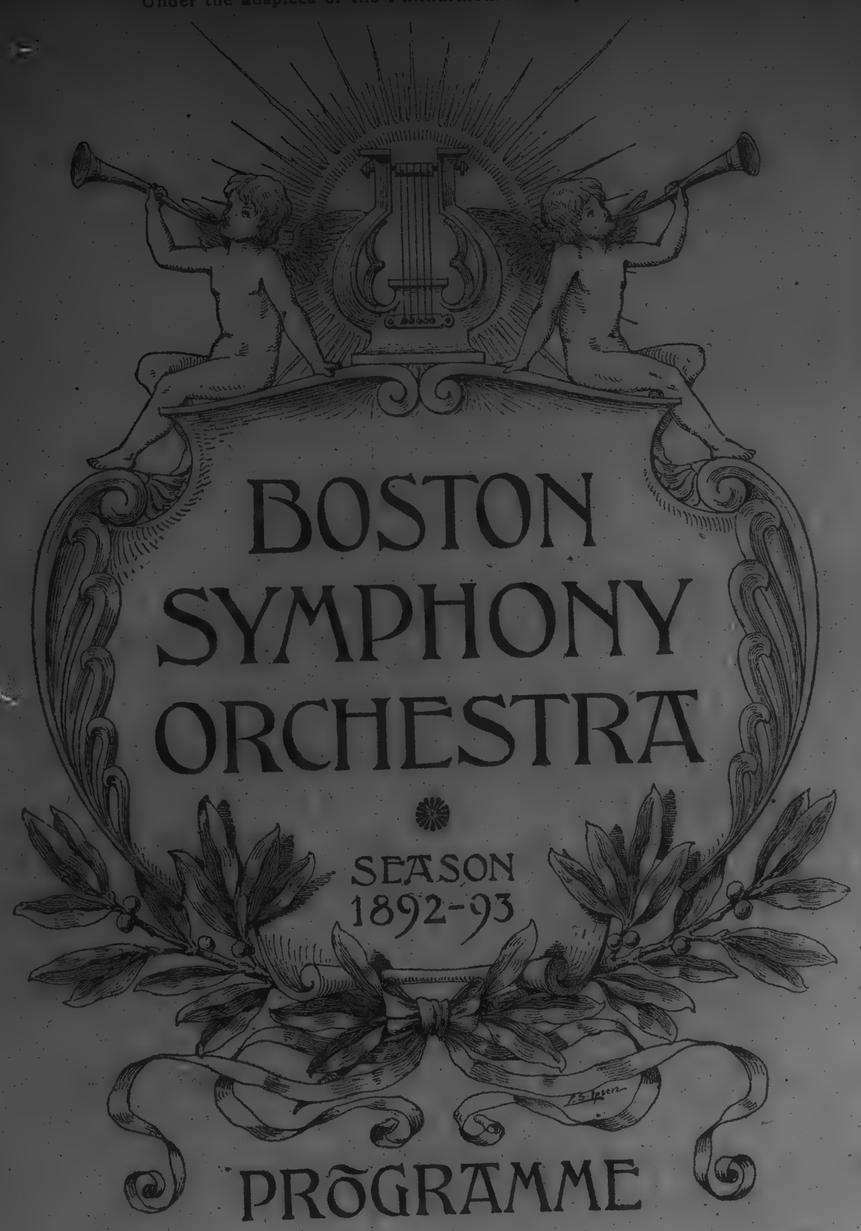
ACADEMY OF MUSIC, BROOKLYN,

Friday Afternoon, Jan. 13, at 3. Saturday Evening, Jan. 14, at 8.15

Under the auspices of the Philharmonic Society of Brooklyn.



C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Tickets at Chandler's Music Store, 300 Fulton Street.

CHICKERING HALL, - - - NEW YORK.

THE

Kneisel Quartet

OF BOSTON.

FRANZ KNEISEL, 1st Violin.
L. SVECENSKI, Viola.
OTTO ROTH, 2d Violin.
ALWIN SCHROEDER, Violoncello.

AND MR. ARTHUR FOOTE.

SECOND CONCERT

Saturday Afternoon, Jan. 14, at 3.

PROGRAMME

Schumann . . . QUARTET IN A MINOR, OP. 41, NO. 1
Introduzione, Andante espressivo — Allegro — Scherzo, Presto — Adagio.

Arthur Foote . . . PIANO QUARTET IN C MAJOR, OP. 23
Allegro comodo — Adagio ma non troppo — Scherzo; Vivace — Allegro non troppo.
(Piano part by the Composer.)

Schubert . . . . . QUARTET IN D MINOR
Allegro — Andante con moto — Allegro molto — Presto.

Tickets at Schuberth's, 23 Union Square, and at Chickering Hall.

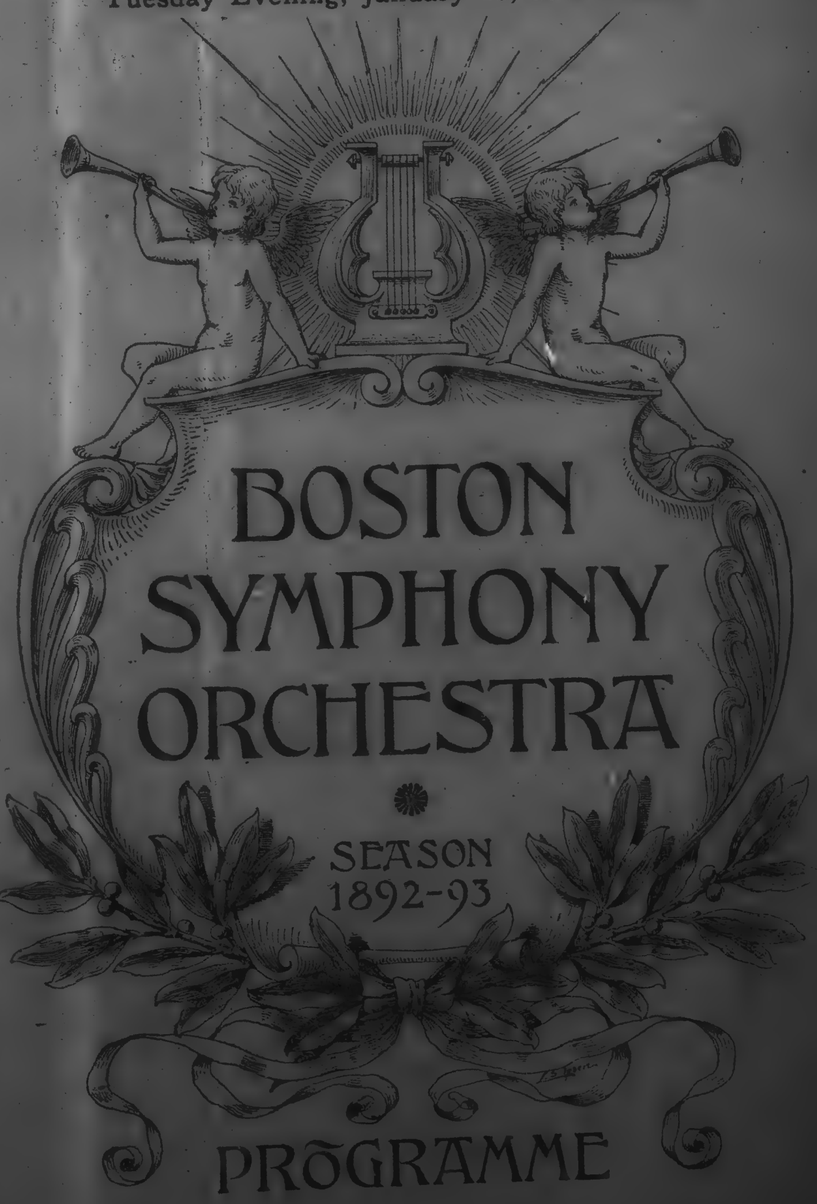
PROGRAMME

FRIDAY, JANUARY 13, 1893

60 FIFTH AVENUE

METZEROTT MUSIC HALL, . . WASHINGTON,

Tuesday Evening, January 10, at 8 o'clock.



C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Tickets, with reserved seats, on sale at Metzerott's Music Store.

[82]

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ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, BROOKLYN,

Friday Afternoon, Jan. 13, at 3. Saturday Evening, Jan. 14, at 8.15.

Under the auspices of the Philharmonic Society of Brooklyn.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Tickets at Chandler's Music Store, 300 Fulton Street.

PROGRAMME

Friday, January 13, 1893

60 Fifth Avenue

[82]

CHICKERING HALL, - - - NEW YORK.

THE

Kneisel Quartet

OF BOSTON.

FRANZ KNEISEL, 1st Violin.
L. SVECENSKI, Viola.
OTTO ROTH, 2d Violin.
ALWIN SCHROEDER, Violoncello.

AND MR. ARTHUR FOOTE.

SECOND CONCERT

Saturday Afternoon, Jan. 14, at 3.

• • PROGRAMME • •

Schumann . . . Quartet in A minor, Op. 41, No. 1

Introduzione, Andante espressivo — Allegro — Scherzo, Presto — Adagio.

Arthur Foote . . . Piano Quartet in C major, Op. 23

Allegro comodo — Adagio ma non troppo — Scherzo; Vivace — Allegro non troppo.

(Piano part by the Composer.)

Schubert . . . . . Quartet in D minor

Allegro — Andante con moto — Allegro molto — Presto.

Tickets at Schuberth's, 23 Union Square, and at Chickering Hall.

METZEROTT MUSIC HALL, . . WASHINGTON,

Tuesday Evening, January 10, at 8 o'clock.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Tickets, with reserved seats, on sale at Metzerott's Music Store.

ACADEMY OF MUSIC, BROOKLYN.

Friday Afternoon, Jan. 13, at 3. Saturday Evening, Jan. 14, at 8:15

Under the auspices of the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets at Chandler's Music Store, 300 Fulton Street.

Mr. NIKISCH

AND

THE BOSTON SYMPHONY ORCHESTRA

: PROGRAMME :

I. *Wagner* . . . . . MARCH, "Tannhäuser"

II. *Bizet* . . . . . SUITE "L'Arlésienne," No. 1

I. Prelude.
II. Minuetto.
III. Adagietto.
IV. Carillon.

III. SOLI FOR PIANOFORTE.

a *DeBeriot* . . . . . ETUDE-CAPRICE
b *Van Westerhout* . . . . . GAVOTTE
c *Martucci* . . . . . ETUDE DE CONCERT

SIGNORINA EUGENIA CASTELLANO

IV. *Gounod* . . . . . HYMN TO ST. CECILIA

(Violin Solo, Mr FRANZ KNEISEL)

V. *Tschaikowsky* . THIRD MOVEMENT (Scherzo: Pizzicato ostinato), from Symphony No. 4

VI. *Gillet* . . . . . LOIN DU BAL

VII. *Ambroise Thomas* . . . OVERTURE, "Mignon"

[82]

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FRANZ KNEISEL, [illegible]
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Tickets at Schuberth's

METZEROTT MUSIC HA[illegible]
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C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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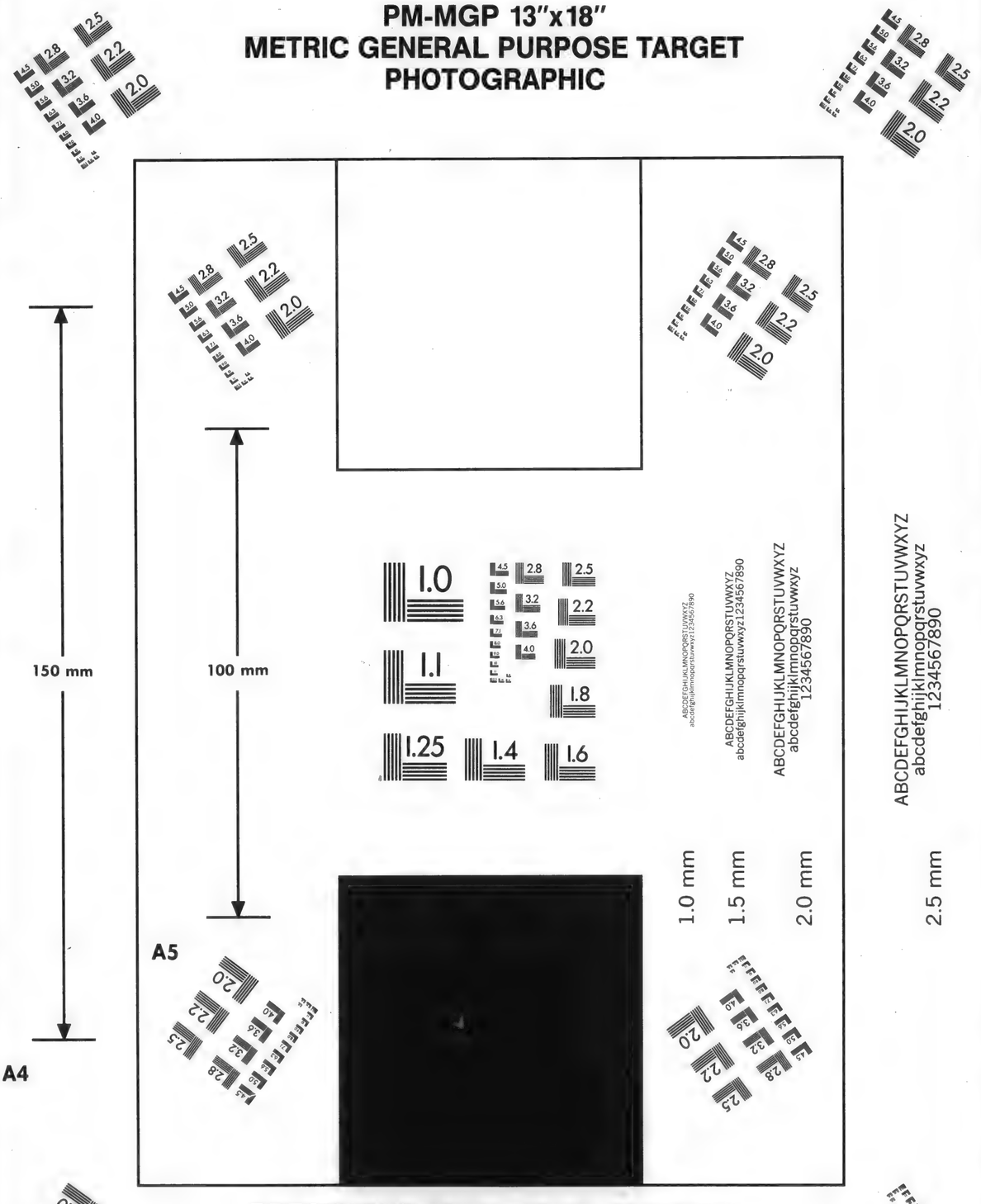

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Boston Journal.
MONDAY, JANUARY 16, 1893.

NORDICA.

She Tells the Story of Her Artistic Life.

The Illustrious Career of a Quondam Choir Singer.

The Roamings and Adventures of Lilian B. Norton.

It is possible that the theory of Emile Hennequin is true, and that neither birthplace nor land of adoption gives individuality to artistic work; but it certainly seems as though the Maine girl is fortunate in her birth State. Her sister of a sister State may be as highly endowed, she may work as zealously and be as deserving of success; and yet the girl from Maine seems born with one great characteristic that is not defined easily by single word or courteous phrase; the proper expression must be borrowed from the great dictionary of slang, and slang is language in the making. The characteristic, then, of the Maine girl is the faculty of "getting there."

⁂

The Journal reporter was therefore not surprised when Madame Nordica told him Saturday afternoon in her parlor at the Brunswick that she was born in Maine. The town is Farmington, well known, the home of "Little Blue" School. "Yes, I was born in Farmington, and when I was a little baby I was brought to Boston, which was my home until I went to Europe in 1878."

⁂

Here is a picture of Madame Nordica.

was about this time that I married, and I did not sing again in opera until 1887 in London.

⁂

"In '87 I was at Covent Garden, engaged by Col. Mapleson. I sang in 'Traviata,' 'Rigoletto' and 'Faust'. Soon afterward I engaged with Augustus Harris, and I appeared in heavier parts, in 'Aida,' 'Les Huguenots,' 'L'Africaine.' I have sung steadily ever since. I began to study the music of Wagner, and, I may as well tell you that I am very fond of it. I sang in 'Lohengrin.' Hans Richter has helped me, and it was at one of his concerts that I took the part of Brunhilde in the finale of 'Die Goetterdaemmerung.' Here is the flattering opinion of my performance written by Richter himself in the programme book. I am proud of it." And yet the singer spoke with the modesty of the true artist, even when she showed the Journal reporter the glowing tribute paid her by Fuller-Maitland of the London Times.

⁂

The widow of Wagner invited Madame Nordica to take the part of Elizabeth in "Tannhaeuser" at the last Bayreuth festival, but the singer was tired out and needed rest. When she was in Paris last summer Madame Nordica saw much of Gounod, and studied with him the great aria from the "Reine de Saba," which she sings to-night. "Gounod is growing feeble," said Madame Nordica, "but his enthusiasm for Mozart is not quenched, and we spent hours in singing the music of that master.

⁂

"I go, under the management of Mr. Ellis, as far west as San Francisco. I shall go back to London in time for the operatic season. I have been asked to sing in Mascagni's 'Rantzu' in London, and I am to create the soprano part in a new cantata by Dr. Mackenzie; this cantata will be afterwards given at Chicago, I believe. I am engaged for the next Worcester festival, and I understand that Gade's 'Psyche' will be then sung. In October I expect to sing in Chicago in opera, as a member of the Abbey, Schoeffel and Grau Company.

⁂

"I call London my home, and my name in private as well as on the stage is Madame Nordica, the name given me by San Giovanni. I live at 11 Clarence terrace, Regent's Park, and I am very happy with my black poodle, Turk, and my terrier Taffy. Yes, I have canary birds, and I have the dearest English thrush that sings until midnight."

⁂

The neighbors of Madame Nordica are known to the world. There is George R. Sims, the dramatist, and the poet who first and unconsciously brought fame to Mrs. James Brown Potter. There is Henri Rochefort, the journalist and

LILLIAN NORDICA.

But it does her injustice. Neither cold photograph nor colder cut can reproduce beauty that challenges the colors of the cunning painter. And even he would despair of preserving the changing fascinations of a mobile face. The one photograph liked by the original libels her sumptuous figure with its flowing lines that dainty stuffs caress. Suppleness is turned by photographic art into cardboard rigidity.

⁂

Madame Nordica wore an exquisite tea gown. It was evidently of Parisian invention, and a fantasy of Worth; a cream brocade of violet pattern. The throat of the singer was encircled tenderly by a collar of point lace, which once adorned a golden-haired Venetian of tragic memory. And now let the singer speak, nearly in her own words. The music of the voice that lent a charm to the recital of prosaic detail must be imagined by the reader.

⁂

"When I was old enough to take singing lessons I studied with Mr. John O'Neill. It is true that I went into the New England Conservatory, but my lessons with Mr. O'Neill were mostly private lessons. He laid the foundations; he 'placed' my voice; he taught me in oratorio, and I owe him much. It was in '75 or '76 that I had my first church position; it was in Grace Church, Temple street. Mr. Benson was the organist. There was a chorus choir of 100, and we used to sing extracts from masses, the 'Inflammatus' from Rossini's 'Stabat Mater,' etc. In 1877 I was the soprano at Dr. Putnam's church in Roxbury, now Mr. De Normandie's. The organist was Charley Ford—he was an excellent musician, and such a delightful man—and Mrs. Flora Barry was the alto, Mr. Stickney the tenor—he is dead, I hear—and Mr. Babcock the bass. The people were all very kind to me. I did not read fluently then, and I remember they would send me the hymn tunes early in the week. I should not have so much trouble now.

⁂

"My first appearance in public in concert was in Bumstead Hall in 1876. It was a pupil's concert. I sang the entrance aria of Leonora in 'Il Trovatore.' Do you know that the Boston Journal then gave me the first notice of my performance? I sang in the Christmas Eve [illegible] and Mr. Weston said: 'Greatly.' The other singers were Rejoice Phillipps, William Winch and Myron Whitney.

⁂

"In 1878 I went with Gilmore's Band to Europe. I sang, for instance, at Paris in the Trocadero, which was hardly finished. I think I was the first to sing there. My selection was 'Vanne, Vanne,' from 'Roberto, il Diavolo.' I did not go with the band to Germany, for they played in the open, and, of course, I did not wish to thus expose myself. Ran legger came over to Paris from London and wanted to teach me oratorio. But I was crazy to sing in opera. I thought of nothing else, I dreamed of nothing else. I studied in Milan with San Giovanni, and it was he that fitted me for opera.

⁂

"You know how hard it is in Italy to get a hearing. I was lucky. Scovell, who is known as the Chevalier Scovello, took a little theatre in Brescia, managed it and sang tenor. There was no salary to speak of, but we all had a chance to sing. I made my debut in 'Traviata,' an opera that suits me well. Scovell was the tenor. If the critical in the audience had laughed or acted in the usual Italian manner when they do not care for a singer, Scovell could have closed the theatre, and there would then have been no opera. So they were polite, and contented themselves with reading newspapers, which they drew from their pockets when he began to sing.

⁂

"I then sang in 'Faust' at the fine opera [illegible] in Genoa, and in Novara I played Alice [illegible] berto.'

⁂

"I think it was in '80 that I went to St. Petersburg and sang in Italian. The company was excellent. Masini, Cotogni and Scalchi were chief singers. We all sang in concert at the Winter Palace the Sunday before the Czar was assassinated. He was always punctilious in his courtesy toward musicians, and he made it a point to find out the nationality of a singer or [illegible]. Of course the tragedy put an end to [illegible], and I sang in Dantsic and in Koenigsberg. I also sang at Kroll's in Berlin. Lassalle was the tenor.

⁂

"It was the 21st of July that I made my debut at the Paris Grand Opera in 'Faust.' The 25th [illegible] I first sang in 'Hamlet.' I have sung Ophelia to the Hamlet of Lasalle and [illegible]. The men are perhaps equally fine singers, but Laurel has the greater individuality. Hamlet is the finer creation. It

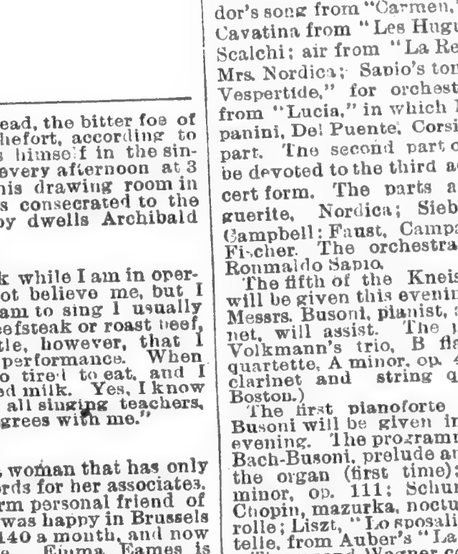
duellist of the abnormal head, the bitter foe of Napoleon the Little. Rochefort, according to Madame Nordica, indulges himself in the singular habit of appearing every afternoon at 3 o'clock at the window of his drawing room in the scanty costume that is consecrated to the comfort of sleep. Near by dwells Archibald Forbes, the journalist.

⁂

"What do I eat and drink while I am in operatic training? You may not believe me, but I am a light eater. When I am to sing I usually eat a plain dinner, with beefsteak or roast beef, at 5 o'clock. I eat so little, however, that I take beef tea during the performance. When the curtain falls I am too tired to eat, and I usually drink a glass of iced milk. Yes, I know I go against the advice of all singing teachers, but I find that iced milk agrees with me."

⁂

Mirabile dictu! Here is a woman that has only kind and appreciative words for her associates. Madame Nordica is a warm personal friend of Emma Calve, who in '81 was happy in Brussels when she received only $140 a month, and now she commands her price. Emma Eames is another of her intimate friends. Madame Nordica spoke in high terms of Oudin's merits. It seems that the real name of Geraldine Ulmer's husband is not Ivan Caryall, but Filkins. Of no one, however, did Madame Nordica speak in warmer terms than of Scalchi, the famous contralto, who is now associated with her and who sings to-night at Music Hall. Who does not know Scalchi?



SOFIA SCALCHI.

⁂

And yet these facts, concerning an artist that is admired throughout Europe and North and South America, may be of interest. Her husband is the Count Luigi Lolli, a member of an old and aristocratic family of Ferrara. Their home is a beautiful villa in Turin. They have one child, a boy of about 15 years. Sofia Scalchi made her debut at Bologna. Her most famous parts are Arsace in "Semiramide" and Orfeo in Gluck's opera of that name. She was trained for the latter part by Signor Augusto Rotoli, now of this city, and she was the godmother of Signor Rotoli's little son Romano, whose ill-timed death is still mourned by many. It is to be deplored that Madame Scalchi is not to be heard this season in either of the operatic parts that made her famous.

Boston Sunday Globe.
SUNDAY, JAN. 15, 1893.

Nordica Opera Concert at Music Hall.

The appearance of the Nordica operatic concert company at Music Hall tomorrow evening will introduce an excellent combination of artists, who have been called together by Manager Charles A. Ellis for an extended tour throughout the country the present season. In the absence of organizations devoted to grand opera productions this season the company will devote a large part of each programme to scenes and acts from the repertoire of the grand opera stage, giving the principal numbers in concert form with full orchestral accompaniments.

The artists included in the Nordica company are Mme. Lillian Nordica, prima donna soprano; Mme. Sofia Scalchi, prima donna contralto; Miss Helen Dudley Campbell, mezzo-soprano; Italo Campanini, primo tenor; Giuseppe del Puente, primo barytone; Emil Fischer, basso, and Sig. R. Sapio, conductor.

The first part of tomorrow evening's programme, which will be of a miscellaneous character, is as follows:

Overture, "William Tell".....Rossini
Orchestra.
Toreador song, "Carmen".....Bizet
Mr. Del Puente.
Cavatina, "Nobil Signor." "Les Huguenots".....Meyerbeer
Mme. Scalchi.
Aria, "La Reine de Saba".....Gounod
Mme. Nordica.
Storm at vespertide, Tone Picture.....R. Sapio
Orchestra.
Sextette and finale, "Lucia di Lammermoor".....Donizetti
Mmes. Nordica, Scalchi, and MM. Campanini, Del Puente, Corsi and Fischer.

The second part will be made up of selections from the third and fifth acts of Gounod's "Faust," the several roles being sung as follows:

Marguerite.....Mme. Nordica
Siebel.....Mme. Scalchi
Martha.....Miss Campbell
Faust.....Mr. Campanini
Mephistopheles.....Mr. Fischer

The fifth concert in the Kneisel quartet series at Chickering Hall will be given on Monday night. The programme consists of Volkmann's trio in B-flat minor, Schumann's quartet, op. 41, No. 1, and Brahms quintet for clarinet and strings, new here. Mr. Busoni, pianoforte, and Mr. Goldschmidt, clarinet, will take part.

The Boston Symphony orchestra will give the fifth concert in the Sanders Theatre course next Thursday night. For the 12th concert in the Music Hall series, next Friday afternoon and Saturday night, Goldmark's overture, "In the Spring," and Raff's symphony, "In the Forest," are announced, and Mr. Henri Marteau, a young Frenchman, will play a concerto for violin.

CONCERTS OF THE WEEK.

The programme of the grand operatic concert of the Nordica company under the management of Mr. C. A. Ellis in Music Hall this evening is as follows: Overture, "William Tell;" Toreador's song from "Carmen," sung by Del Puente; Cavatina from "Les Huguenots," sung by Mrs. Scalchi; air from "La Reine de Saba," sung by Mrs. Nordica; Sapio's tone-picture, "Storm at Vespertide," for orchestra, and the sextette from "Lucia," in which Nordica, Scalchi, Campanini, Del Puente, Corsi and Fischer will take part. The second part of the programme will be devoted to the third act of "Faust" in concert form. The parts are thus assigned: Marguerite, Nordica; Siebel, Scalchi; Martha, Campbell; Faust, Campanini; Mephistopheles, Fischer. The orchestra will be directed by Romualdo Sapio.

The fifth of the Kneisel Quartette concerts will be given this evening in Chickering Hall. Messrs. Busoni, pianist, and Goldschmidt, clarinet, will assist. The programme will include Volkmann's trio, B flat minor; Schumann's quartette, A minor, op. 41, No. 1, and Brahms's clarinet and string quintette (first time in Boston.)

The first pianoforte recital by Ferruccio Busoni will be given in Union Hall, Tuesday evening. The programme will be as follows: Bach-Busoni, prelude and fugue, D major, for the organ (first time); Beethoven, sonata, C minor, op. 111; Schumann, toccata, op. 7; Chopin, mazurka, nocturne, impromptu, barcarolle; Liszt, "Lo sposalizio," Gondoliera, Tarantelle, from Auber's "La Muette de Portici."

The second Wagner concert under the direction of Anton Seidl, with the co-operation of his Metropolitan Orchestra, will occur at the Boston Theatre Tuesday afternoon, Jan. 17. Selections from "Lohengrin," "Siegfried," "Tristan and Isolde," "Die Meistersinger," "Parsifal" and "Die Walkure" will be included in the programme. The soloists will be Emma Juch, Nina Rathbone, Fabris, Riegg, Dilthey, Metz, North-

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIII., NO. 15.
SUNDAY, JANUARY 15, 1893.

The Nordica Operatic Concert and the Wagner Matinee.

The Nordica operatic concert company will be introduced to the Boston public at Music Hall tomorrow evening by Manager Charles A. Ellis, in a list of vocal and instrumental selections well calculated to display the abilities of the several artists and give enjoyment to his patrons.

Although the organization, as such, is to make its first appearance here, the individual members of the company are all so well and favorably known to the music lovers of this vicinity that it is entirely safe to predict a very hearty and enthusiastic reception for all of the artists included in its make-up.

Mme. Nordica stands in the very front rank of the concert singers of the day, and in Boston, where she is claimed as a resident artist, her appearances are always anticipated with great interest. Few artists have had a more gratifying career of success on both sides the Atlantic than that which has been enjoyed by Mme. Nordica, and it is quite safe to predict a prosperous tour for the company organized for her support.

Manager Ellis has improved the opportunity given by the absence of grand opera organizations in this country the present season to plan his programmes so as to admit of a hearing, in concert form, of many scenes from the grand opera repertoire, and tomorrow evening his principal singers will be heard in many of the numbers of the third and fifth acts of Gounod's "Faust." The music of the several roles in these selections will be sung by the following artists: Marguerite, Mme. Nordica; Siebel, Mme. Scalchi; Martha, Miss Campbell; Faust, Mr. Campbell; Mephistopheles, Mr. Emil Fischer.

The first part of the programme will consist of the following miscellaneous selections:

Overture, "William Tell".....Rossini
Orchestra.
Toreador song, "Carmen".....Bizet
Mr. Del Puente.
Cavatina, "Nobil Signor," "Les Huguenots"..
Meyerbeer
Mme. Scalchi.
Aria, "La Reine de Saba".....Gounod
Mme. Nordica.
Storm at Vespertide, tone picture.....R. Sapio
Orchestra.
Sextette and finale, "Lucia di Lammermoor"..
Donizetti
Mmes. Nordica, Scalchi, and MM. Campanini, Del Puente, Corsi and Fischer.

An audience of vast proportions is already assured.

Tomorrow evening the Kneisel quartet, with the assistance of Mr. Busoni, pianist, and Mr. Goldschmidt, clarinet, will give its fifth concert at Chickering Hall. The programme will include Volkmann's trio for piano, violin and 'cello; Schumann's quartet in A minor, and Brahm's quintet for clarinet, the latter given for the first time in this city.

It is most gratifying to know that the Boston Symphony orchestra not only holds the advanced position it has gained on its tours to New York, Philadelphia, Baltimore and Washington, but steadily gains in favor with the lovers of good music in those cities. While in Washington last week a highly flattering invitation was extended by the committee having in charge the inauguration festivities to the orchestra to take an appropriate part in the day's exercises. In New York so many offers for additional concerts were received that it was impossible to accept the engagements. It is flattering to Boston supporters of this orchestra to know that Mr. Nikisch and his organization are engaged for a series of private concerts in New York at the residences of wealthy patrons, although the expense of the Boston band is about 50 per cent. over that of a resident New York organization of a similar character.

THE BOSTON TIMES

BOSTON, SUNDAY, JAN. 15, 1893.

The Nordica Grand Operatic concert at Music hall tomorrow evening will introduce Manager Ellis's combination of artists in a most interesting programme. Mme. Nordica will sing the Aria from "La Rene de Saba," Mme. Schalchi the Cavatina from "The Huguenots," Sig. Del Puente the Torreador's song, and the first part of the programme will conclude with the Lucia Sextet. Selections from the third and fifth acts of Gounod's "Faust" will make the second part of the programme, the rôles being by Mme. Nordica, Mme. Scalchi, Miss Campbell, Sig. Campanini and Herr Fischer. The orchestra will also be heard in some notable selections. Complete programme in another column.

The last concert by the Adamowski quartette will take place in Chickering hall, Friday afternoon, Jan. 24.

The fifth concert by the Kneisel quartette will be given in Chickering hall tomorrow evening, with the following programme: Volkmann, trio in B flat minor; Schumann, quartette in A minor, op. 41, No. 1; Brahms, quintet for clarinet and strings (first time). They will be assisted by F. Busoni, pianist, and Mr. G. Goldschmidt, clarinet.

THE NORDICA CONCERT CO.

One of the leading musical events of the week will be the concert tomorrow night in Music hall by the Nordica Operatic Concert company, under the direction of Mr. C. A. Ellis.

The personnel of the company is remarkably strong, as follows: Mme. Lillian Nordica, prima donna soprano; Mme. Sofia Scalchi, prima donna contralto; Miss Helen Dudley Campbell, mezzo soprano; Italo Campanini, primo tenor; Giuseppe del Puente, primo bari tone; Emil Fischer, basso; and grand orchestra, Sig. R. Sapio, conductor.

Mr. Ellis has brought together a group of eminent vocal talent which it would be difficult to surpass. Mme. Nordica is a very great Boston favorite, and her triumphs all over the world are a part of musical history. Mme. Scalchi ranks as the greatest contralto of the present time, and holds a warm place in the hearts of the public everywhere. As a mezzo-soprano, Miss Campbell won fame with the American Opera company. Campanini, Fischer and Del Puente are familiar names, and pleasure is always assured when they appear upon the stage.

The programme arranged is one to display fully the abilities of the artists, as follows:

Overture. ("William Tell.")..... Rossini
Orchestra.
Toreador Song. ("Carmen")..... Bizet
Mr. Del Puente.
Cavatina. ("Nobil Signor.") ("Les Huguenot.")..... Meyerbeer
Mme. Scalchi.
Aria. ("La Reine de Saba")..... Gounod
Mme. Nordica.
Storm at Vespertide. (Tone Picture.)... R. Sapio
Orchestra.
Sextette and Finale. ("Lucia di Lammermoor.")..... Donizetti
Mmes. Nordica, Scalchi, and MM. Campanini, Del Puente, Corsi, and Fischer.

Third act of Gounod's "Faust" in Italian cast thus:

Marguerite..... Mme. Nordica
Siebel..... Mme. Scalchi
Martha..... Miss Campbell
Faust..... Mr. Campanini
Mephistopheles..... Mr. Fischer.

The ifollowing numbers will ibe given: Introduction and song, "Le parlate d' amor," Siebel; scena and recitative, "Cosi par," Faust and Mephisto; cavatina, "Salve dimora casta e pura," Faust; scena and air, "O' era un ré di Thulé," Marguerite; Air de Bijou, Marguerite; serenade (introduced from 4th act), Mephisto; Quando a te liela, Siebel; scena and quartette, Marguerite, Martha, Faust and Mephisto; Duet, Faust,—"Ah! ti scongiuro in van," Marguerite, —"O silenzio! O mister!" and trio finale, (5th act.), Marguerite, Faust and Mephisto.

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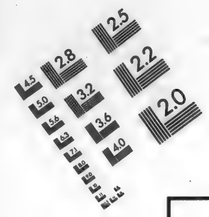

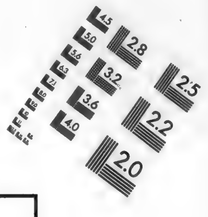

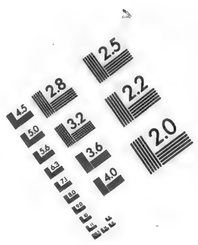

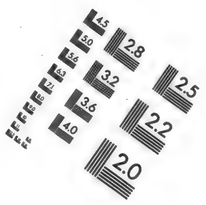

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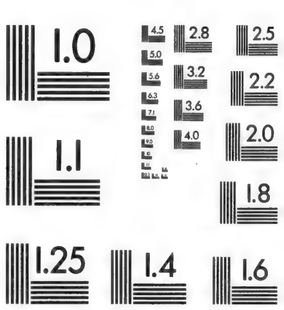

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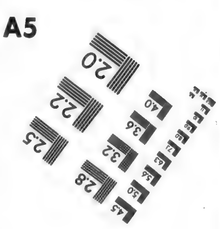

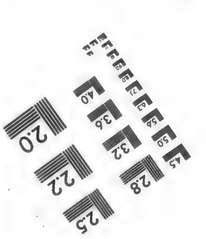

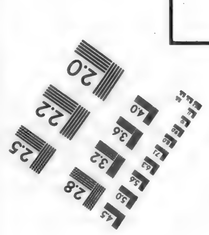

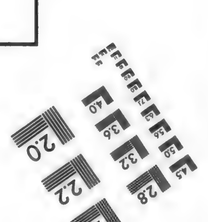

PRECISION℠ RESOLUTION TARGETS

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BOSTON POST.
The Representative Democratic Paper
OF NEW ENGLAND.

MONDAY MORNING, JAN. 16, 1893.

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For Symphony Orchestra's twelfth concert in the Music Hall series, next Friday afternoon and Saturday night, Goldmark's overture, "In the Spring," and Raff's symphony, "In the Forest," are announced, and Henri Marteau, a young Frenchman, will play a concerto for violin.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 16.

MONDAY, JANUARY 16, 1893.

MME. SCALCHI ARRIVES.
[Special Dispatch to the Boston Herald.]

NEW YORK, Jan. 15, 1893. Manager Charles A. Ellis of Boston was made happy this afternoon by the message delivered him announcing that the steamer La Champagne had been sighted below.

For a few days the Boston manager has been a trifle uncertain as to just where Mme. Scalchi was, and as she is billed to appear with the Nordica operatic concert company in Boston tomorrow evening, his uncertainty was gradually assuming the condition of anxiety.

A cable received on Saturday notified him that Mme. Scalchi was on board La Champagne, and so he came over to meet the singer.

He will accompany her to Boston immediately upon the arrival of the steamer at her dock.

Boston Courier.

~~FOR SALE AND FOR RENT~~

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Established 1813.

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The fifth concert of the Kneisel Quartette, assisted by Mr. F. Busoni and Mr. Goldschmidt, takes place at Chickering Hall this evening at 8.

Sanders Theatre, Cambridge.

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

V. CONCERT.

THURSDAY, JANUARY 19, AT 7.45, P. M.

PROGRAMME.

MENDELSSOHN.	OVERTURE. "Midsummernight's Dream."
WEBER.	CONCERTSTÜCK for PIANOFORTE and ORCHESTRA in F minor.
MENDELSSOHN.	*a*) SCHERZO. *b*) NOTTURNO. } from "Midsummernight's Dream."
	SOLI for PIANOFORTE.
a) CHOPIN.	NOCTURNE.
b) CHOPIN.	SCHERZO in B flat minor.
SCHUMANN.	SYMPHONY No. 2, in C major, op. 61.

I. Sostenuto assai. C major.
Allegro ma non troppo. C major.
II. Scherzo; Allegro vivace. C major.
Trio I: The same tempo. G major,
Trio II: The same tempo. C major.
III. Adagio espressivo. C minor.
IV. Allegro molto vivace. C major.

SOLOIST:

MISS MINNIE WETZLER.

The Piano used is a Steinway.

HENRI MARTEAU

[84]

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Allegro ma non troppo. C major.
II. Scherzo: Allegro vivace. C major.
Trio I: The same tempo. C minor.
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III. Adagio espressivo. C minor.
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SOLOIST:

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HENRI MARTEAU

[84]

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The personnel of the company is remarkably strong, as follows: Mme. Lillian Nordica, prima donna soprano; Mme. Sofia Scalchi, prima donna contralto; Miss Helen Dudley Campbell, mezzo soprano; Italo Campanini, primo tenor; Giuseppe del Puente, primo baritone; Emil Fischer, basso; and grand orchestra, Sig. R. Sapio, conductor.

Mr. Ellis has brought together a group of eminent vocal talent which it would be difficult to surpass. Mme. Nordica is a very great Boston favorite, and her triumphs all over the world are a part of musical history. Mme. Scalchi ranks as the greatest contralto of the present time, and holds a warm place in the hearts of the public everywhere. As a mezzo-soprano, Miss Campbell won fame with the American Opera company. Campanini, Fischer and Del Puente are familiar names, and pleasure is always assured when they appear upon the stage.

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Orchestra.
Toreador Song. ("Carmen")..... Bizet
Mr. Del Puente.
Cavatina. ("Nobil Signor.") ("Les Huguenot.")..... Meyerbeer
Mme. Scalchi.
Aria. ("La Reine de Saba")..... Gounod
Mme. Nordica.
Storm at Vespertide. (Tone Picture.)... R. Sapio
Orchestra.
Sextette and Finale. ("Lucia di Lammermoor.")..... Donizetti
Mmes. Nordica, Scalchi, and MM. Campanini, Del Puente, Corsi, and Fischer.

Third act of Gounod's "Faust" in Italian cast thus:

Marguerite..... Mme. Nordica
Siebel..... Mme. Scalchi
Martha..... Miss Campbell
Faust..... Mr. Campanini
Mephistopheles..... Mr. Fischer,

The following numbers will be given: Introduction and song, "Le parlate d' amor," Siebel; scena and recitative, "Cosi par," Faust and Mephisto; cavatina, "Salve dimora casta e pura," Faust; scena and air, "C' era un ré di Thulé," Marguerite; Air de Bijou, Marguerite; serenade (introduced from 4th act), Mephisto; Quando a te liela, Siebel; scena and quartette, Marguerite, Martha, Faust and Mephisto; Duet, Faust,—"Ah! ti scongiuro in van," Marguerite,—"O silenzio! O mister!" and trio finale, (5th act.), Marguerite, Faust and Mephisto.

The Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, gave its third concert on Thursday evening in Chickering hall, New York. Mlle. Eugenia Castellano and Mr. T. Adamowski were the soloists, and following is the programme: Symphony No. 8, Beethoven; concerto for pianoforte in G minor, No. 1, Mendelssohn; two movements from "La Damnation of Faust," Berlioz; two movements from the concerto for violin No. 1, Bruch, and overture, "Leonore No. 3," Beethoven.

The Boston Symphony orchestra will give a concert at Ann Harbor, Mich., May 9.

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THE COMMONWEALTH.

ESTABLISHED IN 1862.

BOSTON, SATURDAY, JANUARY 14, 1893.

The Symphony concerts reach mid-season today; and it may be said of this series that it fully bears out even the lavish promises of its announcement and the expectations of the public. Last week's concert gave a varied programme, including a symphony by Haydn, a suite by Bizet (No, 1 from Arlésinne') and Beethoven's No. 3 'Leonore' overture. Madame Basta-Tavary was the soloist, singing the great arias of *Donna Anna* from 'Don Giovanni' and *Elizabeth* from 'Tannhäuser.' At this evening's concert, M. Henri Marteau plays the violin part in a concerto, and Raff's symphony, 'Im Walde,' and Goldmark's overture, 'In the Spring,' will be given.

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The Nordica Concert Company is a new musical combination organized by Mr. C. A. Ellis, which will first appear at Music Hall on Monday evening, then starting for a tour of the United States. It is a remarkably strong organization, Madame Lillian Nordica being the prima donna soprano; beside whom Mr. Ellis has specially engaged Sofia Scalchi, who has just arrived in this country, Italo Campanini, Emil Fischer, Del Puente and Helen Campbell, who, in connection with a large orchestra, will make up the organization. The programme for Monday evening includes the third act of Gounod's 'Faust,' in Italian, in which are introduced *Mephisto's* serenade from the fourth act and the trio and finale of the fifth act. The great sextette from 'Lucia di Lammermoor' will be sung, together with selections by Madame Nordica, Madame Scalchi and Mr. Del Puente.

BOSTON IDEAS

JANUARY 15, 1893.

Tomorrow evening at Music hall the Nordica Operatic Concert Co. will give a concert whose promised attractions have already sold nearly the whole house. The fact of Mr. C. A. Ellis's direction of the company, together with the particular excellence of the talent composing the combination, naturally makes success an assured fact. These are the artists: Mme. Lillian Nordica, prima donna soprano; Mme. Sofia Scalchi, prima donna contralto; Miss Helen Dudley Campbell, mezzo soprano; Italo Campanini, primo tenor; Giuseppe del Puente, primo baritone; Emil Fisher, basso; orchestra conducted by Sig. R. Sapio. Jefferson S. Leerburger is manager and H. G. Snow business manager.

The first part of the programme will be: Overture ("William Tell,") Rossini, by orchestra; Toreador song ("Carmen,") Bizet, by Mr. Del Puente; Cavatina ("Nobil Signor,") ("Les Huguenots,") Meyerbeer, by Mme. Scalchi; Aria ("La Reine de Saba,") Gounod, by Mme. Nordica; Storm at Vespertide (Tone Picture,) R. Sapio, by orchestra; Sextette and Finale ("Lucia di Lammermoor,") Donizetti, by Mmes. Nordica, Scalchi, and Mm. Campanini, Del. Puente, Corsi and Fischer.

The programme will end with the third act of Gounod's "Faust," cast thus: Marguerite, Mme. Nordica; Siebel, Mme. Scalchi; Martha, Miss Campbell; Faust, Mr. Campanini; Mephistopheles, Mr. Fischer.

BOSTON EVENING RECORD.

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Puente and Mr. Emil Fischer. With the support of a large orchestra under the direction of Sig. R. Sapio an exceedingly attractive programme of operatic music will be given. Besides the solo numbers by the leading members of the company, which comprise the first part, important features will be the sextet from [illegible] and extensive selections from [illegible] including the most effective num-

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Gazette

BOSTON, SUNDAY MORNING, JAN. 15.

The fifth of this season's concerts by the Kneisel Quartet will be given to-morrow evening, Mr. F. Busoni, piano, and Mr. Goldschmidt, clarinet, assisting. The programme is: Trio in B-flat minor, Volkmann; Quartet in A-minor, op. 41. No. 1, Schumann, and Quintet for Clarinet and strings, Brahms, which will be given for the first time here.

A very attractive occasion to the large musical public that still find delight in the melodies of Italian opera, will be the concert at Music Hall to-morrow evening by Madame Nordica and the company of excellent artists who are to accompany her on a tour through the country. Mme. Nordica, Mme. Scalchi, Mr. Del Puente, and Mr. Fischer, certainly form a combination of vocalists of exceptional abilities and distinction, and in the brilliant operatic selections chosen for the performance they will be heard to the best possible advantage. They will have the support of a large orchestra, under the direction of Mr. R. Sapio. In the first part of the programme Madame Nordica will sing an aria from "La Reine de Saba;" Mme. Scalchi the cavatina "Nobil Signor" from "Les Huguenots;" Mr. Del Puente the Toreador's song from "Carmen;" and the great sextet from "Lucia" will be given. The second part of the programme will be directed devoted to selections from "Faust," including the most effective solos, duets, and quartets from the third and fifth acts. The sale of seats has been very large.

—The Nordica concert promises to be very successful. We have had no opera this season, and so little singing of an interesting nature, that a large element in our musical public will avail themselves of the opportunity to hear the familiar Italian and French opera tunes sung by eminent and long popular artists.

—Nordica, Scalchi, Campanini, Del Puente and Fischer, in the third act of "Faust," should draw opera lovers out in full force.

Boston Transcript

SATURDAY, JANUARY 14, 1893.

The programme for the first appearance of the Nordica Operatic Concert Company in Music Hall next Monday night is selected and arranged in order to display the several artists of the organization to the best advantage. Mrs. Nordica will sing the great aria from "La Reine de Saba," Gounod; Mrs. Scalchi will sing a cavatina from "The Huguenots"; and Miss Helen Campbell, Mr. Campanini, Mr. Del Puente and Mr. Fischer will be heard in fitting selections, including the sextet from "Lucia" and scenes from Gounod's "Faust." An orchestra will take part under the direction of Mr. Sapio.

The fifth concert in the Kneisel Quartet series at Chickering Hall will be given on Monday night. The programme consists of Volkmann's trio in B-flat minor, Schumann's quartet, op. 41, No. 1, and Brahms's quintet for clarinet and strings, new here. Mr. Busoni, pianoforte, and Mr. Goldschmidt, clarinet, will take part.

The Boston Symphony Orchestra will give the fifth concert in the Sanders Theatre course next Thursday night. For the twelfth concert in the Music Hall series, next Friday afternoon and Saturday night, Goldmark's overture, "In the Spring," and Raff's symphony, "In the Forest," are announced, and Mr. Henri Marteau, a young Frenchman, will play a concerto for violin.

BUFFALO EXPRESS.

Office, 179 Washington Street.

Friday Morning, Jan. 13, 1893.

Nordica Operatic Concert Co,

Under direction of C. A. ELLIS,

MUSIC HALL,

Saturday Evening, Jan 21

MME. LILLIAN NORDICA

Mme. Sofia Scalchi

MISS HELEN DUDLEY CAMPBELL
Mezzo-Soprano.

SIG. ITALO CAMPANINI.....Tenor

SIG. DEL PUENTE.....Baritone

EMIL FISCHER.....Basso

ISIDOR LUCKSTONE, Musical Director.

A miscellaneous concert will be given, concluding with Mascagni's beautiful opera,

Cavelleria Rusticana

in concert form and sung in Italian, with the above artists in the cast.

Sale of seats opens Wednesday, Jan. 18th, at Peter Paul & Bro's bookstore. Prices $1.00, $1.50 and $2.00, according to location.

NORDICA'S OPERATIC CONCERT.

The Nordica Operatic Concert Company, under the direction of Mr. C. A. Ellis of the Boston Symphony Orchestra, is booked at Music Hall for Saturday evening, January 21st. The company includes Mme. Lillian Nordica, Mme. Sofia Scalchi, Miss Helen Dudley Campbell, Sig. Italo Campanini, Sig. Del Puente and Emil Fischer. The entertainment will consist of a miscellaneous concert, concluding with Mascagni's beautiful opera, "Cavelleria Rusticana," with the above artists in the cast. The sale of seats will open at Peter Paul & Bro's. next Wednesday morning.

"CAVALLERIA RUSTICANA"

Splendidly Rendered at the Concert Last Evening.

The concert at the Opera House last evening was an unqualified success. Seldom, if ever, have the music lovers of New Bedford had afforded an evening of so complete and enrapturing enjoyment.

It was a combination of attractions, any one of which should be sufficient to fill the Opera House at any time. Mme. Nordica is a favorite everywhere. Her reputation, already established here, ensures the success of any concert in which she may take part. Del Puente is always a drawing card. The Rheinberger Club is an organization which cannot be too highly appreciated. And the first rendition here of a world-famous musical work is always of great interest to music lovers. All these attractions were provided at one time and at their best in the concert of last evening.

The house was a good one. It might have been better. But the time when a musical feast can pack the largest building in the city has not yet come here. In this respect, however, there is a gradual and gratifying improvement.

It was, perhaps, a mistake to put so lengthy a programme ahead of the principal work of the evening. One likes to be devoid of the suspicion of weariness when a work like Mascagni's is to be heard. But the fault, if it were a fault, lay rather with the appreciative audience than with the generous programme-architect, for the artists were recalled again and again.

The first part opened with the playing of Liszt's "Rhapsodie No. 2," by Mr. Isidore Luckstone. It stamped Mr. Luckstone at once as an artist of fine instincts, capacity and technique. The softer passages were played with a delicacy of touch which was charming, while all the fire and dash that could be desired were thrown into those movements which demanded them. Mr. Luckstone is not only a fine soloist, but a particularly tasteful and effective accompanist. It must be a pleasure for the best artists to sing to such accompanying, as it certainly is a pleasure for all musicians to listen to it.

Miss Helen Dudley Campbell sang two vocal gems, Schumann's "Sunshine" and Chadwick's "Lullaby." She has a strong contralto, of pure tone and well in control, but somewhat lacking in the finer sympathetic qualities. She deserves credit for her artistic selections.

Mr. Payne Clarke made a bid for popular favor by singing the never-failing ballad "Come into the Garden, Maud" with which the great English tenor, Lloyd, always pulls down his houses. The audience, captivated by a fine "top-note," brought him back. He came, saw and conquered with Balfe's "When other Lips."

And then came Nordica, the ever beautiful, ever winning, ever-artistic Nordica, radiant in diamonds, radiant in dress, but more radiant in her own sweetness and that of her peerless voice. She sang the "Polacca" from Mignon as few can sing it. Her voice, method, manner, enunciation are alike beyond criticism. She was encored and responded with a bewitching love song.

From the heights of sweetness to the depths of terrificness and tragedy. Enter Del Puente, shirt front, red silk handkerchief, smile, big voice and all. It was the Toreador song again, rendered with a fiery force and a dramatic zeal peculiarly characteristic. Del Puente is a great singer. The world knows it and he knows it, and everybody concerned is quite satisfied to have it so. He is always good natured, and cheerfully responded to an encore with one of his humorous vocal effusions.

Then the Rheinberger Club made its first effort of the evening, the singing of Rheinberger's "Journey Song." Effort! A more inappropriate word could not have been used. The sweetest melody and harmony seemed to float upon the listener's ears with hardly the consciousness of where they came from.

Mascagni's "Cavalleria Rusticana," which constituted the second part, is a work of the most romantic kind alike in its authorship and its character. From a musical standpoint it is a triumph of genius. Melodious throughout, it is noted for its rare and remarkable and yet perfect harmonies. It is a work which is very enjoyable at a first hearing, but a repeated hearing will fill the soul with the deepest enthusiasm for it.

The story of its authorship is well known. Pietro Mascagni, unknown, untutored, unrecognized, wrote it for a prize. It was an inspiration. It made him. From deepest poverty it took him. It left him known, courted, feted, throughout Europe.

Its rendition last evening in concert form was as nearly a perfect performance as we have ever had in this city. The soloists were particularly well suited to the work. Nordics and Del Puente were at their best, Mr. Clarke put an amount of vocal and dramatic force into his singing which was a revelation to those who had listened somewhat critically to his earlier efforts, and Miss Campbell sang her part well.

The chorus work was a marvel. Mr. F. L. Diman cannot have praise enough for getting such results out of a comparatively small chorus. To speak of the chorus work in detail would simply be to repeat adjectives of commendation. In balance, attack, expression, all was as it should be.

The accompanying of Mr. Luckstone at the piano was reinforced by Mr. B. Frank Donahoe at the organ. He wasn't heard much, but it isn't the place of an accompanist to make himself prominent.

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THE BOSTON TIMES

BOSTON, SUNDAY, JAN. 15, 1893.

The Nordica Grand Operatic concert at Music hall tomorrow evening will introduce Manager Ellis's combination of artists in a most interesting programme. Mme. Nordica will sing the Aria from "La Rene de Saba," Mme. Schalchi the Cavatina from "The Huguenots," Sig. Del Puente the Torreador's song, and the first part of the programme will conclude with the Lucia Sextet. Selections from the third and fifth acts of Gounod's "Faust" will make the second part of the programme, the rôles being by Mme. Nordica, Mme. Scalchi, Miss Campbell, Sig. Campanini and Herr Fischer. The orchestra will also be heard in some notable selections. Complete programme in another column.

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Siebel..... Mme. Scalchi
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Faust..... Mr. Campanini
Mephistopheles..... Mr. Fischer.

The following numbers will be given: Introduction and song, "Le parlate d' amor," Siebel; scena and recitative, "Cosi par," Faust and Mephisto; cavatina, "Salve dimora casta e pura," Faust; scena and air, "C' era un ré di Thulé," Marguerite; Air de Bijou, Marguerite; serenade (introduced from 4th act), Mephisto; Quando a te liela, Siebel; scena and quartette, Marguerite, Martha, Faust and Mephisto; Duet, Faust,—"Ah! ti scongiuro in van," Marguerite,—"O silenzio! O mister!" and trio finale, (5th act.), Marguerite, Faust and Mephisto.

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Puente and Mr. Emil Fischer. With the support of a large orchestra under the direction of Sig. R. Sapio an exceedingly attractive programme of operatic music will be given. Besides the solo numbers by the leading members of the company, which comprise the first part, important features will be the sextet from "Lucia" and extensive selections from "Faust," including the most effective numbers from the third and fifth acts. The sale of seats has been very large.

Gazette

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BUFFALO EXPRESS.

Office, 179 Washington Street.

Friday Morning, Jan. 13, 1893.

Nordica Operatic Concert Co,

Under direction of C. A. ELLIS,

MUSIC HALL,

Saturday Evening, Jan 21

MME. LILLIAN NORDICA

Mme. Sofia Scalchi

MISS HELEN DUDLEY CAMPBELL
Mezzo-Soprano.

SIG. ITALO CAMPANINI.....Tenor
SIG. DEL PUENTE.....Baritone
EMIL FISCHER.....Basso

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Sale of seats opens Wednesday, Jan. 18th, at Peter Paul & Bro's bookstore. Prices $1.00, $1.50 and $2.00, according to location.

NORDICA'S OPERATIC CONCERT.

The Nordica Operatic Concert Company, under the direction of Mr. C. A. Ellis of the Boston Symphony Orchestra, is booked at Music Hall for Saturday evening, January 21st. The company includes Mme. Lillian Nordica, Mme. Sofia Scalchi, Miss Helen Dudley Campbell, Sig. Italo Campanini, Sig. Del Puente and Emil Fischer. The entertainment will consist of a miscellaneous concert, concluding with Mascagni's beautiful opera, "Cavelleria Rusticana," with the above artists in the cast. The sale of seats will open at Peter Paul & Bro's. next Wednesday morning.

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"CAVALLERIA RUSTICANA"

Splendidly Rendered at the Concert Last Evening.

The concert at the Opera House last evening was an unqualified success. Seldom, if ever, have the music lovers of New Bedford had afforded an evening of so complete and enrapturing enjoyment.

It was a combination of attractions, any one of which should be sufficient to fill the Opera House at any time. Mme. Nordica is a favorite everywhere. Her reputation, already established here, ensures the success of any concert in which she may take part. Del Puente is always a drawing card. The Rheinberger Club is an organization which cannot be too highly appreciated. And the first rendition here of a world-famous musical work is always of great interest to music lovers. All these attractions were provided at one time and at their best in the concert of last evening.

The house was a good one. It might have been better. But the time when a musical feast can pack the largest building in the city has not yet come here. In this respect, however, there is a gradual and gratifying improvement.

It was, perhaps, a mistake to put so lengthy a programme ahead of the principal work of the evening. One likes to be devoid of the suspicion of weariness when a work like Mascagni's is to be heard. But the fault, if it were a fault, lay rather with the appreciative audience than with the generous programme-architect, for the artists were recalled again and again.

The first part opened with the playing of Liszt's "Rhapsodie No. 2," by Mr. Isidore Luckstone. It stamped Mr. Luckstone at once as an artist of fine instincts, capacity and technique. The softer passages were played with a delicacy of touch which was charming, while all the fire and dash that could be desired were thrown into those movements which demanded them. Mr. Luckstone is not only a fine soloist, but a particularly tasteful and effective accompanist. It must be a pleasure for the best artists to sing to such accompanying, as it certainly is a pleasure for all musicians to listen to it.

Miss Helen Dudley Campbell sang two vocal gems, Schumann's "Sunshine" and Chadwick's "Lullaby." She has a strong contralto, of pure tone and well in control, but somewhat lacking in the finer sympathetic qualities. She deserves credit for her artistic selections.

Mr. Payne Clarke made a bid for popular favor by singing the never-failing ballad "Come into the Garden, Maud" with which the great English tenor, Lloyd, always pulls down his houses. The audience, captivated by a fine "top-note," brought him back. He came, saw and conquered with Balfe's "When other Lips."

And then came Nordica, the ever beautiful, ever winning, ever-artistic Nordica, radiant in diamonds, radiant in dress, but more radiant in her own sweetness and that of her peerless voice. She sang the "Polacca" from Mignon as few can sing it. Her voice, method, manner, enunciation are alike beyond criticism. She was encored and responded with a bewitching love song.

From the heights of sweetness to the depths of terrificness and tragedy. Enter Del Puente, shirt front, red silk handkerchief, smile, big voice and all. It was the Toreador song again, rendered with a fiery force and a dramatic zeal peculiarly characteristic. Del Puente is a great singer. The world knows it and he knows it, and everybody concerned is quite satisfied to have it so. He is always good natured, and cheerfully responded to an encore with one of his humorous vocal effusions.

Then the Rheinberger Club made its first effort of the evening, the singing of Rheinberger's "Journey Song." Effort! A more inappropriate word could not have been used. The sweetest melody and harmony seemed to float upon the listener's ears with hardly the consciousness of where they came from.

Mascagni's "Cavalleria Rusticana," which constituted the second part, is a work of the most romantic kind alike in its authorship and its character. From a musical standpoint it is a triumph of genius. Melodious throughout, it is noted for its rare and remarkable and yet perfect harmonies. It is a work which is very enjoyable at a first hearing, but a repeated hearing will fill the soul with the deepest enthusiasm for it.

The story of its authorship is well known. Pietro Mascagni, unknown, untutored, unrecognized, wrote it for a prize. It was an inspiration. It made him. From deepest poverty it took him. It left him known, courted, feted, throughout Europe.

Its rendition last evening in concert form was as nearly a perfect performance as we have ever had in this city. The soloists were particularly well suited to the work. Nordica and Del Puente were at their best, Mr. Clarke put an amount of vocal and dramatic force into his singing which was a revelation to those who had listened somewhat critically to his earlier efforts, and Miss Campbell sang her part well.

The chorus work was a marvel. Mr. F. L. Diman cannot have praise enough for getting such results out of a comparatively small chorus. To speak of the chorus work in detail would simply be to repeat adjectives of commendation. In balance, attack, expression, all was as it should be.

The accompanying of Mr. Luckstone at the piano was reinforced by Mr. B. Frank Donahoe at the organ. He wasn't heard much, but it isn't the place of an accompanist to make himself prominent.

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Gazette.

MONTREAL, FRIDAY, JAN. 13.

MUSIC AND THE DRAMA.

The Coming Musical Attraction—Next Week's Engagements.

The company of artists which Mr. C. A. Ellis, of Boston (manager of Music hall and the celebrated Boston Symphony orchestra), will bring here for two concerts at Windsor hall, January 18 and 19, is one which would at once command attention and arouse the musical enthusiasts in any city of America or Europe, as their names are equally as well known on the other side of the water as here. To adequately present such dramatic and stirring works as "Cavalleria Rusticana" and third act of "Faust" (which form the second part of the programme), requires a company out of the ordinary and thoroughly skilled in the Italian operatic school. Heading the company, and who, with Mr. Ellis, secured the artists, is that general Montreal favorite,

MME. LILLIAN NORDICA.

The story of her life is an interesting one and contains much that is romantic. Filling a position in England second only to Albani, her great triumphs at all the leading English festivals and at the Royal Italian Opera house, Covent Garden, under Sir Aug. Harris, also in all the leading opera houses of Europe, fairly entitle her to a place among the leading great singers of the world, at the present time while in America, her oratorio and concert work as well as her engagements with Abbey and Grau at the Metropolitan Opera house, have made her equally well known. Next we mention but hardly second in reputation or ability comes that magnificent operatic artist,

MME. SOFIA SCALCHI,

who has been brought to this country especially for the present tour. She is undeniably the greatest contralto of modern times. Even when singing with Patti she fairly divided the honors and attention with La Diva. She is the embodiment of grace and artistic finish, and her acting and singing are at once the wonder and admiration of the critics and the public. Often relieving her better known confrere and doing all the English and oratorio work taken by this company is the distinguished New York and Philadelphia singer, Miss Helen Dudley Campbell. Miss Campbell has been heard here in oratorio and received great praise from the local press. At one time she was the highest paid contralto in the New York church choir, but gave up this work to enter the American Opera company under Mr. Thomas, later under Mr. Heinrichs in Philedelphia and for her oratorio work.

First among the names of the male singers is that tried, true and sterling artist, Italo Campanini, whose last appearance here over a year ago with the Thomas orchestra at Sohmer park surprised the audience so much, and proved that he still retained his old fire and artistic fervor.

Another singer known here through his participation in many great events is Sig. del Puente, the prince of baritones and good fellows, who has sung with every grand opera company for the past dozen years and whose success has been heralded all over the civilized world. One singer, however, will make his first appearance in Montreal, that grand, noble artist, Herr Emil Fischer, the basso profundo the past few years of the German opera seasons at the Metropolitan opera house, New York, under the [illegible] of Anton Seidl. With one exception only, no basso that has sung in America for years has done such satisfactory work and created such enthusiasm. With such an array of artists and the magnificent programme offered, the seat sale, which opened yesterday morning, should be one of the largest ever held in Montreal.

THE EVENING STA

CAVALLERIA RUSTICANA.

Magnificent Concert in the Opera House Last Evening.

The twelve hundred and odd people that heard Mascagni's Cavalleria Rusticana on its first performance in this city last evening can consider themselves in luck. Probably it was the finest choral work ever performed in this section of the State, and had it not been for the existence in our midst of such a chorus, trained and competent, as the Rheinberger Club, an opera of such magnitude as this could not have been performed with such soloists here. The cost of production would have rendered it far too expensive. As it was the expense of the concert was not far from $700.

Although the performance was given with the local chorus, critics who have heard the opera often, say that the chorus work was never better performed in this country in point of vocalism.

In point of vocalism, I said, because it was sung as a concert with no attempt at dramatic effect.

The chorus comprised 55 voices, 33 ladies and 22 men, under the leadership of Fred L. Diman. The solo talent was as follows: Mme. Lillian Nordica, soprano; Miss Helen Dudley Campbell, contralto; Mr. Payne Clarke, tenor; Sig. Guiseppe Del Puente, baritone; Mr. Isidore Luckstone, pianist; Mr. J. Frank Donahoe, organist.

The opera was preceded by the following programme:

Piano Solo—Rhapsodie, No. 2, Liszt
Mr. Luckstone.
Songs for Contralto—*a* Sunshine, Schumann
b Lullaby, Chadwick
Miss Campbell.
Tenor Solo—"Come into the Garden Maud."
Mr. Clarke.
Polacca—Mignon, Thomas
Mme. Nordica.
Aria for Barytone—Toreador song, Carmen, Bizet
Sig. Del Puente.
Chorus—Journey Song, Rheinberger
Rheinberger Club.

The soloists captured the audience at once, particularly the gentlemen. Of course Mme. Nordica was the favorite. Her remarkably flexible voice was shown to fine advantage in the "Mignon" selection. Her technique was exhibited in a marked degree in the difficult runs and trills of the work, and her "skyrocket" efforts did not fall on unappreciative ears. Her reception was most hearty and so vigorous that she was obliged to respond. Her encore number was "When Love is Kind." If we say that her success lay in the artistic polacca, it would be difficult to qualify her rendition of the simple ditty that followed it. From the technical effects in the former the prima donna's voice became entirely different in its exhibition of light, vivacious, sympathetic tones in the ballad. She was heartily encored.

Sig. Del Puente always creates an impression. He cannot help it. On this occasion he repeated the selections he so successfully sung here when he appeared here a year or two ago. His voice, rich and mellow, is ranged over a broad register, and is equally pleasing in every part. His style is dramatic and piquant, and his rendition in every respect musical and artistic. When encored he sung the jolly "Tarantelle" so daintily as to be redemanded, and repeated it. Though in Italian, the rendition was so dramatic that his very style indicated the sentiment, though all did not understand his words.

Mr. Clarke has a voice powerful and of good musical quality and great strength, though his enunciation was not pleasing to all. A peculiar nasal quality marked his articulation and somewhat marred the otherwise magnificent vocalization. Mr. Clarke's solo was also encored, and the return number rendered was "Then You'll Remember Me."

Miss Campbell by many is not considered a contralto. In fact her upper register is fully as strong and beautiful as her lower tones, and in all places she sings most pleasingly. She sings easily and with a style that delighted the audience.

Whatever may be said of Mr. Luckstone may be said of the whole performance, for in the opera he carried the whole work along by his masterly execution. In his solo number he displayed only inklings of the talent that shone forth most brilliantly in the accompaniment of the opera. He was heartily received.

The latter half of the programme—the opera—was the gem of the evening. The story of the opera is already familiar to *Standard* readers. The cast was as follows:

Santuzza, Mme. Nordica
Lola, Lucia, Miss Campbell
Turridu, Mr. Clarke
Alfio, Sig. Del Puente

Incidental to the opera the following numbers appeared:

Prelude and Sicilienne.
Introductory Chorus.
Scene and Arrival of Alfio.
Scene and Prayer.
Romance and Scene.
Duet. (Santuzza and Turridu.)
Lola's Ditty.
Continuation of Duet. (Santuzza and Turridu.)
Duet. (Santuzza and Alfio.
Intermezzo.
Scene, Chorus and Drinking Song.
Finale.

Not only did the soloists sing their numbers magnificently, but the chorus fairly surprised its most sanguine friends. The spirit and snap that marked every chorus number showed the club was not only sure of the music but was able to render it with skill seldom attained by like amateur organizations. The volume of tone was equal to that of the average chorus of thrice its size, while the quality of tone was more indicative of the cultivated vocalist than of the amateur. Not a useless voice existed in the chorus. Mr. Diman had his singers in perfect subjection, and the response to his direction was prompt and accurate. No lagging of entrance or weakness in termination was discernible, but in its place the utmost intelligence was evident in the work. Considering that the music is one of the most difficult compositions of modern time, it seemed hardly possible that the chorus had had only four rehearsals on the work, though such is the fact. The sacred chorus was magnificently performed, and was vigorously applauded.

Probably the gems of the solo parts were the duets between Santuzza and Turridu and Santuzza and Alfio, in which a magnificent of dramatic vocalism was displayed. Mr. Clarke sung to excellent advantage in the opera.

Mme. Nordica was right in her element and sung charmingly, while Del Puente's impassioned recitatives were splendidly rendered. Lola's ditty was sung charmingly by Miss Campbell.

The famous "Intermezzo" that is so much talked about was not a success. Poor Mr. Donahoe, instead of finding, as he expected, a full church organ, discovered himself seated at a tame instrument, entirely inadequate for the part it was intended to sustain. He played it finely, however, but did not appear to advantage.

The most unsatisfactory thing in the whole performance and the only one open for severe criticism was the fact that no less than three editions of the opera were used on the stage. Two of them, and different at that, were in English and the third in Italian. Frequently in duets the two soloists would be singing in different languages, and in the majority of cases while the chorus sung in "United States" the soloists used the liquid Italian. The effect on the audience was a little ludicrous.

But, all considered, the concert was the finest of its kind ever heard in this city, and New Bedford can feel proud of the part her amateur singers took in it. So well did they acquit themselves that it is not improbable

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

FRIDAY, JANUARY 13, 1893.

THE BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra at its third concert in Chickering Hall last night had a troublesome drawback to contend against, in the form of unfortunate atmospheric conditions. The band has never before sounded so crude comparatively as it did last night, and at no concert so far as we can recall were there so many technical mishaps. Several passages in Beethoven's eighth symphony which opened the concert were marred by bad intonation and want of precision, and at no time in the course of the evening were the instruments perfectly in tune with each other. Under the circumstances the faults were venial, but they prevent the recording of another such success as was put to the credit of the orchestra on the occasion of its last visit. Concerning the symphony, however, it must be said that it commended itself with especial forcefulness to the admirers of the composition and the believers in Beethoven's knowledge touching his own intentions, in being free from the most flagrant of the innovations which have crept into the readings of the work since Wagner wrote his condemnation of the careless and perfunctory style in which the conductors of Germany were in the habit of playing it. Mr. Nikisch is not overburdened with devotion to tradition, but it is a pleasure to record the fact that neither does he seem to care to pose as a revolutionist simply for the sake of revolution. He permitted the dainty Allegretto Scherzando, to occupy the place of the slow movement of the symphony instead of transforming the characteristics of such a movement to the Tempo di Menuetto as has been done by Dr. Von Bulow and others. The orchestral numbers in the scheme besides the symphony were two movements from Berlioz's "Damnation of Faust" (the minuet of the will-o-the-wisps, and the dance of sylphs, which latter bit of fairy tracery in music was demanded and given a second time), and the third "Leonore" overture by Beethoven.

The solo performers were Miss Eugenia Castellano, pianoforte, and Mr. Trinother Adamowski, violin. Miss Castellano is a young woman of sixteen years, who hails from Italy and who has been generously exploited since her arrival in New-York a few weeks ago. She played at one of the Boston concerts two weeks ago and succeeded in impressing the New-England capital with the idea that she was made of rare artistic metal. It is possible that the quantity and quality of the praise that has been lavished upon her, and has been trumpeted forth into the world, led us to expect too much; at any rate, from a musical point of view, her performance of the G minor concerto of Mendelsohn was distinctly disappointing. It was notable, if at all, simply as a mechanical achievement. In color it was monotonous, in the matter of expression sterile. The reason why the composition was chosen remained an unanswerable enigma until the finale was reached, when it became evident that the young lady's fingers and wrists had been kept in training for the purpose of exhibiting a degree of bravura which would please the average audience. In this finale, but more especially in a concert study by her teacher, Martucci, a bit of showy but empty music, she caused something like a sensation and persuaded the judicious of her possession of a sufficient technical equipment to justify hopes of her future. But she did not persuade the judicious that she is now a ripe artist, and she is too old to be listened to as a prodigy.

Mr. Adamowski played the first two movements of Bruch's first violin concerto tastefully and intelligently, but, probably on account of the weather, his tone sounded strangely muffled and unsympathetic in the lower strings.

Mrs. Nikisch, who was to have sung at the Brooklyn concerts of the orchestra to-day and to-morrow, is ill. Madame Tavary has been substituted, and will sing Mozart's "Non Mi Dir" and Wagner's "Dich Theure Halle."

Morning Advertiser.

FRIDAY, JANUARY 13, 1893.

THE BOSTON ORCHESTRA.

Their Third Concert Greeted by an Overflowing House.

The third in the series of concerts for this season by the Boston Symphony Orchestra was given last night in Chickering Hall, and for the third time encountered tempestuous weather, but filled the hall nevertheless.

The programme was made up with Mr. Nikisch's usual good taste, not so long as to weary and composed of effectively contrasting compositions. It opened with Beethoven's Eighth Symphony, at which some have been disposed to carp, because not projected on quite so large a scale as some of the others. Happily, artistic quality does not depend on magnitude, else would the jackass be a finer vocalist than the nightingale. This symphony is of finely conceived and accomplished symmetry, as fluently and gracefully expressed and as marked by melodic distinctness and depth as its larger fellows.

After all, the immortality of these works dwells in this melodic depth perhaps more than in anything else. melody that means something, and that carries the conviction of such meaning even to those who cannot wholly understand it. Mr. Nikisch's reading of it is profoundly sympathetic and appreciative of its poetic meaning, not excluding its touches of subtle humor, and the interpretation of his band has this sympathetic appreciation impressed on it. That of the second movement was especially fine and true, and the last movement presented an almost flawless example of shading that was broad without overdoing.

In fine contrast with this was the later delicious playing of two of the dance movements from Berlioz' "Damnation of Faust." Nothing in orchestral interpretation could be more exquisite in fanciful delicacy and grace than that of that most airy and gossamer like bit of music the "Waltz of the Sylphs." So delightfully was it played that the recall was too imperious to be resisted, and it had to be repeated.

The programme closed with that immortal masterpiece, the "Lenore" No. 3 overture, expressed with a breadth and insight worthy of the great work. To speak in general terms of the playing would be but to reiterate the warm praises heretofore spoken. One can only say that they seem better deserved with each hearing.

Miss Eugenia Castellano played Mendelssohn's piano concerto in G minor with brilliant and facile technique, especially in final presto, but hardly with interpretative breadth or coloring. This will probably develop in time. She is not airy or pretentious in style and appears to be wholly absorbed in her work and not in exploiting herself. She was warmly recalled and responded with an unrecognized composition, unaccompanied, which displayed more fully her facile and brilliant technique, a little cloudy and lacking crispness sometimes.

The other soloist was the violinist, Mr. Adamowski, an artist one always hears with very great pleasure. He played the first and second movements of Bruch's violin concerto in G minor, with artistic finish and fine discrimination. His playing is still marked by the faultlessly clean and sweet intonation, the firm and delicate bowing and the unfailing executive truth that have long distinguished him. He excels in that peculiarly flexile and clinging legato in which some of the greatest violinists have been somewhat deficient. Within a season or two he has made considerable gain in breadth and more in interpretative insight. He was most enthusiastically applauded.

The orchestra will be heard this afternoon and Saturday evening in Brooklyn. A sudden severe cold will prevent Mrs. Nikisch, who was announced to sing, from appearing, and Mme. Basta-favary will fill her place, singing the "Non mi dir" avra from "Don Giovanni," and Elizabeth's avra from "Tannhauser."

The New York Recorder.

BY GEORGE W. TURNER.

FRIDAY, January 13, 1893.

ADAMOWSKI'S EVENING.

The Third Boston Symphony Orchestral Concert Gives the Violinist a Chance.

It was a night to try an orchestral conductor's soul. The weather imps got into Chickering Hall, and in gelid, damp sport played the deuce with Mr. Nikisch's orchestra from Boston town. The evening opened with Beethoven's Eight Symphony, which was exceedingly well read by Mr. Nikisch, his orchestra playing, however, some queer pranks in intonation. The minuetto was most admirable.

Two movements from Berlioz's "Damnation of Faust" were given, with the greatest virtuosity. Only one orchestra in the country can play Berlioz in this fashion, though the wind departments must have again harrowed Mr. Nikisch's ears. The Beethoven overture was most dramatically played, and, indeed, stirred the pulse.

Mr. Adamowski, who is one of the familiar faces in the orchestra, played the first two movements from Bruch's G minor violin concerto in a most finished and artistic style. His poetical interpretation of the adagio gained for him half a dozen recalls.

Owing to the illness of Mrs. Arthur Nikisch, her place will be attempted to be filled by Mme. Basta Tavary, the soprano, this afternoon at the Brooklyn Philharmonic concert in the Brooklyn Academy of Music. Mr. Nikisch will conduct an excellent programme.

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The Sun.

FRIDAY, JANUARY 13, 1893.

Boston Symphony Orchestra.

Mr. Nikisch's most interesting concert, the third of this winter's New York series, was attended by an audience that tested to the utmost the seating capacity of Chickering Hall. A perfectly rounded and satisfactory programme was played, beginning with Beethoven's eighth Symphony. This is one of the symphonies that possesses the greatest continued charm. The fifth and the seventh, with this one, make up the trinity of greatest beauty among the symphonies. That heavenly calm and serene majesty which are the characteristics of the symphony given last evening were set forth in their highest power by Mr. Nikisch's excellent judgment in *tempi* and from the absolute and rigid command in which he holds his band. The time in which each movement was set seemed slower than most renditions that we are accustomed to, but there can be no doubt of the good resultant effect. It is remarkable, too, how each set of instruments, each choir, effaces itself in turn, as the music demands, leaving its neighbor room to come into prominence for the moment. In this way the most exquisite variety of tone color and of variety in expression are produced. Nikisch plays upon his orchestra as though that were his instrument and he the virtuoso.

Not the least interesting and exciting part of last night's concert was the début before our public of Signorina Castellano, a young Italian pianist, who, though only 16 years old, has played often in Italy with the largest orchestras, and now comes to win fame in our country. Her natural gifts are of the highest. She seems endowed with every attribute that is necessary to the grandest success in her art, and there can be no doubt that she will meet it. Her reception last evening and the enthusiastic encore, where the applause was undiminished after two recalls, testified the delight of her hearers. Signorina Castellano played Mendelssohn's G minor concerto, with orchestra taking the first movement and the last at a tempo which would be impossible to any pianist that was not endowed with a marvellous facility. This indeed, she has in an extraordinary measure. Her technique is perfect and absolutely astonishing. There is immense strength and an unending supply of nervous force. Her serenity is undisturbed in the midst of the greatest physical exertion, and the union of fire and dash with dignified reserve is something rarely if ever before found in a woman pianist. As an encore "La Castellano" played a presto by Turini not known to our concert rooms. Much of her music has the charm of novelty as well as of beauty, as will be heard in her recitals that are soon to take place.

Mr. Adamowski, the favorite violinist of Boston, played two movements from Bruch's G minor concerto with that ease, elegance, and precision which have won for him an enviable position in the world of art.

What gave most piquant pleasure to the audience was probably the two extracts from Berlioz's "Damnation of Faust," the minuet of the "Will-o-the-Wisps," and the "Waltz of the Sylphs." The latter was played in such a manner as to be beyond criticism. None but words that would sound very like flattery could be applied to the performance of this most dainty and delicate bit of orchestration. It represents the sylphs, who have, at Mephistopheles' bidding, brought to the sleeping Faust dreams of love and Marguerite, as gliding and dancing away through the air after the performance of their magic task. The audience redemanded this fairy-like bit, which was played so deliciously as to be equal in rendering to the perfection of its composition.

It should be announced that a sudden and severe cold will prevent Mrs. Nikisch from appearing at the Brooklyn concerts of the Boston Symphony Orchestra this afternoon and Saturday evening. Mme. Basta Tavary will sing the "Non mi dir" from "Don Giovanni," and *Elizabeth's* aria from "Tannhäuser."

The fourth Symphony concert of the Boston Orchestra will take place on Thursday evening, Feb. 9.

NEW YORK HERALD.

TWELVE PAGES.

NEW YORK, FRIDAY, JANUARY 13, 1893.

THIRD BOSTON ORCHESTRA CONCERT.

The Boston Orchestra has a following in New York that scoffs at snow storms. For the third concert of the present series Chickering Hall was packed last night.

Yet the programme was not, upon the whole, an interesting one. It contained too little music of an ultra-modern character. An orchestral programme from which the names of Schumann, Brahms, Rubinstein and Wagner are missing is apt to prove a trifle tame, and neither the smooth manner in which Mr. Nikisch's forces played Beethoven's Eighth symphony nor the dramatic power they put into the "Leonore" overture, No. 3, quite atoned for the lack of the later giants' music. The orchestra played, to be sure, the "Will o' the Wisp" menuet and the Sylphs' waltz from "The Damnation of Faust" with marvellous delicacy and brilliancy; but, although the audience insisted upon a repetition of the waltz, neither movement has any real music in it.

Miss Eugenia Castellano, a young Italian pianist, played Mendelssohn's G minor concerto in a brilliant manner, technically considered, but without much appreciation of its musical possibilities. Miss Castellano is very young and within a few years may get deeper under the surface of music. Her technical equipment is very remarkable, as she showed in a concert study by Martucci, played as an encore. Mr. Timothy Adamowski gave a careful and fairly effective performance of two movements of Bruch's first violin concerto.

The Times - Republic.

Every Evening and Sunday Morning.

NORMAN E. MACK

EDITOR AND PROPRIETOR.

FRIDAY, JAN. 13, 1893

Nordica Opera Company Coming.

The Nordica Operatic Concert company, which includes Miss Lillian Nordica, Mme. Sofia Scalchi, Miss Helen Dudley Campbell, Sig. Italo Campanini, Sig. Del Puente and Emil Fischer, will be heard at Music hall Saturday evening, Jan. 21, in a miscellaneous concert concluding with Mascagni's beautiful opera, "Cavalleria Rusticana," with the above artists in the cast. This company is under the direction of Mr. C. A. Ellis of the Boston Symphony orchestra. The sale of seats will open Wednesday morning next at Peter Paul's.

Brooklyn Daily Eagle

SATURDAY EVENING, JANUARY 14, 1893.

BOSTON SYMPHONY ORCHESTRA.

Mr. Nikisch certainly did not tax his hearers yesterday, for he gave them a programme that lasted only an hour and a half. While it is possible to overdo, it is also possible to give too little, and another number might easily have been added to the bill; but perhaps one reason for its brevity was the illness of Mrs. Nikisch who was to have been the soloist. She had been announced to give the soprano part in the Fata Morgana from Nicode's "Sea," and to sing to piano some shorter things by Busoni, R. Strauss and Brahms. Her place was taken by Basta Tavary, whose appearance with Abbey's Italian Opera company here is remembered, and who sings in concert rather better than she does in opera. She sang two solos yesterday, both with orchestra; an air from "Don Juan," pure and, like so many things that are pure, rather colorless, and Elizabeth's remarks to the hall in "Tannhauser," that Mrs. Norton sang with the orchestra last season. Mrs. Tavary was in unusually good voice and sang with expression and dramatic effect, her solos being received with more applause than anything else on the programme, for there was a strange lack of warmth in the audience, perhaps because there was not quite as much warmth in the theater as usual. The piece of the programme—the piece—was Schumann's Second symphony, and seldom has a more perfect work been more perfectly played. Age seems to have clarified the symphonies of this most refined and intellectual writer and we are beginning to understand them for what they are, the grandest utterances of absolute music that we have had since Bach, excepting possibly those of Beethoven. This one is called the Second because it is the third, there being no other reason. It was written at a time when Schumann's mind had begun to cloud, yet it is as triumphant, as joyous, as free, as magnificent as anything that he ever wrote. Several years before he set about it he said that he could not get power enough out of the piano: that he wanted to crush it, and the aspiration toward a greater expression that he felt at that time he realized. It has been said that his lack of training in orchestral writing and the lateness of his abandonment of law for music resulted in some weakness and coarseness in his work, but, if such defects exist in this symphony, it would not be interesting to know where. There is not a bar, not a note that is not precious. Of prettiness and suavity there is a want, if that is all that music is to be judged by, but of the almost fierce creative spirit there is no lack. It is music that fits itself to majestic images. It is thought to tell of a triumph—and, indeed, it was a triumph of the spirit over mind, for, as Schumann was losing his mind, it can hardly be likened to a success of mind over matter—but it speaks of any great thing that imagination wishes to voice in music and to picture to its tones; the might or the repose of armies, the heaving of the sea, the march of clouds, the roll of worlds. Admirably was this work rendered, with smoothness, spirit, tenderness and feeling. There were but two other orchestral pieces, Lalo's overture to the "King of Ys," an opera that has long and ineffectually been promised by New York managers and the suite in D major by Dvorak. The overture is fresh, melodic, sensational and sensuous—a type of French music in its aims, but better than most French music in its accomplishment. Its orchestration has several originalities, and it is not easy to say that in these days. The Dvorak suite is rustic in character, the text, so to speak, being announced in the pastoral, with its drone bass, that opens the set of pieces. A hardly recognizable polka, a hardly recognizable minuet, a smooth romance and a lively finale succeed. In order to make unity among them Dr. Dvorak has repeated certain figures and by so doing has threatened monotony, but has never really committed it. The Wagner accompaniment was delightfully played and had that strange effect of seething, as if elemental forces, the very earth heats, were rising in the music. This evening the bill is to be repeated.

BUFFALO EXPRESS.

Sunday Morning, Jan. 15, 1893.

This will be a brilliant week in music—Paderewski on Monday, the orchestra concerts on Thursday, and on Saturday night the appearance at Music Hall of a remarkable musical constellation: Lillian Nordica, Sofia Scalchi and Helen Dudley Campbell, and Campanini, Del Puente and Emil Fischer, forming the Nordica Operatic Company. Following is the first part of the programme:

Piano solo. Hungarian Rhapsody, No. 6.....Liszt
Mr. Luckstone.

Aria. From "The Jewess".....Halevy
Mr. Fischer.

Cavatina. "Nobil Signor," from "Les Huguenots".....Meyerbeer
Mme. Scalchi.

Song. "Toreador," from "Carmen".....Bizet
Sig. Del Puente.

Aria. "Ah! fors e lui," from "La Traviata".....Verdi
Mme. Nordica.

Quartette. From "Rigoletto".....Verdi
Mme. Nordica, Mme. Scalchi, Sig. Campanini, Sig. Del Puente.

Song. "The Wanderer".....Schubert
Mr. Fischer.

Habanera. From "Carmen".....Bizet
Mme. Scalchi.

The second part of the programme will be devoted to Mascagni's "Cavalleria Rusticana," which will be given entire in concert form, with Mme. Nordica as Santuzza, Miss Campbell as Lola, Campanini as Turridu and Del Puente as Alfio. Mr. Isidor Luckstone will act as musical director.

The New-York Times.

TEN PAGES.

NEW-YORK, FRIDAY, JAN. 13, 1893.

THE BOSTON ORCHESTRA.

The concert of the Boston Symphony Orchestra at Chickering Hall last night was not an unmixed joy. It had its moments of dullness, but fortunately for the record of the organization in New-York, where, so far as the press is concerned, it gets more appreciation than it does at home, the minutes of interest were much in the majority. We have learned to look for so much from Mr. Nikisch and his men that we perhaps expect from them more than we ought to. However, the shortcomings of last night were not theirs. To be sure the first clarinet showed signs of being under the weather in the tempo di menuetto of the symphony, but he could not be blamed altogether. The main cause of complaint in last night's performance was one of the soloists.

This was a young Italian pianist, Signorina Eugenia Castellano, a pupil of Martucci. She has already been heard in Boston, where she received considerable praise. She is very young yet and will undoubtedly improve, but it is certain that her performance last night revealed no remarkable gifts. She chose as the medium for the exhibition of her abilities Mendelssohn's G minor piano concerto, a work which abounds in rapid passages and has one gracefully sentimental theme of which a mature artist could make a good deal. Signorina Castellano displayed excellent skill in the rapid use of her fingers. She played scales, arpeggios, and octaves with great rapidity and clearness. But there are many pupils in the local conservatories who can do the same thing.

In all that goes to make piano playing poetic Signorina Castellano showed that she was painfully deficient. Her touch is as hard as iron. We do not remember hearing any pianist of late who could make a piano sound so wooden. The young lady's playing was absolutely devoid of singing quality, and it was equally wanting in symmetry of phrasing, wisdom in accentuation, and repose. If we were asked to give this young person what we should deem good advice, it would be to go home and study music for at least five years before again appearing in public. She might not regard such advice as kind, but it would be so.

Mr. Nikisch gave his hearers two soloists last night. The second was Timothee Adamowski, one of the first violins of the orchestra, and a player who needs no introduction to this public. Mr. Adamowski's work came like the breath of Spring flowers after that of the other soloist. His selection was the first two movements of Bruch's G minor violin concerto, a lovely and always welcome composition. The performer played it delightfully. His tone, for obvious atmospheric reasons, was somewhat smaller and less resonant than it usually is, but it was of sweet quality, and the intonation was always accurate. It is not of Mr. Adamowski's excellent bowing and stopping that special mention should now be made. His reading was so full of poetry and so satisfying in the serenity and repose of its artistic mood that it performed the highest office of music. It produced emotion and demanded the emphatic approval of the intellect. The audience was quick to see its merit, and the applause was of the very warmest kind.

The orchestral numbers were Beethoven's eighth symphony, the minuet and "Waltz of the Sylphs," from Berlioz's "Damnation of Faust," and Beethoven's "Leonore" No. 3 overture. Mr. Nikisch's reading of the "little eighth" contained nothing of a revolutionary nature. Barring the shortcoming already mentioned, the work was well played. The Berlioz music, of course, served to display the virtuosity of the orchestra in a high light, and the valse had to be repeated. The overture was performed in a vigorous manner and with satisfactory precision.

Mrs. Nikisch, who was to sing at the Brooklyn concerts of the orchestra this afternoon and tomorrow night, is indisposed, and her place will be taken by Mme. Basta Tavary.

THE SUNDAY NEWS.

EDWARD H. BUTLER,

BUFFALO, JANUARY 15, 1893.

The Nordica Operatic Concert Company, which is booked for Saturday evening next, the 21st inst., at Music Hall, is a strong company, for, aside from its principal soprano, Mrs. Lillian Nordica, it embraces the following eminent artists: Sofia Scalchi, Helen Dudley Campbell, Campanini, Del Puente and Emil Fischer.

It was in December of 1882 that I heard the eminent contralto, Sofia Scalchi, make her local debut in New York as *Arsace* in Rossini's "Semiramide" with Patti, who sustained the title role. The great interest of the evening was of course centered in the appearance of the famous contralto. The distinguished artiste was born in Turin, Nov. 29, 1851, and made her first appearance as *Ulrica* in Verdi's opera, "The Masked Ball," at Mantua in 1867. Her first appearance in England was in London at the Covent Garden, as *Azucena*, in "Il Trovatore," in 1869. In 1875 she married Signor Luigi Alberto Lolli, a gentleman of Ferrara. Under the management of Col. Mapleson, the well-known impressario, she visited all the leading English, Scotch and Irish cities, going afterwards to St. Petersburg, where she sang for nine consecutive seasons. From there she went to Warsaw, Vienna, Madrid, and in 1881 she was engaged to sing in Rio Janeiro at

a salary of $1000 a night. On leaving Rio Janeiro she was almost shipwrecked and was at sea no less than 25 days, and frequently practically under water for hours at a time, living upon what provisions were saved. Sofia Scalchi is one of the greatest artists and decidedly the greatest contralto that has ever been heard upon the operatic stage in this country.

A pleasing change from the usual concert programme will be the appearance of all the artists in a complete representation—minus chorus—of Mascagni's opera, "Cavalleria Rusticana."

The sale of seats for this affair begins Wednesday morning, the 18th, at Peter Paul & Bros.'

The Times - Republic.

Every Evening and Sunday Morning.

NORMAN E. MACK

EDITOR AND PROPRIETOR.

SUNDAY, JAN. 15, 1893.

Nordica Operatic Concert Company.

A more than usually attractive entertainment, and one that is most likely to draw a crowd of the best people to Music hall, will be given Saturday evening, Jan. 21st, by the Nordica Opera company. On looking over the names one is assured that Mr. C. A. Ellis of the Boston Symphony orchestra has gathered together the finest artists and singers that money can secure. The company is, of course, headed by the famous Madam Lillian Nordica, the American soprano. Associated with her are the following celebrated singers: Madam Sofia Scalchi, who, today, stands unrivaled as a

Madam Lillian Nordica.

contralto, and perhaps the most experienced artiste in her line that the world can offer; Signor Campanini, the celebrated tenor, is also one of the members; Miss Campbell, who was one of the most conscientious of the young artistes of the American Opera company, has been specially engaged by Mr. Ellis, as has also Signor Del Puente, the famous baritone. Aside from those mentioned, Emil Fischer, the grandest basso who has ever appeared in Buffalo, and the favorite of the public, will be numbered as one of the artists. The programme will consist of selections from popular grand operas, including the Rigoletto quartette and will conclude with a magnificent representation of Mascagni's complete opera Cavelleria Rusticana, with the following remarkable cast: Santuzza, Madam Nordica; Lola, Madam Scalchi; Lucia, Miss Helen Campbell; Turiddu, Signor Campanini; and Alfio, Signor Del Puente. Certainly no vocal musical attraction has been seen in Buffalo for many a day as strong as the Nordica company, and it certainly ought to draw. The sale of seats begins Wednesday, Jan. 18th at Peter Paul & Brothers. Prices are $1, $1.50 and $2, according to location.

Buffalo Commercial

JAMES E. WARREN'S SONS, Proprietors.

SATURDAY EVENING, JANUARY 14, 1893.

On next Saturday evening another fine concert will be given by the Nordica Concert Company. Nordica is an American (Lillian Norton) who has won fame abroad and the reputation of the best dramatic soprano in the country. Scalchi, a contralto singer, who also has world-wide fame, is a member of the company, with Miss Canbell, mezzo soprano, and Emil Fischer, who perhaps has received more honor from Buffalo audiences than any basso ever appearing in this city. The first of the program will be devoted to miscellaneous selections, "Cavelaria Rusticani" Mascagni's successful opera will be sung later. The sale of seats will open at Peter Paul's Wednesday next. The lack of interest shown by the general public in the works of the old composers is not wholly due to indifference but rather to lack of opportunity of becoming familiar with them. In this respect Buffalo is decidedly provincial, as almost every city of its size, number of inhabitants and musical cultivation has for some years supported a society for the production of oratorios. The attention of the public was called to this want in the COMMERCIAL some weeks ago, and an appeal made for the formation of such a society. We are happy to say it has been done by Mr. Frank Wilmhurst who has organized a chorus for the production of oratorio under the name of the Buffalo Sacred Harmonic Society, the first rehearsal of which was held on Jan. 12th at 641 Main street. Handel's Messiah is the first work to be produced, but as the society is yet in its infancy it is impossible to say exactly when it will be presented. Many more voices are wanted for each section and any one desiring to study oratorios will now be afforded an excellent opportunity. The rehearsals will take place on Thursday evenings at half past eight for ladies and Monday at the same time for gentlemen. All further information can be obtained by addressing Mr. Wilmhurst, Denton, Cottier & Daniels. It is to be hoped that singers will respond to this call and that we may soon be able to say Buffalo has a permanently organized society for the production of the highest form of music.

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QUIPS OF BUFFALO.

PUBLISHED EVERY SATURDAY.

VOL. I. BUFFALO, N. Y., JAN. 14, 1893. No. 13.

Saturday evening, January 21st the Nordica Operatic Concert Co will give a concert at Music Hall. The simple enumeration of the gifted artists who are associated together in this organization would be enough to warrant a crowded house. Madame Lillian Nordica from whom the company takes its name is the soprano and one whose triumphs in opera and concert in London are very well known. She is one of the younger group of prima donnas and has achieved a world-wide reputation. She is ably seconded by Madame Schalchi, the great contralto, by Italo Campanini and Signor Del Puente, the famous tenor and baritone of the Italian school, by Emil Fischer who has sung for so many consecutive seasons during the reign of German opera at the Metropolitan Opera House in New York City, and by Mrs. Helen Dudley Campbell who is a singer of recognized ability in this country. The whole organization is under the direction of Isidor Luckstone. These are great names in the production of opera and operatic selections and will undoubtedly attract the attention of the Buffalo public to a high degree. The program to be presented by the company is unique and will consist of two parts, the time devoted to the first part being taken up with an elaborate list of operatic selections suitable for concert rendition, while the second half of the program will be devoted to the production in concert of Cavelleria Rusticano by Mascagni. The role of Santuzza, the heroine of the opera will be assumed by Madame Nordica, the part of Lolo by Madame Schalchi, and Lucia by Mrs. Campbell. Signor Campanini will take the character of Turiddu and Signor Del Puente that of Alfio. As these artists are all thorougly at home in all Italian operas and are equal in every respect to the requirements of the same, it means a grand opportunity for this city to hear the latest production of the Italian school of composers, rendered by artists belonging to the same school of performers. They have already revealed their large repertoire in Boston and New York by similiar performances of Gounod's Faust and other works of the great opera composers, and hence a magnificent concert may safely be prophesied.

—THE MUSICIAN.

The Buffalo Commercial

JAMES D. WARREN'S SONS.

FRIDAY EVENING, JANUARY 13, 1893.

A Grand Operatic Concert.

The Nordica Operatic Concert company, under the direction of Mr. Ellis of the Boston Symphony Orchestra, consisting of Mme. Lillian Nordica, Mme. Sofia Scalchi, Miss Helen Dudley Campbell, Sig. Italo Campanini, Sig. Del Puente, Emil Fischer and Isadore Luckstone, musical director, will be heard at Music Hall, Saturday Jan. 21st, in a miscellaneous concert, concluding with Mascayni's beautiful opera "Cavelleria Rusticana" with the above artists in the cast. The sale of seats begins at Peter Paul & Brothers Wednesday morning next.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

TUESDAY MORNING, JAN. 17, 1893.

The Nordica concert company, under the direction of Mr. C. A. Ellis, called out a brilliant gathering at Music Hall last evening. Music Hall has seldom held a larger or more critical audience, which was worked up to the highest pitch of enthusiasm by the magnificent work of the various artists, and encores and recalls were frequent. The programme was quite lengthy, but the selections were particularly happy and gave an opportunity for a most brilliant display of vocal gifts. Mme. Nordica was tendered a most cordial greeting and was in splendid voice, her high notes were perfectly sustained, and her shading and runs aroused the greatest enthusiasm.

Mme. Scalchi arrived in New York from Europe this morning, and was late in arriving at the hall. The management announced that although Mme. Scalchi was very much fatigued she would sing rather than disappoint the audience. At the close of her solo she was given an ovation that her artistic singing fully warranted. The gems of the evening were the selections from Gounod's "Faust." Messrs. Campanini and Fischer sang their solos and concerted numbers with great spirit and expression, and their trio with Mme. Nordica evoked tremendous applause. Mr. Ellis is to be congratulated on the magnificent success of his concert, which was a decided treat to the musical public. Floral tributes were both beautiful and numerous.

The Kneisel Quartet concert at Chickering Hall last evening drew an audience that was thoroughly pleased, the concert rendered being perhaps the finest of the season. The programme was: Trio in B flat minor, piano and violins, from Volkmann; quartet in A minor, Op. 41, No. 1, from Schumann; and quintet for clarinet, violins, viola and 'cello, in B minor, Op. 115, from Brahms. Messrs. F. Busoni and G. Goldschmidt were the assisting artists.

EDITION HEBDO.

PUBLISHED EVERY DAY IN THE YEAR. VOL. XCIII, NO. 17.

TUESDAY, JANUARY 17, 1893.

THE NORDICA CONCERT COMPANY.

Few of those now engaged in catering to the ever-changing whims of pleasure seekers possess that sixth sense which enables one to keep in touch with the public in a larger degree than Manager Charles A. Ellis, who last evening gave new evidence of this characteristic in presenting to the music lovers of Boston the Nordica operatic concert company.

Any lingering doubt as to the wisdom and sound financial sense of this action was at once removed by a glance inside the doors of Music Hall, for a bigger audience has never been known to assemble there, and one that made evident its enjoyment of the things musical offered for its entertainment cannot be recalled. It was an audience that knew what it liked, and had no hesitation in letting its tastes be known.

The organization and the programme presented by its members alike justify the enthusiasm shown during the evening in the applause of the audience, and the two and a half hours passed away all too quickly for those who made up the attendance.

Manager Ellis has again shown his intelligent estimate of the public taste by choosing Mme. Lillian Nordica as the prima donna of his concert organization for the transcontinental tour he has mapped out, and the public's approval of this choice last evening was most unmistakably shown. He has, with equal good judgment, surrounded his star with a company of singers both popular and of the highest artistic talent, having full confidence in the ability of his prima donna to maintain her pre-eminence, however brilliant her associates.

The artists engaged to support Mme. Nordica are Mme. Sofia Scalchi, Miss Helen Dudley Campbell, Sig. Italo Campanini, Sig. Giuseppe Del Puente and Herr Emil Fischer, with Sig. R. Sapio as conductor and Mr. I. Luckstone as accompanist.

All these names are familiar to the public, and the fact that all the artists have a well established popularity with the local public was fully attested by the hearty greeting given each and all upon their entrance.

The programme had for its first part a list of miscellaneous numbers made familiar to regular attendants upon concerts in seasons past, but their lasting popularity was amply shown in the enjoyment their performance gave last night's audience, and this fact should be remembered by the limited few who found them ever familiar.

Mme. Nordica, as might be expected, took her place as first in the hearts of the people the instant she stepped upon the stage. There was no need for her to sing to gain the favor of the audience, for a single glance at the queenly figure of the singer, arrayed in a gorgeous but indescribable gown, quite captivated all who had any sense of artistic effects and satisfied the eye so thoroughly that the ear was necessarily prejudiced in favor of Mme. Nordica before she began the "Keine de Saba" aria, from Gounod's opera.

The ear of the listener, however, coincided with his or her eye at the conclusion of the aria, and the unanimous verdict in favor of the evening's prima donna was manifested by a storm of applause, as well as many and elegant floral tributes. Mme. Nordica was in superb voice, and, after bowing her acknowledgments of the ovation given her again and again, sung, to piano accompaniment, a pretty French song by Delibes, called "The Daughters of Cadix." The greater triumphs of this singer came, however, in the second part of the programme, which was made up of excerpts from Gounod's "Faust," in which Mme. Nordica's singing of the "Jewel Song" and her work in the duet with Faust and the final trio were truly grand and inspiring.

Mme. Scalchi did not need the apologetic words uttered in her behalf, which told the audience that she was aboard the Champagne in New York harbor yesterday forenoon, and only reached the hall in season by a most fatiguing railroad ride and a series of pitched battles in overcoming the red tape proceedings of the customs department incidental to her landing. Her action in "getting there" certainly proved that the ability to "hustle" is not confined to the people of this side the Atlantic, and the storm of applause which rewarded her appearance showed how fully her Boston admirers appreciated her successful efforts to avoid their disappointment. She sung the familiar "Nobil Signor" in her own grand, broad style, and was recalled with marked enthusiasm to add an encore number.

Herr Fischer's popularity here in Boston is proverbial, and he was compelled to return after the aria from "La Juive," and responded to the applause with Dessaur's "Enticement." The ever popular Sig. Del Puente, who was never in better voice than on this occasion, sung the ever popular "Toreador's Song," and added that of Figara in "Il Barbiere," and Sig. Campanini again won almost unlimited admiration for his thoroughly artistic vocal work.

Sig. Sapio, in addition to doing excellent work as conductor, contributed a delightful "tone picture" for orchestra, called "Storm at Vespertide," which was greatly appreciated, as was all the work of the excellent orchestra.

THE KNEISEL QUARTET.

The series of chamber concerts by the Kneisel quartet was continued last evening at Chickering Hall, the subscribers for the season attending in so large numbers as so fill the auditorium.

The string players of the quartet had the assistance of Mr. F. B. Busoni at the piano and Mr. Goldschmidt as clarinet player, the works of the evening's programme being Volkman's trio for violin, piano and 'cello, Schumann's quartet in A minor, and, as a novelty, Brahm's quintet for clarinet.

The assisting artists were entirely equal to the demands of the evening, and fairly shared with Mr. Kneisel and his associates in the good work done in the programme, the performance of which gained the heartiest applause from the critical audience of regular patrons.

The quintet, which had its first hearing here on this occasion, is in the most tuneful style of the composer, and presents difficulties for the clarinet which only a master of the instrument can interpret with success.

TUESDAY, JANUARY 17, 1893.

The Nordica Concert Company.

The company organized by Mr. Charles A. Ellis of the Music Hall for a tour through the United States, under the name The Nordica Operatic Concert Company, gave its first concert in this city at the Music Hall last night. The steamer that brought Scalchi from the shores of France was late; she had started from New York in the forenoon and was so late in getting from her hotel to the hall that her first song came after Nordica's aria and the orchestral piece, and she rested during the selection from "Lucia," so that the sextet became a quintet. Excepting these slight changes the band and singers followed this programme:

Overture to "William Tell".....Rossini
Toreador's Song from "Carmen".....Bizet
Giuseppe del Puente.
Aria from "La Juive".....Halévy
Emil Fischer.
Cavatina, Nobil Signor, from "Les Huguenots".....Meyerbeer
Mrs. Sofia Schalchi.
Aria from "La Reine de Saba".....Gounod
Mrs. Lillian Nordica.
Tone Picture: "Storm at Vespertide".....R. Sapio
Sextet and Finale from "Lucia di Lammermoor."
Donizetti
Mmes. Nordica and Scalchi, and Messrs. Campanini, Del Puenti, George W. Want and Fischer.
Third act of "Faust".....Gounod
Maguerita, Mrs. Nordica; Siebel, Mrs. Scalchi; Martha, Miss Helen Dudley Campbell; Faust, Mr. Campanini; Mefistofele, Mr. Fischer.
Romualdo Sapio, director; I. Luckstone, accompanist.

It was a great popular first night at Music Hall. The house was filled with an enthusiastic audience so ready to be pleased that applause was constant, even waiting upon certain vocal and physical struggles; and when any artist made a genuine hit—and there were numbers of these—the audience showed its delight and its welcome of old favorites in unbounded measure. Mr. Del Puente sang for his first recall Figaro's song from "The Barber of Seville" and smilingly shared the pleasure of his hearers. Mr. Fischer, with his big organ-like voice embosoming all the melancholy of a race, sang the Cardinal's song from "La Juive" with great effect. Then Nordica sang. She was never more brilliant in voice, in manner, in looks. Her artistic and personal poise were quite as effective on the concert stage as in opera. Her voice in her first selection was so sweet, so well in control, so full of melody, that she more than won the generous and repeated recalls, which she repaid with "The Girls of Cadiz."

Mrs. Scalchi was tired and she put her hand to her throat and coughed a little once or twice, while the sympathetic audience tried in vain to repress sympathetic clickings of the throat. But silence was perfect during her hearty singing of her cavatina and Gounod's song. "Marguerite," for, of course, a second song was demanded from the newly-arrived voyager. The famous "Lucia" quintet was repeated. Then came the scenes from "Faust," and certainly in spite of the lack of red clothes for Mephistopheles, a garden for Faust and a spinning-wheel for Marguerite, the voices in happy accord, and the warmth of interest in the audience lent dramatic illusion and made a success. Nordica re-captured everybody when she sang alone, and there was, so to speak, rosy fire in the air when all was done, although there was no curtain to fall upon the scene.

Boston Journal.

TUESDAY, JANUARY 17, 1893.

THE NORDICA CONCERT.

The concert given by the Nordica Operatic Concert Company last evening in Music Hall was "one of the real old kind." There was an audience that crowded the hall; there was enthusiasm: there were floral tributes that were awarded at the proper moment, and there was some good singing. The orchestra, made up of members of the Symphony Orchestra under the direction of Mr. Sapio, played the "William Tell" overture. Mr. Del Puente then gave his celebrated version of the Toreador's song, which was followed by Figaro's air from "The Barber of Seville." Mr. Luckstone played a pianoforte accompaniment to the latter number, and by his performance belied his name. Mr. Fischer delivered the Cardinal's air from "The Jewess" with fine effect; his trill, however, seemed strangulated. He added a pretty and simple German song. And then an announcement was made, viz.: that Mrs. Scalchi landed in New York this morning, and begged the indulgence of the audience. The name of the hotel where she stops was mentioned, not necessarily for publication, but as a guarantee of good faith. Mrs. Nordica sang the aria of Balkis from Gounod's "Queen of Sheba" exceedingly well, and she fully deserved the generous applause. In response to an imperious recall, she sang Delibes's "Girls of Cadiz" with vocal skill and with finesse. Mr. Sapio's "Tone-picture, Storm at Vespertide," was played by the orchestra. The "Tone-picture" included a vesper hymn, percussion thunder and piccolo lightning; there was also a quotation from Wagner's "Waldweben." Mrs. Scalchi was greeted with hearty applause. Although she was evidently not in good condition, she pleased the audience mightily by her singing of the cavatina from "The Huguenots" and Gounod's song "Marguerite." The sextet from "Lucia" was performed by a quintette, and at the start there was vocal discussion concerning the true pitch. The sextette was redemanded, and the second performance was better. Mr. Want of this city assisted in this number.

Then followed scenes from the third act of "Faust," in which Nordica, Scalchi, Miss Campbell, Campanini and Fischer took part. All of the singers were loudly applauded, but the feature of the second part of the entertainment was the superb singing of Nordica. She has improved of late in her delivery, and there was no trace last evening of harsh and metallic tones that even two years ago marred at times her performance. The Mephistopheles of Fischer has lately been studying Italian, and although his pronunciation is at present neither Tuscan nor Roman, the audience was spared the enormity of a polyglot quartette.

These singers who should be on the operatic stage are obliged in this country to sing operatic selections without costume, scenery and action. Mephistopheles wore eyeglasses and sat close to a harp. He and Martha sang amiably from the printed book. Faust wooed in evening dress, and Marguerite listened in a gorgeous robe. And yet it was a pleasure to hear once more the tunes of France and Italy.

PHILIP HALE.

[88.]

TUESDAY, JANUARY 17, 1893.

Kneisel Quartet Concert.

Mr. Kneisel and the other members of his quartet gave a somewhat lengthy concert programme in Chickering Hall last night.

The programme had three long numbers—the Volkmann trio in B flat minor for piano, violin and 'cello; Schumann's quartet in A minor, and Brahm's quintet in B minor for clarinet, two violins, viola and 'cello. The regular quartet was assisted by Mr. F. Busoni and Mr. G. Goldschmidt.

The gem of the evening was the Schumann quartet, which was no able in a programme generally excellent. The scherzo-presto movement in particular was superbly played, and the adagio, in which the first violin had a long obligato part, also roused the greatest enthusiasm among the audience.

The Brahm's quintet has never before been played in Boston; it is well worth a second hearing. The performance last night was an excellent one in almost every particular, although the violins sometimes obscured the work of the clarinet. The next concert will be given on Feb. 13.

QUIPS OF BUFFALO.

PUBLISHED EVERY SATURDAY.

VOL. I. BUFFALO, N. Y., JAN. 14, 1893. No. 13.

Saturday evening, January 21st the Nordica Operatic Concert Co will give a concert at Music Hall. The simple enumeration of the gifted artists who are associated together in this organization would be enough to warrant a crowded house. Madame Lillian Nordica from whom the company takes its name is the soprano and one whose triumphs in opera and concert in London are very well known. She is one of the younger group of prima donnas and has achieved a world-wide reputation. She is ably seconded by Madame Schalchi, the great contralto, by Italo Campanini and Signor Del Puente, the famous tenor and baritone of the Italian school, by Emil Fischer who has sung for so many consecutive seasons during the reign of German opera at the Metropolitan Opera House in New York City, and by Mrs. Helen Dudley Campbell who is a singer of recognized ability in this country. The whole organization is under the direction of Isidor Luckstone. These are great names in the production of opera and operatic selections and will undoubtedly attract the attention of the Buffalo public to a high degree. The program to be presented by the company is unique and will consist of two parts, the time devoted to the first part being taken up with an elaborate list of operatic selections suitable for concert rendition, while the second half of the program will be devoted to the production in concert of Cavelleria Rusticano by Mascagni. The role of Santuzza, the heroine of the opera will be assumed by Madame Nordica, the part of Lolo by Madame Schalchi, and Lucia by Mrs. Campbell. Signor Campanini will take the character of Turiddu and Signor Del Puente that of Alfio. As these artists are all thoroughly at home in all Italian operas and are equal in every respect to the requirements of the same, it means a grand opportunity for this city to hear the latest production of the Italian school of composers, rendered by artists belonging to the same school of performers. They have already revealed their large repertoire in Boston and New York by similiar performances of Gounod's Faust and other works of the great opera composers, and hence a magnificent concert may safely be prophesied.

—THE MUSICIAN.

The Buffalo Commercial

JAMES D. WARREN'S SONS.

FRIDAY EVENING, JANUARY 13, 1893.

A Grand Operatic Concert.

The Nordica Operatic Concert company, under the direction of Mr. Ellis of the Boston Symphony Orchestra, consisting of Mme. Lillian Nordica, Mme. Sofia Scalchi, Miss Helen Dudley Campbell, Sig. Italo Campanini, Sig. Del Puente, Emil Fischer and Isadore Luckstone, musical director, will be heard at Music Hall, Saturday Jan. 21st, in a miscellaneous concert, concluding with Mascayni's beautiful opera "Cavelleria Rusticana" with the above artists in the cast. The sale of seats begins at Peter Paul & Brothers Wednesday morning next.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

TUESDAY MORNING, JAN. 17, 1893.

The Nordica concert company, under the direction of Mr. C. A. Ellis, called out a brilliant gathering at Music Hall last evening. Music Hall has seldom held a larger or more critical audience, which was worked up to the highest pitch of enthusiasm by the magnificent work of the various artists, and encores and recalls were frequent. The programme was quite lengthy, but the selections were particularly happy and gave an opportunity for a most brilliant display of vocal gifts. Mme. Nordica was tendered a most cordial greeting and was in splendid voice, her high notes were perfectly sustained, and her shading and runs aroused the greatest enthu iasm.

Mme. Scalchi arrived in New York from Europe this morning, and was late in arriving at the hall. The management announced that although Mme. Scalchi was very much fatigued she would sing rather than disappoint the audience. At the close of her solo she was given an ovation that her artistic singing fully warranted. The gems of the evening were the selections from Gounod's "Faust." Messrs. Campanini and Fischer sang their solos and concerted numbers with great spirit and expression, and their trio with Mme. Nordica evoked tremendous applause. Mr. Ellis is to be congratulated on the magnificent success of his concert, which was a decided treat to the musical public. Floral tributes were both beautiful and numerous.

The Kneisel Quartet concert at Chickering Hall last evening drew an audience that was thoroughly pleased, the concert rendered being perhaps the finest of the season. The programme was: Trio in B flat minor, piano and violins, from Volkmann; quartet in A minor, Op. 41, No. 1, from Schumann; and quintet for clarinet, violins, viola and 'cello, in B minor, Op. 115, from Brahms. Messrs. F. Busoni and G. Goldschmidt were the assisting artists.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 17.

TUESDAY, JANUARY 17, 1893.

THE NORDICA CONCERT COMPANY.

Few of those now engaged in catering to the ever-changing whims of pleasure seekers possess that sixth sense which enables one to keep in touch with the public in a larger degree than Manager Charles A. Ellis, who last evening gave new evidence of this characteristic in presenting to the music lovers of Boston the Nordica operatic concert company.

Any lingering doubt as to the wisdom and sound financial sense of this action was at once removed by a glance inside the doors of Music Hall, for a bigger audience has never been known to assemble there, and one that made evident its enjoyment of the things musical offered for its entertainment cannot be recalled. It was an audience that knew what it liked, and had no hesitation in letting its tastes be known.

The organization and the programme presented by its members alike justify the enthusiasm shown during the evening in the applause of the audience, and the two and a half hours passed away all too quickly for those who made up the attendance.

Manager Ellis has again shown his intelligent estimate of the public taste by choosing Mme. Lillian Nordica as the prima donna of his concert organization for the transcontinental tour he has mapped out, and the public's approval of this choice last evening was most unmistakably shown. He has, with equal good judgment, surrounded his star with a company of singers both popular and of the highest artistic talent, having full confidence in the ability of his prima donna to maintain her pre-eminence, however brilliant her associates.

The artists engaged to support Mme. Nordica are Mme. Sofia Scalchi, Miss Helen Dudley Campbell, Sig. Italo Campanini, Sig. Giuseppe Del Puente and Herr Emil Fischer, with Sig. R. Sapio as conductor and Mr. I. Luckstone as accompanist.

All these names are familiar to the public, and the fact that all the artists have a well established popularity with the local public was fully attested by the hearty greeting given each and all upon their entrance.

The programme had for its first part a list of miscellaneous numbers made familiar to regular attendants upon concerts in seasons past, but their lasting popularity was amply shown in the enjoyment their performance gave last night's audience, and this fact should be remembered by the limited few who found them ever familiar.

Mme. Nordica, as might be expected, took her place as first in the hearts of the people the instant she stepped upon the stage. There was no need for her to sing to gain the favor of the audience, for a single glance at the queenly figure of the singer, arrayed in a gorgeous but indescribable gown, quite captivated all who had any sense of artistic effects and satisfied the eye so thoroughly that the ear was necessarily prejudiced in favor of Mme. Nordica before she began the "Keine de Saba" aria, from Gounod's opera.

The ear of the listener, however, coincided with his or her eye at the conclusion of the aria, and the unanimous verdict in favor of the evening's prima donna was manifested by a storm of applause, as well as many and elegant floral tributes. Mme. Nordica was in superb voice, and, after bowing her acknowledgments of the ovation given her again and again, sung, to piano accompaniment, a pretty French song by Delibes, called "The Daughters of Cadix." The greater triumphs of this singer came, however, in the second part of the programme, which was made up of excerpts from Gounod's "Faust," in which Mme. Nordica's singing of the "Jewel Song" and her work in the duet with Faust and the final trio were truly grand and inspiring.

Mme. Scalchi did not need the apologetic words uttered in her behalf, which told the audience that she was aboard the Champagne in New York harbor yesterday forenoon, and only reached the hall in season by a most fatiguing railroad ride and a series of pitched battles in overcoming the red tape proceedings of the customs department incidental to her landing. Her action in "getting there" certainly proved that the ability to "hustle" is not confined to the people of this side the Atlantic, and the storm of applause which rewarded her appearance showed how fully her Boston admirers appreciated her successful efforts to avoid their disappointment. She sung the familiar "Nobil Signor" in her own grand, broad style, and was recalled with marked enthusiasm to add an encore number.

Herr Fischer's popularity here in Boston is proverbial, and he was compelled to return after the aria from "La Juive," and responded to the applause with Dessaur's "Enticement." The ever popular Sig. Del Puente, who was never in better voice than on this occasion, sung the ever popular "Toreador's Song," and added that of Figara in "Il Barbiere," and Sig. Campanini again won almost unlimited admiration for his thoroughly artistic vocal work.

Sig. Sapio, in addition to doing excellent work as conductor, contributed a delightful "tone picture" for orchestra, called "Storm at Vespertide," which was greatly appreciated, as was all the work of the excellent orchestra.

THE KNEISEL QUARTET.

The series of chamber concerts by the Kneisel quartet was continued last evening at Chickering Hall, the subscribers for the season attending in so large numbers as so fill the auditorium.

The string players of the quartet had the assistance of Mr. F. B. Busoni at the piano and Mr. Goldschmidt as clarinet player, the works of the evening's programme being Volkman's trio for violin, piano and 'cello, Schumann's quartet in A minor, and, as a novelty, Brahm's quintet for clarinet.

The assisting artists were entirely equal to the demands of the evening, and fairly shared with Mr. Kneisel and his associates in the good work done in the programme, the performance of which gained the heartiest applause from the critical audience of regular patrons.

The quintet, which had its first hearing here on this occasion, is in the most tuneful style of the composer, and presents difficulties for the clarinet which only a master of the instrument can interpret with success.

Boston Transcript

TUESDAY, JANUARY 17, 1893.

The Nordica Concert Company.

The company organized by Mr. Charles A. Ellis of the Music Hall for a tour through the United States, under the name The Nordica Operatic Concert Company, gave its first concert in this city at the Music Hall last night. The steamer that brought Scalchi from the shores of France was late; she had started from New York in the forenoon and was so late in getting from her hotel to the hall that her first song came after Nordica's aria and the orchestral piece, and she rested during the selection from "Lucia," so that the sextet became a quintet. Excepting these slight changes the band and singers followed this programme:

Overture to "William Tell".....Rossini
Toreador's Song from "Carmen".....Bizet
Giuseppe del Puente.
Aria from "La Juive".....Halévy
Emil Fischer.
Cavatina, Nobil Signor, from "Les Huguenots"
Meyerbeer
Mrs. Sofia Schalchi.
Aria from "La Reine de Saba".....Gounod
Mrs. Lillian Nordica.
Tone Picture, "Storm at Vespertide".....R. Sapio
Sextet and Finale from "Lucia di Lammermoor,"
Donizetti
Mmes. Nordica and Scalchi, and Messrs. Campanini, Del Puenti, George W. Want and Fischer.
Third act of "Faust".....Gounod
Maguerita, Mrs. Nordica; Siebel, Mrs. Scalchi; Marta, Miss Helen Dudley Campbell; Faust, Mr. Campanini; Mefistofele, Mr. Fischer.
Romualdo Sapio, director; I. Luckstone, accompanist.

It was a great popular first night at Music Hall. The house was filled with an enthusiastic audience so ready to be pleased that applause was constant, even waiting upon certain vocal and physical struggles; and when any artist made a genuine hit—and there were numbers of these—the audience showed its delight and its welcome of old favorites in unbounded measure. Mr. Del Puente sang for his first recall Figaro's song from "The Barber of Seville" and smilingly shared the pleasure of his hearers. Mr. Fischer, with his big organ-like voice embosoming all the melancholy of a race, sang the Cardinal's song from "La Juive" with great effect. Then Nordica sang. She was never more brilliant in voice, in manner, in looks. Her artistic and personal poise were quite as effective on the concert stage as in opera. Her voice in her first selection was so sweet, so well in control, so full of melody, that she more than won the generous and repeated recalls, which she repaid with "The Girls of Cadiz."

Mrs. Scalchi was tired and she put her hand to her throat and coughed a little once or twice, while the sympathetic audience tried in vain to repress sympathetic clickings of the throat. But silence was perfect during her hearty singing of her cavatina and Gounod's song, "Marguerite," for, of course, a second song was demanded from the newly arrived voyager. The famous "Lucia" quintet was repeated. Then came the scenes from "Faust," and certainly in spite of the lack of red clothes for Mephistopheles, a garden for Faust and a spinning-wheel for Marguerite, the voices in happy accord, and the warmth of interest in the audience lent dramatic illusion and made a success. Nordica re-captured everybody when she sang alone, and there was, so to speak, rosy fire in the air when all was done, although there was no curtain to fall upon the scene.

Boston Journal.

TUESDAY, JANUARY 17, 1893.

THE NORDICA CONCERT.

The concert given by the Nordica Operatic Concert Company last evening in Music Hall was "one of the real old kind." There was an audience that crowded the hall; there was enthusiasm: there were floral tributes that were awarded at the proper moment, and there was some good singing. The orchestra, made up of members of the Symphony Orchestra under the direction of Mr. Sapio, played the "William Tell" overture. Mr. Del Puente then gave his celebrated version of the Toreador's song, which was followed by Figaro's air from "The Barber of Seville." Mr. Luckstone played a pianoforte accompaniment to the latter number, and by his performance belied his name. Mr. Fischer delivered the Cardinal's air from "The Jewess" with fine effect; his trill, however, seemed strangulated. He added a pretty and simple German song. And then an announcement was made, viz.: that Mrs. Scalchi landed in New York this morning, and begged the indulgence of the audience. The name of the hotel where she stop, was mentioned, not necessarily for publication, but as a guarantee of good faith. Mrs. Nordica sang the aria of Balkis from Gounod's "Queen of Sheba" exceedingly well, and she fully deserved the generous applause. In response to an imperious recall, she sang Delibes's "Girls of Cadiz" with vocal skill and with finesse. Mr. Sapio's "Tone-picture, Storm at Vespertide," was played by the orchestra. The "Tone-picture" included a vesper hymn, percussion thunder and piccolo lightning; there was also a quotation from Wagner's "Waldweben." Mrs. Scalchi was greeted with hearty applause. Although she was evidently not in good condition, she pleased the audience mightily by her singing of the cavatina from "The Huguenots" and Gounod's song "Marguerite." The sextet from "Lucia" was performed by a quintette, and at the start there was vocal discussion concerning the true pitch. The sextette was redemanded, and the second performance was better. Mr. Want of this city assisted in this number.

Then followed scenes from the third act of "Faust," in which Nordica, Scalchi, Miss Campbell, Campanini and Fischer took part. All of the singers were loudly applauded, but the feature of the second part of the entertainment was the superb singing of Nordica. She has improved of late in her delivery, and there was no trace last evening of harsh and metallic tones that even two years ago marred at times her performance. The Mephistopheles of Fischer has lately been studying Italian, and although his pronunciation is at present neither Tuscan nor Roman, the audience was spared the enormity of a polyglot quartette.

These singers who should be on the operatic stage are obliged in this country to sing operatic selections without costume, scenery and action. Mephistopheles wore eyeglasses and sat close to a harp. He and Martha sang amiably from the printed book. Faust wooed in evening dress, and Marguerite listened in a gorgeous robe. And yet it was a pleasure to hear once more the tunes of France and Italy.

PHILIP HALE.

Boston Daily Globe

TUESDAY, JAN. 17, 1893.

Kneisel Quartet Concert.

Mr. Kneisel and the other members of his quartet gave a somewhat lengthy concert programme in Chickering Hall last night.

The programme had three long numbers—the Volkmann trio in B flat minor for piano, violin and 'cello; Schumann's quartet in A minor, and Brahm's quintet in B minor for clarinet, two violins, viola and 'cello. The regular quartet was assisted by Mr. F. Basoni and Mr. G. Goldschmidt.

The gem of the evening was the Schumann quartet, which was no able in a programme generally excellent. The scherzo-presto movement in particular was superbly played, and the adagio, in which the first violin had a long obligato part, also roused the greatest enthusiasm among the audience.

The Brahm's quintet has never before been played in Boston; it is well worth a second hearing. The performance last night was an excellent one in almost every particular, although the violins sometimes obscured the work of the clarinet. The next concert will be given on Feb. 13.

[88.]

The Musical Herald of the United States

(Formerly the BO[illegible] tablished 1882.)

JANUARY, 1893.

THE BOSTON SYMPHONY ORCHESTRA.

The epithets of praise which suggest themselves at each recurring concert of the Boston Symphony Orchestra are becoming trite, and if Mr. Nikisch is not careful he will soon have nothing for the reviewer to do but to make a record of his performances. We do not know that such a contingency would be in any respect deplorable. Talk about music and musical performances is frequently very unentertaining when it is not amusing because of its rhapsodic hysteria, and if the time shall come when so delightful an entertainment as Mr. Nikisch provides can be disposed of with a hearty "well done, good and faithful servant of the beautiful," it will be an indication of advancing culture, at least on the part of the critic, and possibly also on the part of the public that shall be willing to accept such a criticism.

Concerning the second concert by the Boston orchestra we leave the reader to recall to memory the warmest praise that has been spoken of Mr. Nikisch and his band of virtuosi in these columns, and to imagine them repeated with such emphasis as is invited by the fact that on this occasion there was a special appeal to gratitude on the score of a performance of Brahms' symphony in F. It may be that there are some enthusiastic admirers of this composer who go too far in their estimation of him. That question may be left open. There is no doubt, however, that he is being too persistently neglected in our concert rooms since the departure of Mr. Thomas.

The other orchestral numbers on the program were a suite in D major, Op. 39, by Dvorak, and Wagner's "Kaisermarsch." The suite is a dainty and extremely characteristic bit of music, in which all of the composer's marvelous ingenuity and skill are expended in dance rhythms of peculiar piquancy and grace. Between the symphony and the suite Miss Suza Doane, a young woman, native, we believe, of New York, and recently returned from four years' study in Leipsic, played Chopin's "Andante Spianato and Polonaise." Miss Doane was honored beyond the usual measure meted out to novices in being introduced to the public at such a concert. She is far from being a ripe pianist, though she has some of the elements which go into the education of one. Her style is dry, unelastic and unpoetical. This was obvious enough in her reading of the Chopin composition, with its wholly superfluous accompaniment, but it was emphasized in Heller's transcription of Mendelssohn's "Auf Fluegeln des Gesanges," which she played in recognition of a kind recall.

The seventh concert in the Boston Symphony Orchestra course at Music Hall, came on December 3, with this program: Bach: Suite, D major. D'Albert: Symphony, Op. 4. Wagner: Overture, "The Flying Dutchman."

The novelty was the symphony—Mr. Damrosch played it in New York in 1888, by the way—which as the story runs, was written when the composer was but nineteen years old; it is known that he was but twenty-two when it was first performed. It has been declared that the marks of youth and inexperience abound through the work, its very length and fullness being included among these evidences. Then, too, there are the signs of the influence of others, which always appear in the compositions of young musicians. In this case Brahms and Wagner have been named as the controlling spirits, the former being much the stronger. All this is but another way of saying that the work has its vague moments—and very long moments they are; but, somehow, in spite of passages that are painfully lacking in euphony, and in spite, too, of its length and over-elaboration, the symphony is interesting and gives an impression of genius in its origin.

The Symphony Orchestra at its eighth concert, on December 17, celebrated the 121st anniversary of the birth of Beethoven, by performing the eighth and ninth symphonies of the master. The audience was as large as the house could legally hold, and the work of the orchestra was distinguished by unusual vigor. In the last movement of the choral symphony the voice parts were sung by Miss Priscilla White, soprano; Miss Louise Leimer, contralto; Mr. W. J. Winch, tenor; Mr. H. Meyn, bass, and a chorus. The last named element was small, but was zealous and determined, and these qualities went far toward compensating for a lack of volume in the tone.

For the ninth concert, December 24, the following was the program:

Lalo: Overture, "Le Roi d'Ys. Chopin: Three pianoforte solos—nocturne in E minor (posthumous) and scherzo in B minor. Martucci: Concert study. Wagner: "Waldweben" from "Siegfried." Mendelssohn: symphony, "Italian."

The only new feature was the appearance of a pianist from Italy. Miss Eugenia Castellano has the figure and carriage of a girl under twenty, and the look of a woman of thirty. Her playing was remarkable for its clearness of tone and steadiness of movement, but considered as "interpretations" her performances of the selections from Chopin were of no value; they had too much the air of well committed tasks. She made the best effect in the bit by Martucci, a scherzo-like sort of thing, which she played with exceptional brightness. Two recalls, with an extra contribution from her for each, testified to the pleasure of her hearers.

TUESDAY, JANUARY 17, 1893.

The Nordica Concert Company.

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Aria from "La Reine de Saba".....Gounod
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Tone Picture, "Storm at Vespertide".....R. Sapio
Sextet and Finale from "Lucia di Lammermoor."
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Mmes. Nordica and Scalchi, and Messrs. Campanini, Del Puenti, George W. Want and Fischer.
Third act of "Faust".....Gounod
Maguerita, Mrs. Nordica; Siebel, Mrs. Scalchi; Martha, Miss Helen Dudley Campbell; Faust, Mr. Campanini; Mefistofele, Mr. Fischer.
Romualdo Sapio, director; I. Luckstone, accompanist.

It was a great popular first night at Music Hall. The house was filled with an enthusiastic audience so ready to be pleased that applause was constant, even waiting upon certain vocal and physical struggles; and when any artist made a genuine hit—and there were numbers of these—the audience showed its delight and its welcome of old favorites in unbounded measure. Mr. Del Puente sang for his first recall Figaro's song from "The Barber of Seville" and smilingly shared the pleasure of his hearers. Mr. Fischer, with his big organ-like voice embosoming all the melancholy of a race, sang the Cardinal's song from "La Juive" with great effect. Then Nordica sang. She was never more brilliant in voice, in manner, in looks. Her artistic and personal poise were quite as effective on the concert stage as in opera. Her voice in her first selection was so sweet, so well in control, so full of melody, that she more than won the generous and repeated recalls, which she repaid with "The Girls of Cadiz."

Mrs. Scalchi was tired and she put her hand to her throat and coughed a little once or twice, while the sympathetic audience tried in vain to repress sympathetic clickings of the throat. But silence was perfect during her hearty singing of her cavatina and Gounod's song, "Marguerite," for, of course, a second song was demanded from the newly arrived voyager. The famous "Lucia" quintet was repeated. Then came the scenes from "Faust," and certainly in spite of the lack of red clothes for Mephistopheles, a garden for Faust and a spinning-wheel for Marguerite, the voices in happy accord, and the warmth of interest in the audience lent dramatic illusion and made a success. Nordica re-captured everybody when she sang alone, and there was, so to speak, rosy fire in the air when all was done, although there was no curtain to fall upon the scene.

Chickering Hall: The Kneisel Quartet.

At Chickering Hall, last night, the Kneisel Quartet gave the fifth in the current series of chamber concerts, with this programme:

Volkmann—Trio in B-flat minor for pianoforte, violin and violoncello.
Schumann—Quartet in A minor, Op. 41, No. 1, for strings.
Brahms—Quintet in B minor, Op. 115, for clarinet and strings.
Pianoforte, Mr. F. Busoni; clarinet, Mr. G. Goldschmidt.

The recurrence of minor keys suggests a sad, not to say gloomy evening, which was hardly the case. There was much of pathos, however, in the trio and the quintet. Volkmann's trio has the charm that attaches to any work of which melody is a feature, provided its distinctness is not nullified by thickened harmony. Though Volkmann never surprises by the exhibition of a strong originality, his works have a freshness, at least when first heard, that commands attention, and you are always impressed by his sincere devotion to a high ideal. A sentimentalist might easily mould a story from the matter in the trio under notice. For instance, at the close there is a disjointed dialogue, with broken phrases between the pianoforte and the violin, that is as suggestive of a long-drawn leave-taking between lovers as could well be imagined for these instruments. The trio was superbly played, Mr. Busoni giving a sympathetic and becomingly repressed performance of his part. Schumann's quartet we all know. This, too, was finely played, though one might ask for more warmth at moments—more pepper and less treacle, so to speak.

Brahms's work was the novelty of the occasion. Not often does one come away from the first hearing of a composition in high form by Brahms with so little sense of strain as was the experience (with some, at least) at the close of this concert. Can it be that Brahms has come to his second artistic childhood? Is it possible that he has learned to appreciate the dignity of simplicity? Or was it because that as most of us go to hear Brahms with a latent idea that we are to be perplexed with abstractions and confounded with vagueness, we put on our best thinking caps for the moment and were amazed to find that there was small cause for amazement? In other words, all, or pretty much all, seemed lucid instead of turgid, and in the serenest order instead of in tangled masses. The quintet is a delightful, wholesome, refreshing and reposeful work that promises to hold its charm without fading, especially when played so well as at this concert. As a technical exploit, the skill with which the composition is warmed, at moments judiciously chosen, by the clarinet tone is beyond all praise.

A PINK EVENING.

It was a pink evening at Music Hall. Nordica was all radiant in the color which Paris most delights in at this moment. Scalchi had plenty of pink for trimming on her gray gown; Del Puente wore a pink in his buttonhole, and there was a most surprising amount of pink in the big audience. New pink feather boas trailed over the shoulders of city women, who wore them as if fresh from the hands of Santa Claus or Felix). And over the shoulders of many fair suburbans the pale yellow Liberty scarfs of the past few years had been transformed into a like rosy fashion. There were pink ostrich tips on many little hats and big ones. And one man on the platform whose face was at a certain moment even more than pink (how could a heartless audience laugh at such a [illegible] might have noted more, en-

"sea of faces" on which the singers looked was like Boston Harbor on a summer's eve, when the sunset clouds have toyed with the roseate waves and everybody is happy coming up on a Nantasket boat.

Nordica's round train puzzled and charmed many of her feminine beholders. She managed this full-skirted cross between a peasant girl's short gown and an opera singer's trailing robes with plenty of aplomb, losing her grip a little of course when she had to let it go to gather up a few of the flowers which were heaped at her feet. Scalchi's dress was even more of a puzzle when she first appeared. For had she not come breathless, late, hastening from Paris to this presence? And therefore must the scant band of pink crape which was caught back from the front of her bodice be a herald and a sign of paniers on their way from Paris? This question must have mixed with the music in many modish minds while Scalchi was first singing, and while she was going off the stage, hugging her flowers in that whole-souled, hearty way of hers. But what can you expect? *Que voulez vous?* Hasty dressing is no better for artists than for other women, and the ways of rebellious plaquet-hooks are all their own. When Scalchi came back for her encore, that pink crape hung where it ought to hang, gracefully down from the front of the bodice to the hem of her gown skirt, and she was not husky-voiced as at first, and her music had added charms to soothe the savage breast of critical and popular Boston.

BOSTON EVENING RECORD.

JANUARY 17, 1893.

THE NORDICA CONCERT.

Those who thought that the miscellaneous concert was dead in Boston must have been somewhat surprised last night, for a very large sized and enthusiastic audience was gathered in Music Hall to welcome the American prima donna, Lillian Nordica, back to the scenes of her early triumphs. Although not a Bostonian, Mme. Nordica's artistic education emphatically belongs to this city, and it is something to be recorded, in these days of musical renunciation and disloyalty, that the singer has always acknowledged her vocal debt to Mr. John O'Neill, her old

MADAME SCALCHI.

teacher. The name of Nordica is one to conjure with; she is a singer who appeals directly to the public, yet has abundant ability in the classical direction as well. Her dramatic fervor is something to be admired, and her voice has as yet no sign of decadence; add to these qualities a most attractive stage presence, and the causes of success are not far to seek. But the singer was not alone as the attraction of the evening. Campanini, Del Puente, Emil Fischer and the regal Scalchi were there, and the concert was an evening of those old Italian and French melodies that no Wagner can abolish. Yet one can heartily agree with a part of Wagner's dictum in this matter. Such a concert is "a string of pearls" rather than one perfect whole. One impression jostles the other, and each thought is crowded by its neighbor. One gets no decided impression of anything because of the oppositional character of the various numbers, and as for the "Garden Scene" in its isolated state, one can but regard it as a fragment of a fragment.

The Musical Herald of the United States

(Formerly the BC[illegible] stablished 1882.)

JANUARY, 1893.

THE BOSTON SYMPHONY ORCHESTRA.

The epithets of praise which suggest themselves at each recurring concert of the Boston Symphony Orchestra are becoming trite, and if Mr. Nikisch is not careful he will soon have nothing for the reviewer to do but to make a record of his performances. We do not know that such a contingency would be in any respect deplorable. Talk about music and musical performances is frequently very unentertaining when it is not amusing because of its rhapsodic hysteria, and if the time shall come when so delightful an entertainment as Mr. Nikisch provides can be disposed of with a hearty "well done, good and faithful servant of the beautiful," it will be an indication of advancing culture, at least on the part of the critic, and possibly also on the part of the public that shall be willing to accept such a criticism.

Concerning the second concert by the Boston orchestra we leave the reader to recall to memory the warmest praise that has been spoken of Mr. Nikisch and his band of virtuosi in these columns, and to imagine them repeated with such emphasis as is invited by the fact that on this occasion there was a special appeal to gratitude on the score of a performance of Brahms' symphony in F. It may be that there are some enthusiastic admirers of this composer who go too far in their estimation of him. That question may be left open. There is no doubt, however, that he is being too persistently neglected in our concert rooms since the departure of Mr. Thomas.

The other orchestral numbers on the program were a suite in D major, Op. 39, by Dvorak, and Wagner's "Kaisermarsch." The suite is a dainty and extremely characteristic bit of music, in which all of the composer's marvelous ingenuity and skill are expended in dance rhythms of peculiar piquancy and grace. Between the symphony and the suite Miss Suza Doane, a young woman, native, we believe, of New York, and recently returned from four years' study in Leipsic, played Chopin's "Andante Spianato and Polonaise." Miss Doane was honored beyond the usual measure meted out to novices in being introduced to the public at such a concert. She is far from being a ripe pianist, though she has some of the elements which go into the education of one. Her style is dry, unelastic and unpoetical. This was obvious enough in her reading of the Chopin composition, with its wholly superfluous accompaniment, but it was emphasized in Heller's transcription of Mendelssohn's "Auf Fluegeln des Gesanges," which she played in recognition of a kind recall.

The seventh concert in the Boston Symphony Orchestra course at Music Hall, came on December 3, with this program: Bach: Suite, D major. D'Albert: Symphony, Op. 4. Wagner: Overture, "The Flying Dutchman."

The novelty was the symphony—Mr. Damrosch played it in New York in 1888, by the way—which as the story runs, was written when the composer was but nineteen years old; it is known that he was but twenty-two when it was first performed. It has been declared that the marks of youth and inexperience abound through the work, its very length and fullness being included among these evidences. Then, too, there are the signs of the influence of others, which always appear in the compositions of young musicians. In this case Brahms and Wagner have been named as the controlling spirits, the former being much the stronger. All this is but another way of saying that the work has its vague moments—and very long moments they are; but, somehow, in spite of passages that are painfully lacking in euphony, and in spite, too, of its length and over-elaboration, the symphony is interesting and gives an impression of genius in its origin.

The Symphony Orchestra at its eighth concert, on December 17, celebrated the 121st anniversary of the birth of Beethoven, by performing the eighth and ninth symphonies of the master. The audience was as large as the house could legally hold, and the work of the orchestra was distinguished by unusual vigor. In the last movement of the choral symphony the voice parts were sung by Miss Priscilla White, soprano; Miss Louise Leimer, contralto; Mr. W. J. Winch, tenor; Mr. H. Meyn, bass, and a chorus. The last named element was small, but was zealous and determined, and these qualities went far toward compensating for a lack of volume in the tone.

For the ninth concert, December 24, the following was the program:

LALO: Overture, "Le Roi d'Ys. Chopin: Three pianoforte solos—nocturne in E minor (posthumous) and scherzo in B minor. Martucci: Concert study. Wagner: "Waldweben" from "Siegfried." Mendelssohn: symphony, "Italian."

The only new feature was the appearance of a pianist from Italy. Miss Eugenia Castellano has the figure and carriage of a girl under twenty, and the look of a woman of thirty. Her playing was remarkable for its clearness of tone and steadiness of movement, but considered as "interpretations" her performances of the selections from Chopin were of no value; they had too much the air of well committed tasks. She made the best effect in the bit by Martucci, a scherzo-like sort of thing, which she played with exceptional brightness. Two recalls, with an extra contribution from her for each, testified to the pleasure of her hearers.

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Boston Transcript

TUESDAY, JANUARY 17, 1893.

The Nordica Concert Company.

The company organized by Mr. Charles A. Ellis of the Music Hall for a tour through the United States, under the name The Nordica Operatic Concert Company, gave its first concert in this city at the Music Hall last night. The steamer that brought Scalchi from the shores of France was late; she had started from New York in the forenoon and was so late in getting from her hotel to the hall that her first song came after Nordica's aria and the orchestral piece, and she rested during the selction from "Lucia," so that the sextet became a quintet. Excepting these slight changes the band and singers followed this programme:

Overture to "William Tell".....Rossini
Toreador's Song from "Carmen".....Bizet
Giuseppe del Puente.
Aria from "La Juive".....Halévy
Emil Fischer.
Cavatina, Nobil Signor, from "Les Huguenots"
Meyerbeer
Mrs. Sofia Schalchi.
Aria from "La Reine de Saba".....Gounod
Mrs. Lillian Nordica.
Tone Picture, "Storm at Vesperlide".....R. Sapio
Sextet and Finale from "Lucia di Lammermoor."
Donizetti
Mmes. Nordica and Scalchi, and Messrs. Campanini, Del Puenti, George W. Want and Fischer.
Third act of "Faust".....Gounod
Maguerita, Mrs. Nordica; Siebel, Mrs. Scalchi; Martha, Miss Helen Dudley Campbell; Faust, Mr. Campanini; Mefistofele, Mr. Fischer.
Romualdo Sapio, director; I. Luckstone, accompanist.

It was a great popular first night at Music Hall. The house was filled with an enthusiastic audience so ready to be pleased that applause was constant, even waiting upon certain vocal and physical struggles; and when any artist made a genuine hit—and there were numbers of these—the audience showed its delight and its welcome of old favorites in unbounded measure. Mr. Del Puente sang for his first recall Figaro's song from "The Barber of Seville" and smilingly shared the pleasure of his hearers. Mr. Fischer, with his big organ-like voice embosoming all the melancholy of a race, sang the Cardinal's song from "La Juive" with great effect. Then Nordica sang. She was never more brilliant in voice, in manner, in looks. Her artistic and personal poise were quite as effective on the concert stage as in opera. Her voice in her first selection was so sweet, so well in control, so full of melody, that she more than won the generous and repeated recalls, which she repaid with "The Girls of Cadiz."

Mrs. Scalchi was tired and she put her hand to her throat and coughed a little once or twice, while the sympathetic audience tried in vain to repress sympathetic clickings of the throat. But silence was perfect during her hearty singing of her cavatina and Gounod's song, "Marguerite," for, of course, a second song was demanded from the newly arrived voyager. The famous "Lucia" quintet was repeated. Then came the scenes from "Faust," and certainly in spite of the lack of red clothes for Mephistopheles, a garden for Faust and a spinning-wheel for Marguerite, the voices in happy accord, and the warmth of interest in the audience lent dramatic illusion and made a success. Nordica re-captured everybody when she sang alone, and there was, so to speak, rosy fire in the air when all was done, although there was no curtain to fall upon the scene.

Chickering Hall: The Kneisel Quartet.

At Chickering Hall, last night, the Kneisel Quartet gave the fifth in the current series of chamber concerts, with this programme:

Volkmann—Trio in B-flat minor for pianoforte, violin and violoncello.
Schumann—Quartet in A minor, Op. 41, No. 1, for strings.
Brahms—Quintet in B minor, Op. 115, for clarinet and strings.
Pianoforte, Mr. F. Busoni; clarinet, Mr. G. Goldschmidt.

The recurrence of minor keys suggests a sad, not to say gloomy evening, which was hardly the case. There was much of pathos, however, in the trio and the quintet. Volkmann's trio has the charm that attaches to any work of which melody is a feature, provided its distinctness is not nullified by thickened harmony. Though Volkmann never surprises by the exhibtion of a strong originality, his works have a freshness, at least when first heard, that commands attention, and you are always impressed by his sincere devotion to a high ideal. A sentimentalist might easily mould a story from the matter in the trio under notice. For instance, at the close there is a disjointed dialogue, with broken phrases between the pianoforte and the violin, that is as suggestive of a long-drawn leave-taking between lovers as could well be imagined for these instruments. The trio was superbly played, Mr. Busoni giving a sympathetic and becomingly repressed performance of his part. Schumann's quartet we all know. This, too, was finely played, though one might ask for more warmth at moments—more pepper and less treacle, so to speak.

Brahms's work was the novelty of the occasion. Not often does one come away from the first hearing of a composition in high form by Brahms with so little sense of strain as was the experience (with some, at least) at the close of this concert. Can it be that Brahms has come to his second artistic childhood? Is it possible that he has learned to appreciate the dignity of simplicity? Or was it because that as most of us go to hear Brahms with a latent idea that we are to be perplexed with abstractions and confounded with vagueness, we put on our best thinking caps for the moment and were amazed to find that there was small cause for amazement? In other words, all, or pretty much all, seemed lucid instead of turgid, and in the serenest order instead of in tangled masses. The quintet is a delightful, wholesome, refreshing and reposeful work that promises to hold its charm without fading, especially when played so well as at this concert. As a technical exploit, the skill with which the composition is warmed, at moments judiciously chosen, by the clarinet tone is beyond all praise.

A PINK EVENING.

It was a pink evening at Music Hall. Nordica was all radiant in the color which Paris most delights in at this moment. Scalchi had plenty of pink for trimming on her gray gown; Del Puente wore a pink in his buttonhole, and there was a most surprising amount of pink in the big audience. New pink feather boas trailed over the shoulders of city women, who wore them as if fresh from the hands of Santa Claus or Felix). And over the shoulders of many fair suburbans the pale yellow Liberty scarfs of the past few years had been transformed into a like rosy fashion. There were pink ostrich tips on many little hats and big ones. And one man on the platform whose face was at a certain moment even more than pink (how could a heartless audience laugh at such a musical *faux pas*?) might have noted none on [illegible] memory of the cold outer air. And there was so much applause that even pale faces were flushed with exertion of hand-clapping. The "sea of faces" on which the singers looked was like Boston Harbor on a summer's eve, when the sunset clouds have toyed with the roseate waves and everybody is happy coming up on a Nantasket boat.

Nordica's round train puzzled and charmed many of her feminine beholders. She managed this full-skirted cross between a peasant girl's short gown and an opera singer's trailing robes with plenty of aplomb, losing her grip a little of course when she had to let it go to gather up a few of the flowers which were heaped at her feet. Scalchi's dress was even more of a puzzle when she first appeared. For had she not come breathless, late, hastening from Paris to this presence? And therefore must the scant band of pink crape which was caught back from the front of her bodice be a herald and a sign of paniers on their way from Paris? This question must have mixed with the music in many modish minds while Scalchi was first singing, and while she was going off the stage, hugging her flowers in that whole-souled, hearty way of hers. But what can you expect? *Que voulez vous?* Hasty dressing is no better for artists than for other women, and the ways of rebellious plaquet-hooks are all their own. When Scalchi came back for her encore, that pink crape hung where it ought to hang, gracefully down from the front of the bodice to the hem of her gown skirt, and she was not husky-voiced as at first, and her music had added charms to soothe the savage breast of critical and popular Boston.

BOSTON EVENING RECORD.

JANUARY 17, 1893.

THE NORDICA CONCERT.

Those who thought that the miscellaneous concert was dead in Boston must have been somewhat surprised last night, for a very large sized and enthusiastic audience was gathered in Music Hall to welcome the American prima donna, Lillian Nordica, back to the scenes of her early triumphs. Although not a Bostonian, Mme. Nordica's artistic education emphatically belongs to this city, and it is something to be recorded, in these days of musical renunciation and disloyalty, that the singer has always acknowledged her vocal debt to Mr. John O'Neill, her old

MADAME SCALCHI.

teacher. The name of Nordica is one to conjure with; she is a singer who appeals directly to the public, yet has abundant ability in the classical direction as well. Her dramatic fervor is something to be admired, and her voice has as yet no sign of decadence; add to these qualities a most attractive stage presence, and the causes of success are not far to seek. But the singer was not alone as the attraction of the evening. Campanini, Del Puente, Emil Fischer and the regal Scalchi were there, and the concert was an evening of those old Italian and French melodies that no Wagner can abolish. Yet one can heartily agree with a part of Wagner's dictum in this matter. Such a concert is "a string of pearls" rather than one perfect whole. One impression jostles the other, and each thought is crowded by its neighbor. One gets no decided impression of anything because of the oppositional character of the various numbers, and as for the "Garden Scene" in its isolated state, one can but regard it as a fragment of a fragment.

BOSTON DAILY ADVERTISER
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Nor must the seemingly extraneous circumstance of the hall not awakening operatic associations, be forgotten. The regular concert-goer does not fall into the operatic mood where the echoes of the symphonies are ringing,—at least not into the mood of the Italian opera. This, however, is but individual impression, for the main part of the audience seemed to have no bounds to their delight, and the encore fiend emerged from his retirement and used his utmost persistence.

It is difficult to know just what standard to apply in the review of such an entertainment; naturally the orchestra did not attain a symphonic level,—but then, they had no symphonies to play; and the enthusiasm of the vocalists would have atoned for many more than the very few faults committed. The orchestra gave the "Wm. Tell" overture with considerable spirit, and just a few lapses from intonation in the important cello phrases. The only other instrumental number was a second storm of which Mr. Sapio was the composer. It had the fault of the tempest in the "Wm. Tell" overture,—it cleared up too suddenly. Two thunderstorms in one programme seemed rather too severe a spell of orchestral weather, particularly as Mr. Sapio's had the same pastoral adjuncts as that of Rossini. Of course, Sig. del Puente sang well, and equally, of course, he sang the "Toreador" song. That particular bull dies very hard; even Bizet cannot stand such constant repetition as this song has had at the hands of this artist. As an encore the famous baritone sang "Largo al Factotum" splendidly. It may as well be stated at once that every singer received an encore.

Mr. Fischer sang "Si pel Rigor" from "The Jewess," in German, and followed it with a delightful *lied* which was much better sung than the original number which caused the encore.

Then came Nordica and sang "*Plus grande dans son obscurité*" in excellent manner. Not only was their breadth and nobility of style in her work, but in the passage—"Resigne-toi mon Coeur, oubliez"—there was ineffable tenderness and true sympathetic feeling. The chansonette that followed was the perfection of daintiness and *brio*.

An apology was made for Scalchi, as having just returned from Europe, and being fatigued. An ocean voyage is surely sufficient reason for a singer's throwing up an engagement, but the great contralto only omitted her part in the sextette from "Lucia," which therefore became an unexpected quintette. Nevertheless, Scalchi sang "Nobil Signor" in a way that proved that her magnificent voice is unimpaired, and added the seldom-sung number from "Faust"—"Quando a te liete"—in just a little less perfect manner. Her reception at the hands of the audience was scarcely less hearty than that accorded to Nordica.

The quintette-sextette was given with rather rough ensemble but Nordica sang gloriously in this and so did Companini and Del Puente, and the individual excellences so glossed over the short comings that recall after recall followed, and finally a repetition of part of the number.

It was pleasant to find that the "Faust" selections which terminated the concert were not given with any puerile attempts at costume and scenery, and this made it possible to give other numbers beside those of the "Garden Scene," Scalchi sang the "Flower-Song" and then departed to well-earned repose. Then came the old favorite, Campanini, in "Salve Dimora," and sang it well, but eluded a few of the highest passages. His voice was in excellent condition, and he sang with the same old enthusiasm that is so contagious. Mme. Nordica's numbers again proved the brilliancy of her technique and her great dramatic force. Her tones in highest register are pure and secure, and work up the ensemble passages to a power which could not be attained otherwise.

Altogether, the concert was a success, and if the musician desired something more solid in the way of a programme, something a little less heterogeneous, the public emphatically did not, and to the manager and the singers, too, it will always be "Vox Populi—Vox Dei." And, after all, tunes have their uses in music.

LOUIS C. ELSON.

The Kneisel Quartette.

The programme of the Kneisel concert last evening at Chickering Hall was a continuous *crescendo* in interest.

The opening selection was the Volkmann trio, op. 5, in B-flat major, by Messrs. Kneisel, Schroeder and Busoni. Volkmann's strong leaning on Schumann is well known and here he seemed to out-Schumann Schumann, so to speak.

One is led to wonder what gives the work its popularity in Germany. Hints of Hungarian rhythm and characteristic color appear occasionally, induced possibly by the composer's long residence in that land. One might think the leading thought to be not how much you can say, but how long

[illegible] at the piano gave [illegible] satisfaction, barring an occasional harsh tone produced by stiff attack. The work gave him some opportunity for the display of his technical equipment but undoubtedly other works would give better proof of both the technical and poetical sides of his ability.

The Schumann quartette, the first of the three forming op. 41 was a far more satisfactory composition. Here the Beethovian depth and intensity is present with straightforward themes and clear development. It was given with the finish that always characterizes the playing of the four artists composing the Kneisel Quartette.

The chorale episode in the *Presto* lends charming variety to that movement, all the greater because of the novelty of its introduction. The final number was the Brahms op. 115, a quintette, the clarinet being the added member. This instrument in the hands of Mr. Goldschmidt blended with the strings with excellent effect.

In adding the clarinet to the string quartette new colors are placed on the palette, and Brahms has used these most skilfully in producing changeable tone tints of subdued yet rich effect. The themes are spontaneous in their beauty and simplicity, and the development is logical, with a true warmth of feeling, which with the rich tone coloring appeals at once to the highest musical instincts of the listener.

These later works of Brahms show a growth in power of thought, a greater fecundity of ideas and more depth by the very tendency toward simplicity of the treatment.

BOSTON DAILY TRAVELLER
TUESDAY, JANUARY 17, 1893.

The Nordica Concert.

That the desire to hear the melodious music of the Italian school still exists in this city was proved by the presence in Music Hall last night of an audience that filled it to overflowing, assembled to listen to the performance of the Nordica Operatic Concert Company, which is now on a tour through the country under the direction of C. A. Ellis. Mrs. Nordica was assisted by Mrs. Scalchi, Miss Helen Campbell, Mr. Campinini, Mr. Del Puente, Mr. Fischer and Mr. Want. Mr. Sapio conducted, and Mr. Luckstone was accompanist. There was an orchestra of the Boston Symphony players. The first part of the programme was as follows:

Overture. (William Tell).....Rossini
Orchestra.
Toreador Song. (Carmen).....Bizet
Mr. Del Puente.
Air. La Juive.....Halevy
Mr. Emil Fischer.
Cavatina. (Nobil Signor.) (Les Huguenots).....Meyerbeer
Mme. Scalchi.
Aria, (La Reine de Saba)..... .... Gounod
Mme. Nordica.
Storm at Vespertide. (Tone Picture), R. Sapio
Orchestra.
Sextet. (Lucia di Lammermoor) Donizetti
Mmes. Nordica, Scalchi, and Messrs. Campanini, Del Puente, Want and Fischer.

Following this were selections from the third act of Gounod's "Faust"; the serenade from the fourth act, and the trio and finale from the fifth act.

These were, of course, given in concert form, without any of the accessories of the stage.

The central figure of the evening's performance was Mrs. Nordica, who was most warmly received on her appearance before the vast audience. It is with pleasure that one notes the constant broadening of this singer in artistic capacity. There is also a great improvement in her vocal efforts technically.

There is still the weakness in the middle voice that has always handicapped her seriously in much of the music upon the staff below the C of the third space, but there is now an absence of the so-called "chest-tones" that formerly vulgarized the lower notes of her scale, for which let us congratulate her and be thankful. The elimination of these sounds will greatly help the preservation of her fine voice. Could she but learn to direct the column of air forward, and thereby lift up the middle notes of her scale, she would find herself in possession of extraordinary vocal powers.

There is a fervidness and intensity in the singing of Mrs. Nordica, when she keeps within the better scope of her musical ability (the lyric works of the modern Italian school of opera), that is most gratifying to observe. Nor is she devoid of dramatic power. This she proved in her rendering of the music of Mascagni's "Cavalleria Rusticana" at a concert in the Music Hall a year ago, when she sang some numbers of Santuzza's role with an intensity of passion and a breadth of dramatic power that was thrilling to the most exacting critic. Other than the technical shortcoming mentioned above, Mrs. Nordica's efforts last evening call only for high praise.

Of her associates Mrs. Scalchi proved to be just as popular and just as bad, vocally, as ever. Del Puente sang the Toreador's Song, and as an encore the "Lo the factotum," from Rossini's "Barber," to the delight of the audience, although his vocal efforts were not above reproach. Mr. Campinini skilfully presented his best efforts. It is needless to criticise his singing. Were not Mr. Fischer's voice so dry in quality his artistic singing would be much more enjoyable. He was recalled after his "La Juve" number, and sang a German song in a most admirable manner.

Little need be said of the concerted singing during the evening, for it was not creditable always to those engaged in it. The orchestra, under the direction of Mr. Sapio, did fairly well. The "tone-picture" of Mr. Sapio's composition cannot be praised for its originality. It, however, served as a divertissement for the audience.

Mr. Ellis has a company that will undoubtedly prove a drawing card wherever he presents it, judging from the enthusiasm of the audience last evening and the manner in which its attention was held through the quite long programme.

WARREN. DAVENPORT.

The Kneisel Quartet.

The fifth concert of the Kneisel Quartet took place at Chickering Hall last evening, with the assistance of Mr. Busoni, pianist, and Mr. Goldschmidt, clarinet. The programme was Volkmann's trio in B-flat minor, Schmann's quartet in A minor, and the quintet for clarinet and strings by Brahms. It is needless to say that this excellent quartet of musicians played in a faultless manner, and that their associates were artistically sympathetic and proficient in their assistance on the programme.

The Montreal Herald.
THURSDAY MORNING, JAN. 19.

A DELIGHTED AUDIENCE AT THE WINDSOR LAST NIGHT.

The Scalchi-Nordica Concert a Great Success—Present and Coming Attractions at the Theatres—A Chat With Mrs. Potter.

The audience which filled the Windsor hall last night was large and brilliant, and, what is much more uncommon for Montreal, it was wildly enthusiastic. In fact it was just such an audience as was calculated to inspire an artist and show him that his efforts were appreciated.

The standard of musical entertainments has been a high one this season, and many have been the occasions of true artistic significance. The present concert company is certainly worthy of the name, and every individual member of it is an artist. The programme was an exacting one. It opened with Liszt's "Hungarian Rhapsody," which was vigorously played by Mr. Isidore Luckstone, who also supplied the accompaniments for the evening, assisted by Mr. Emery Lavigne on the harmonium.

Herr Emil Fischer was heard for the first time. He sang an aria from Halevy's "Jewess," and as an encore, Dessauer's "Enticement."

The Halevy selection was substituted for Schubert's "Wanderer," and the change was not an improvement, for although it served to show off the full rich tones of Herr Fischer's voice, which is a very heavy baritone, it gave no opportunity to judge of the vast dramatic and lyric power that has held the boards at the New York operetta and concert stage for several years past. He has a grand voice and will be heard to better advantage to-night. Madame Scalchi appeared for the first time for several years, and the disappointment experienced from her failure to appear last time seemed to give additional zest to the greeting she received. Her voice is in splendid form and almost as powerful as of old. The nobility and largeness of her phrasing and the ease with which she passes from one register to another, coupled with the beautiful tone, make her work a treat to listen to. She sang "Nobil Signor," from "The Huguenots," and as an encore the "Gavotte," from "Mignon." Signor Campanini was in almost his old form for the most of the concert, and gave a beautiful rendering of Beethoven's "Adelaide." It was, indeed, a beautiful number, and recalled the triumphs of his brilliant career. Clear and penetrating, the tone is sweet and thrilling, and his style, that will ever remain his individual attribute, perfection.

Madame Nordica had by far the hardest part of the program, and did not spare herself in any particular. She possesses every attribute of a finished artiste, a voice powerful, flexible, clear and brilliant; a style that is versatile and refined, and a personal magnetism that would take any audience by storm, and inspire it with her grace, vigor and enthusiasm. She sang "Ah fors' e lui," from "Traviata," and for an encore, although she had much yet to sing, Delibe's brilliant "Felia Cadix," which was exquisitely rendered. Signor Del Puente is an old favorite here. He was in good voice, and his selection, the "Torreador" sang from "Carmen," is a favorite and naturally incited much applause, to which he responded with "the Tarantella" from "Il Barbiere."

The first part of the program concluded with a magnificent quartette, which ought to have been a quintette, but Madame Scalchi did not appear, although her share of the program was comparatively light.

Much anticipation has been aroused by the announcement of the performance of "Cavalleria Rusticana" in concert form, for the second part of the program, and it was well justified by the realization. "Cavalleria Rusticana," or "Rustic Chivalry," is a short tragic opera in one act by Mascagni, a young Italian composer, and has had one of the most brilliant successes of any work in the last ten years, having held the boards on nearly every operatic stage in Europe. The story is that of a young Sicilian viliager, "Turridu," who was the lover of "Sola." During a prolonged absence "Sola" marries "Alfio," and "Turridu" finds her lost to him when he returns fresh from the scenes of a military life. He wrongs "Santugga," who, in revenge, informs "Alfio" of his former relations with "Sola," who immediately challenges "Turridu." He, although remorseful for the past, cannot brook the insult, and accepts the challenge, and fights "Alfio," who kills him. The selections given, eight in number, were sufficient to demonstrate how vivid is the force of dramatic power which has made the opera such an instant success. The style is peculiar. It is strongly tinged with a forcible and striking personality, but there is very little of the old Italian school about it. In fact it may be said that the French, modern Italian, and Wagnerian schools have shadowed it with their best influences, without destroying its originality or bringing it within the possibility of a charge of plagiarism. In short it is a work of marvellous dramatic possibility and eminent aesthetic work. Much of the music is of a peculiarly devotional color, similar to Gounod's "Faust," yet it never surrenders its dramatism or lapses into a commonplace or careless phrase. It is fresh, novel and striking, and a beautiful piece of writing and composition.

The work of the artists on this selection was very meritorious and painstaking. Madame Nordica had the principal part of the work and did not spare herself, nor did Signor Campanini, whose voice, however, showed wear before the arduous task was ended. Madame Scalchi and Signor Del Puente were both good. As an ensemble the concert was worthy of the program of the artists, the audience and also of Mrs. Page Thrower, who is the impressario and who, time after time, takes the risk of these great artistic enterprises solely in the cause of the art itself, and always with success.

The Daily Star.
Montreal
THURSDAY, JANUARY 19, 1893.

OPERATIC CONCERT.

A GRAND SUCCESS AT THE WINDSOR HALL.

Nordica, Scalchi, Campanini, Fischer and Del Puente Receive a Great Ovation—Cavalleria Rusticana.

The Nordica operatic concert company gave its first concert last evening. The company contains artists of world wide fame and acknowledged merit, who come as princes and princesses of song, claiming and receiving homage from all who love the divine art. Madame Nordica is now well known to Montrealers who have heard her twice under the auspices of the Mendelssohn Choir. Further acquaintance rather increases than diminishes admiration for her exquisite voice and consummate taste. Though of pure and delicate quality her voice does not lack robustness and power of endurance, and was as fresh and beautiful at the close of a somewhat exacting programme as at the beginning. Mad. Nordica was heard in an aria from La Traviata, in a quartette with Herr Fischer, and Sigs. Campanini and Del Puente. She also sang the part of Santuzza in the excerpts from Cavalleria Rusticana. Being enthusiastically recalled she sang one of Delibes' charming chansons in a very arch and brilliant manner. Mr. Isidore Luckstone had the honor of opening the programme. His appearance on the platform was greeted with discouraging silence, probably because he had not been heralded as a distinguished pianist and his demeanor and aspect were modest and unassuming. Nothing daunted, however, Mr. Luckstone plunged into one of those Liszt Rhapsodies, No. 6 it was, which produce anything but rhapsody in the average pianist who attempts them. A very flexible and untiring wrist is demanded in this number, and this qualification Mr. Luckstone possesses. The borderland between great talent and genius is vague and ill-defined, particularly, perhaps, as regards piano performances. It is besides difficult for any pianist to win deserving recognition in these days when Paderewski fills the air, obscuring even such great lights as Rummel, Joseffy and D'Albert. Mr. Luckstone was deft and sure and tasteful

IN ALL HIS ACCOMPANIMENTS.

Of Herr Emil Fischer great things have been said, but few probably expected to hear so rich and majestic a voice combined with so finished and artistic a style. Herr Fischer's singing was a great delight and regrets were many that he was not heard more frequently. His singing is marked by easy and natural control of an uncommonly rich and well developed voice, which is used with absolute ease, and yet with musicianly earnestness and thorough skill. His single aria last evening was "The Jewess," by Halévy, and, being recalled in a very emphatic manner, he sang Dessauers' "Enticement," with a fine, though not exaggerated sentiment.

Sig. Campanini, at one time the darling of the operatic stage, received a cordial reception, and essayed Beethoven's great song, "Adelaide." A pure style, a noble conception and fine phrasing were all manifest, but, alas! the glorious voice that once thrilled thousands has lost much of its charm and only the shadow of the former glory remains. Let justice be done, however, to his splendid dramatic instinct, his astonishing memory and faultless style.

Signor Del Puente's cheerful countenance always bespeaks for him a hearty greeting even although so well worn a theme as the Toreador song from Carmen is set down for him. His robust energetic style is well known. Being recalled he sang La Tarantelle from "La Barbiere with a fine humorous expression.

Mme. Scalchi is, of course, one of the foremost singers of the day. Her voice is of phenomenal beauty, and every note vibrates with intelligence. We hardly think that any will gainsay the title given to her in the playbills as the greatest contralto of our time. In the cavatina "Nobil Signor," all the graces of her voice and style were vividly shown, and won immense applause from an audience that at first seemed disposed to enjoy its music without enthusiasm. The dainty gavotte from Mignon was given in response to unequivocal demonstrations of delight, and, needless to say, was sung with inimitable grace.

THE SECOND PART

of the programme was devoted to selections from Mascagni's now celebrated "Cavalleria Rusticani." The critics are all agreed that this work shows great power and originality, but being essentially a dramatic opera, requires appropriate setting for its proper appreciation. The duet between Santuzza and Turridu contains some fine melodic passages and was sung in superb style by Mad. Nordica and Sig. Campanini. The Intermezzo as an Ave Maria was also a very pleasing number.

This evening, in addition to a miscellaneous programme, selections from Gounod's Faust with scenery, costumes, etc., as far as practicable are announced. "Le parlate d'amor," "Salve dinora," "The jewel song," and other gems will be included. The opportunity of listening to such eminent artists comes so seldom that another large audience is sure to fill the Windsor Hall.

[90]

The Gazette.

...REAL, THURSDAY, JAN. 19.

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The Beacon.

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M. Henri Marteau's Triumphant Debut at the Symphony Concert—Third Paderewski Recital—The Busoni Programmes—The Heinrich Concerts—Scharwenka's Coming.

The soloist at the Symphony concert last evening, the 12th of the present season's series, was M. Henri Marteau, a young French violinist, who made his first appearance here on this occasion.

M. Marteau is a very young man, being credited with having gained his present prominence at the age of 19, but he has the qualities of maturity in his playing, and has no call to ask consideration on account of his lack of experience upon the concert stage.

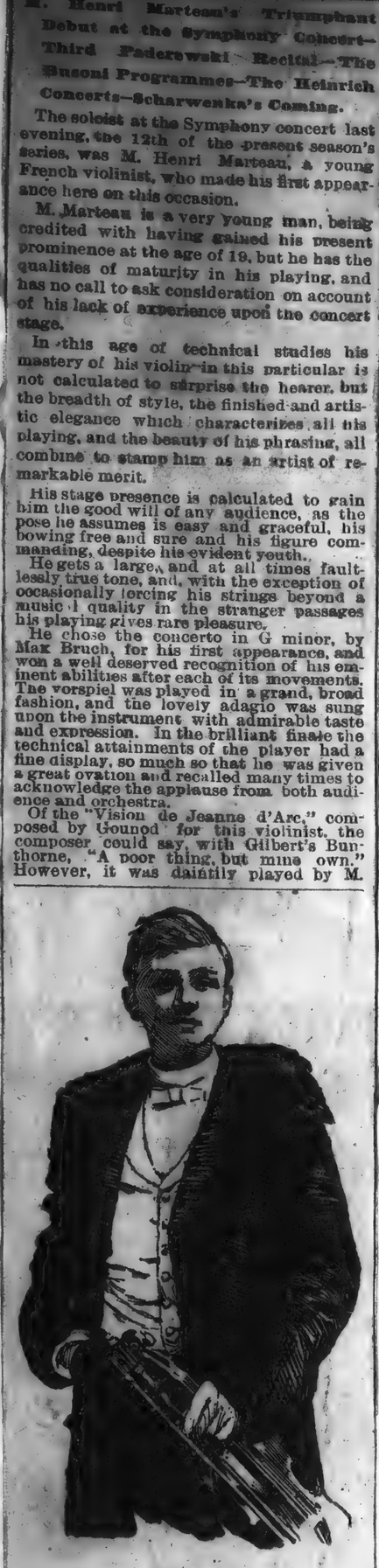
In this age of technical studies his mastery of his violin in this particular is not calculated to surprise the hearer, but the breadth of style, the finished and artistic elegance which characterizes all his playing, and the beauty of his phrasing, all combine to stamp him as an artist of remarkable merit.

His stage presence is calculated to gain him the good will of any audience, as the pose he assumes is easy and graceful, his bowing free and sure and his figure commanding, despite his evident youth.

He gets a large, and at all times faultlessly true tone, and, with the exception of occasionally forcing his strings beyond a musical quality in the stranger passages his playing gives rare pleasure.

He chose the concerto in G minor, by Max Bruch, for his first appearance, and won a well deserved recognition of his eminent abilities after each of its movements. The vorspiel was played in a grand, broad fashion, and the lovely adagio was sung upon the instrument with admirable taste and expression. In the brilliant finale the technical attainments of the player had a fine display, so much so that he was given a great ovation and recalled many times to acknowledge the applause from both audience and orchestra.

Of the "Vision de Jeanne d'Arc," composed by Gounod for this violinist, the composer could say, with Gilbert's Bunthorne, "A poor thing, but mine own." However, it was daintily played by M.



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[92]

BOSTON DAILY ADVERTISER
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Boston is tending toward musical polytheism. A second object of worship has arisen in the concert room. This time it is a violinist—the Paderewski of the catgut. Henri Marteau is yet a youth, but he is an artist in whose work no trace of juvenility can be discerned. He presented his visiting card in the shape of Bruch's G minor concerto, and long before he had finished the introductory movement every one knew that a great artist was on the platform. He played the work as if he loved it, and there is certainly much to love in its stately measures.

The first movement, which may be called almost an improvised introduction, demands far more than mere technique from the performer; it requires dramatic instinct, and a broad, declamatory style; the arpeggios and other brilliant passages, here become a means and not an end; it is the French style applied to a German purpose. It is in such a movement that one can best judge of an artist, for here the individual nature speaks most freely. M. Marteau achieved his great success in this important movement.

The gem of the work, musically considered, is the Adagio. What a wealth of expression there is in the sub-theme here! How it appears in constantly new guises, on the G string, in canonic imitations between soloist and orchestra, and in tenderest pianissimo! Here was the romantic side of the artist, and it proved more abundantly equipped even than the dramatic. The finale has just a touch of war and heroism in its bold measures, and it was very natural for Bruch, who may be called the Tyrtaeus of modern music, to employ this vein; its dashing measures are the truly technical part of the great concerto. Constant double-stopping, difficult skips, furious runs are everywhere present. Again the artist made a triumph, and the recalls which followed showed an enthusiasm on the part of the audience that was entirely in place.

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Raff's "Im Walde" symphony ended the concert. It is the best of the symphonies of this master, as the "Lenore" is the most popular. The first movement was beautifully shaded, and the rich modulations of the figure of two notes (like the chief figure of the "Spring" symphony, which began the concert, this is simply the dominant and tonic) were expressively rendered. The clarinette did excellent work in its important phrases in the Reverie, and the flute *fioriture* against the theme on the strings were finely played and with judicious balance. The "Dance of the Dryads" gave splendid opportunity to the woodwind, and the blending of the pretty skipping phrases with the pizzicato effects was perfect. That uncomfortable Northern deity, Frau Hulda, rode around in the finale in the usual sensational manner. Raff is fond of musical equestrianism, for both in the "Lenore" symphony and in this work the auditor is treated to a horseback ride. One cannot say, however, that the realism of Berlioz or the dash of Wagner in the same kind of cavalry work is attained. This is, however, one of the very best of the Raff finales, for in this movement of his symphonies one often finds Raff rather too diffuse.

That Raff was master of the symphonic form is undeniable; he shows it in the first movement of this very symphony. But his love of programme effects is not a merit, and just such a symphony leads the non-musician to expect a story in every instrumental work. Beethoven, to be sure, opened the door to this, but it is a defect all the same. When classical instrumental music endeavors to picture definite things, it is not so powerful as painting or poetry, and it by choice, becomes the weakest in the sisterhood of arts. The fact needs frequent statement, for the laity still prefer Beethoven's weak Sixth symphony to his strong Seventh, and Raff's "Im Walde" does not take the public out of the woods in this popular misunderstanding of the true scope and mission of music.

LOUIS C. ELSON.

Boston [illegible].

MONDAY, JANUARY 23, 1893.

The Twelfth Concert of the Symphony Orchestra.

Henri Marteau, Violinist, Plays and Conquers.

In Memoriam—Julius Eichberg, Violinist and Teacher.

The programme of the twelfth Symphony concert was as follows:

Overture—"In the Spring," op. 36.....Goldmark
Concerto for violin No. 1, G minor, op. 26.....Bruch
Mephisto Waltz.....Liszt
"Vision de Jeanne d'Arc," for Violin and Orchestra, Gounod
Symphony No. 3 ("Im Walde"), op. 153.....Raff

⁂

Goldmark once delighted in musical pictures of strange lands and strange men and women that swooned alike under a blazing sun. He dreamed of Balkis, the Queen of Sheba, and her wild desire to see the court of Solomon. He was an Oriental, studying devoutly the Kama Soutra. He wandered in Shushan in the third year of the reign of the King Ahasuerus, and he sat at the feast in the court of the garden of the King's palace, "where were white, green and blue hangings, fastened with cords of fine linen and purple to silver rings and pillars of marble; the beds were of gold and silver upon a pavement of red and blue and white and black marble." He, too, coveted the beauty of Tamar.

And so his music was full of sandal wood and pungent incense, camels and nodding palms, long-bearded men that knew the languages of the animals, women that were courted by the Barmecides. And the hot sun struck fiercely his notes and turned them into mingled blood and wine. That was the Goldmark of "Sakuntala," and the "Queen of Sheba." The Goldmark of the "Spring overture" is an excellent and amiable musician who writes pretty and agreeable music. His name might be Schmidt, Schulz or Mueller. I prefer the Goldmark of the inexorable desert, the bird-haunted forest, the player to the graceful movements of heavy-eyed dancing girls.

⁂

The music of this concert was largely descriptive and romantic. Spring means something to an Englishman or a dweller on the Continent. We have no spring in staid New England. There is a dangerous leap from winter to summer, and the realistic music of accompaniment is a cacophony of coughs.

⁂

The "Mephisto Waltz" is an indecent setting of a lewd text. This episode in Lenau's "Faust" is coarse and brutal; musical embellishment does not better it. Liszt's music is not without strength; the strength is the strength of Diogenes. The beauty is momentary and infrequent; morbid, it is akin to the charm of a poem by Baudelaire on "Carrion" or "Spleen."

⁂

The symphony gave great pleasure. There was no need of following Raff's directions for proper enjoyment. The music may have meant this or it may have portrayed that; the success of the portrayal is immaterial; the music itself, particularly in the first three movements, fascinates and holds the hearer.

⁂

The performance of the orchestra was admirable from the beginning to the end. In solo passages and in ensemble there was almost nothing to be desired. In beauty of conception and in perfection of performance the concert of Saturday evening was the finest of the present series.

⁂

The solo violinist was Henri Marteau. The story of the career of this remarkable young man was told at length in the Journal of Saturday, and there is no need of referring to his triumphs in France, Germany and England. Besides we have heard him.

Marteau does not need the rare charm of his personality. He could be older by many years, for in his performance there is no suggestion of the wonder-child. He could conquer without the aid of his handsome face with dangerous dimples; without the impression made by his manly, nervous and aristocratic bearing. Were he the Gwynplaine of Victor Hugo, the hearer would not notice the carved and eternal laugh. The ugliest of singers charmed thousands by the passion of his song, and the greatest Arsace was hideous to the view.

But when such physical attractions and such modesty of bearing are added to supreme musical gifts and acquirements, then indeed must the violinist be irresistible.

This young man was fortunate, it is true, in his teachers. There was Hubert Leonard, who succeeded Charles de Beriot. There was Garcin, the pupil of Alard. Marteau has also enjoyed the counsel of colleagues and composers.

But Marteau has one thing that cannot be given by the most experienced teacher. It is not to be learned in private lesson or in long-established conservatory. Intimate knowledge of tradition is here of no avail.

For this young man has the sacred fire of genius.

Destiny promised him at his birth that he could go forth into the world and by his violin draw all hearts unto him.

Nor is he merely an emotional player, of rare technique and lascivious ear. He plays with breadth and he is not dominated by an heroic role. He is master of the situation. He sounds the entire gamut of human passion.

His strength is never brutal. His virility is never muscularity. His tenderness is not effeminacy.

He does not play to the eye. He does not call attention to a difficulty. The good old cantor and organist Karl August Haupt—now at rest—would have seen in him the living exemplification of his advice to a pupil. "When you come to a trying passage you should persuade the hearer by your ease and accuracy that it is the simplest passage in the composition."

⁂

There are excellent violinists that honor this town by choosing it as the home of their adoption. Wandering stars of the first magnitude have brightened our sky for a night. But an audience in Music Hall has not been so thoroughly captivated by a violinist since the apparition of Martin Meliton Sarasate.

⁂

And yet the joy of greeting a master is lessened by the thought of the departure from us, the same week, of one of the most revered musicians of this country. Many in this city remember the beauty and the purity of the performance of the violinist. Hundreds acknowledge gratefully the sound and wise instruction that came from him.

Set oration or solemn funeral line would be distasteful to Julius Eichberg. It was his custom of an afternoon, when he was through with the exhausting labors of the day, to sit at ease in the club, where he was loved and respected from the time of its foundation. There would he talk on subjects musical, on topics of the day. There would he tell of musicians of the past. There would he give kind and unostentatious advice, which is now doubly precious. There would he parry jest and speak in epigram.

His use of English was most felicitous. One adjective would color a terse and witty sentence. He was a master of sarcasm, which, however, was only used in denunciation of that which was hypocritical, mean or impure. He scorned pretence and affectation. He was the champion of the unrecognized deserving, and of the humble, and of the oppressed.

His learning was never openly exposed. It crept into his conversation almost secretly and shame-faced, for great was the modesty of the man.

To the very last he was faithful in the discharge of his duty. He had exchanged the passing glory of the virtuoso for the enduring honor of the teacher. Although fatigued, he did not complain. That noble head was not bowed; those piercing eyes were not dimmed. The wit was nimble. The heart was great with kindness.

Now that he has left us there seems to be less music in this world, and nature itself seems less kindly. But surely such purity, such courage, such nobility and purity of life are not now extinct.

⁂

"O strong soul, by what shore
Tarriest thou now? For that force
[illegible]
[illegible]
In the [illegible] that was
Of heaven is [illegible] and strength,
Zealous, beneficent, firm."

PHILIP HALE.

Gazette

BOSTON, SUNDAY MORNING, JAN. 22.

The Symphony Concert.

The programme for the concert of the Boston Symphony Orchestra, in Music Hall, last evening, was:—Overture, "In the Spring," Goldmark; Concerto for violin, No. 1, Max Bruch; "Mephisto Waltz," Liszt; "Vision de Jeanne d'Arc," for violin and orchestra, Gounod; Symphony, "Im Walde," Raff. The orchestra was at its very best, and its work as a whole was in advance of any that it has hitherto vouchsafed this season. The Goldmark overture, in particular, was beautifully read and played, and a strong and characteristic interpretation was given of Liszt's bit of programme bluster. The feature of the concert, however, was the first appearance here of the violinist, Henri Marteau. This young man is already entitled to a place by the side of the most eminent of contemporary violinists. He has a large and beautiful tone; a style perfect in finish; elegant yet virile, exquisitely refined, and yet broad and manly. His technique is brilliant and faultless, his bowing free, graceful and masterly; his intonation immaculately true. Fire, self-poise, dignity, immense vitality and artistic beauty of the highest order delightfully characterize his playing. He is, taken for all in all, the finest violinist who has been heard here in many a day. In all that he does he manifests the born artist, and his style is marked by an innate aristocratic nobility that proclaims him at once as one of the favored of those children of art who have been dowered in the cradle. His performance of the concerto was fascinating in the beauty of its sentiment, its impressive, romantic feeling, and its freedom from all that savored of affectation. We have been somewhat surfeited on violin playing, of late, but the playing of this young genius, in its high perfection of technique and style, was a new sensation, that was stimulating in effect. Many have played this concerto here before, but no one has performed it so beautifully, or has made it so well worth the hearing. At the end of the first movement, the audience expressed its surprise and delight with prolonged applause, and when the work was ended, gave way to a storm of enthusiasm, recalling the artist three times. His wonderful cantabile playing in the Gounod selection again stirred it to a fury of plaudits that did not cease until the player came forward five times to bow his acknowledgements. His success was overwhelming, and what is more, it was wholly deserved. The brilliant future of this young master is already assured. At the next concert the programme will be: Symphony, No. 1, Schumann; concerto for pianoforte, A-minor, Paderewski; two poems for orchestra, "Hamlet" and "Ophelia" Mac Dowell (first time); pianoforte solos, and Wagner's "Meistersingers" overture. The soloist is Mr. Ignace J. Paderewski.

The Kneisel Quartet gave its fifth concert of the season in Chickering Hall, on Monday evening, assisted by Mr. F. Busoni and Mr. G. Goldschmidt. The programme was: Trio in B-flat minor for pianoforte, violin, and violoncello, Volkmann; Quartet in A-minor, op. 41, No. 1, for strings, Schumann; Quintet in B-minor, op. 115, for clarinet and strings, Brahms. The Volkmann trio is a charming work, clear in form, affluent in chaste melody, and characterized by a delightful sincerity, frankness, and freshness. It was beautifully played, Mr. Busoni giving a brilliant and sympathetic reading of the piano part, and showing keen artistic discretion in refraining from obtruding the instrument unduly. The Schumann quartet was perfectly played, though with something now and then of over-sentimentalism. A little more of fire, occasionally, would made it less monotonous. The Brahms work was a surprise in its clearness, its freedom from too-apparent pedagogy, its effect of broad simplicity, and its frequent warm tunefulness. It is quite comprehensible on a first hearing. It was admirably played, and was applauded with fervent delight. It is a composition that will always be heard with pleasure, and, taken altogether, it seems to us one of the most genial and most perfect of Brahms's achievements in chamber music. The next concert will be given Feb. 13.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

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The reception accorded to the young violinist, Henri Marteau, who made his first appearance in this city as the soloist of the twelfth symphony concert in Music Hall Saturday evening, was most hearty and well merited. All that has been said of his successes, which have fired the enthusiasm of the musical centres of Europe can no longer be doubted, he is an artist of a rare type and plays with the quiet ease of a master. There is a breadth, power and musical sentiment in his playing seldom met with in the greatest artists, and his tone, rich, warm and of perfect smoothness, is simply exquisite, leaving little to be desired, and promises for him a most brilliant future career. He is quite young in years, having been born in Reims, France, in 1874, and showed signs of his musical genius at the age of 5, though it was not until April, 1884, that he made his public debut before an audience of 2500 in his native city. His stage presence is easy and graceful and he has a bright and winning face. He chose for his first number Bruch's concerto in G minor for violin. There was a perceptible nervousness which soon wore away and he played the Vorspiel with broad and technical skill. The adagio was full of expression and refinement; in the finale the purity of his tones were remarkable, and his runs and chromatics were given with great rapidity and evenness of bow. The second number, Gounod's "Vision de Jeanne d'Arc," and which was dedicated to Marteau by the composer, was played in a dainty and charming manner, full of thoughtful expression. At the conclusion of each of his numbers, a perfect ovation was accorded him to which he gracefully bowed acknowledgement. The rest of the programme consisted of overture in A minor, "In the Spring," by Karl Goldmark, which was given in Mr. Nikisch's best manner. The "Mephisto Waltz" by Listz, is one of the liveliest of Listz's orchestral tone-pictures, and was played with life and color. The long 'cello part was excellently done. Raff's "Im Walde" is full of picturesque and poetic beauty, and that highly colored orchestration in which Raff delights, and was a fitting ending to a thoroughly enjoyable programme. Next Saturday evening and Friday rehearsal Mr. Ignace Paderewski will be the soloist.

The last of the season's series of concerts by the Adamowski quartet will be given at Chickering Hall next Tuesday afternoon, the assisting artist being Mr. Arthur Nikisch.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIII., NO. 22.

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M. Henri Marteau's Triumphant Debut at the Symphony Concert—Third Paderewski Recital—The Busoni Programmes—The Heinrich Concerts—Scharwenka's Coming.

The soloist at the Symphony concert last evening, the 12th of the present season's series, was M. Henri Marteau, a young French violinist, who made his first appearance here on this occasion.

M. Marteau is a very young man, being credited with having gained his present prominence at the age of 19, but he has the qualities of maturity in his playing, and has no call to ask consideration on account of his lack of experience upon the concert stage.

In this age of technical studies his mastery of his violin in this particular is not calculated to surprise the hearer, but the breadth of style, the finished and artistic elegance which characterizes all his playing, and the beauty of his phrasing, all combine to stamp him as an artist of remarkable merit.

His stage presence is calculated to gain him the good will of any audience, as the pose he assumes is easy and graceful, his bowing free and sure and his figure commanding, despite his evident youth.

He gets a large, and at all times faultlessly true tone, and, with the exception of occasionally forcing his strings beyond a musical quality in the stranger passages his playing gives rare pleasure.

He chose the concerto in G minor, by Max Bruch, for his first appearance, and won a well deserved recognition of his eminent abilities after each of its movements. The vorspiel was played in a grand, broad fashion, and the lovely adagio was sung upon the instrument with admirable taste and expression. In the brilliant finale the technical attainments of the player had a fine display, so much so that he was given a great ovation and recalled many times to acknowledge the applause from both audience and orchestra.

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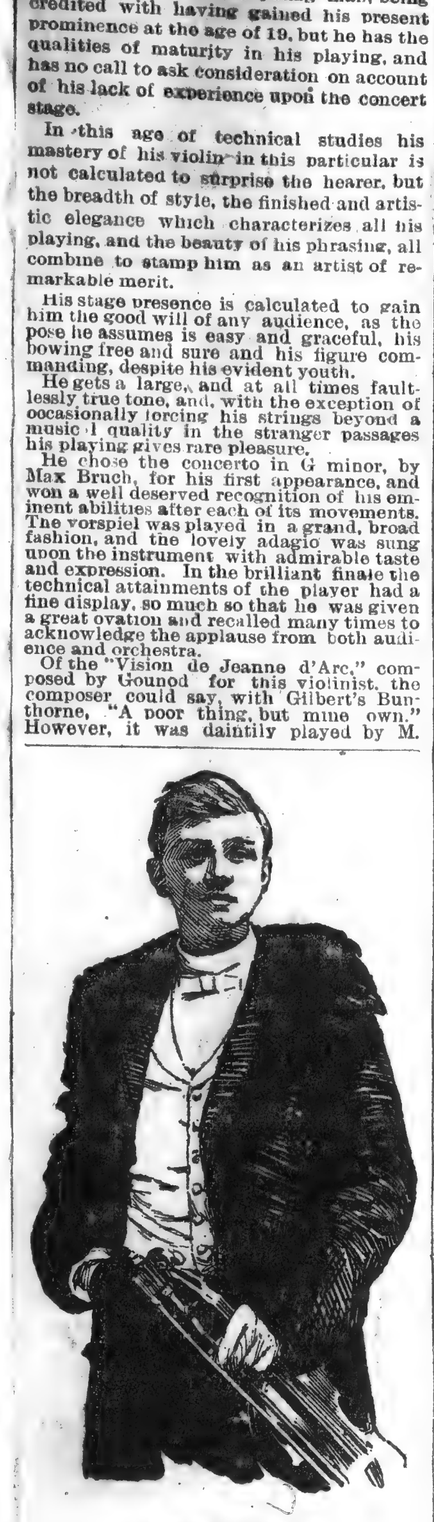

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One may commend the choice made by the young violinist for his introductory number, for the three contrasted styles of its movements afford the most abundant opportunity to judge of the soloist who undertakes it, and musically the concerto is not far behind the great one by Beethoven, and may certainly be ranked with the famous Mendelssohn concerto. Not as much can be said of the second number of M. Marteau; it was Gounod's "Vision de Jeanne d'Arc," a treacly bit which the artist gave with appropriate sentimentality, but which seemed terribly diaphanous after the powerful concerto. The public, however, as is often the case, preferred molasses to music, and five recalls followed the termination of the sweet effusion.

The orchestra played finely in the concerto, and continued its excellent work throughout the concert. The "Mephisto Waltz" was as full of *diablerie* as the wildest sensationalist could wish. It is a fine study of tone-color, if nothing else, and its eerie character lost nothing in the interpretation. The ensemble was surprisingly good, for the work fairly bristles with syncopations and rhythmic difficulties, and these were overcome in excellent style. The violoncello, flute, and harp solos were finely executed, and deserve especial mention. Mr. Schuecker was most brilliant in the last named.

Raff's "Im Walde" symphony ended the concert. It is the best of the symphonies of this master, as the "Lenore" is the most popular. The first movement was beautifully shaded, and the rich modulations of the figure of two notes (like the chief figure of the "Spring" symphony, which began the concert, this is simply the dominant and tonic) were expressively rendered. The clarinette did excellent work in its important phrases in the Reverie, and the flute *fioriture* against the theme on the strings were finely played and with judicious balance. The "Dance of the Dryads" gave splendid opportunity to the woodwind, and the blending of the pretty skipping phrases with the pizzicato effects was perfect. That uncomfortable Northern deity, Frau Hulda, rode around in the finale in the usual sensational manner. Raff is fond of musical equestrianism, for both in the "Lenore" symphony and in this work the auditor is treated to a horseback ride. One cannot say, however, that the realism of Berlioz or the dash of Wagner in the same kind of cavalry work is attained. This is, however, one of the very best of the Raff finales, for in this movement of his symphonies one often finds Raff rather too diffuse.

That Raff was master of the symphonic form is undeniable; he shows it in the first movement of this very symphony. But his love of programme effects is not a merit, and just such a symphony leads the non-musician to expect a story in every instrumental work. Beethoven, to be sure, opened the door to this, but it is a defect all the same. When classical instrumental music endeavors to picture definite things, it is not so powerful as painting or poetry, and it by choice, becomes the weakest in the sisterhood of arts. The fact needs frequent statement, for the laity still prefer Beethoven's weak Sixth symphony to his strong Seventh, and Raff's "Im Walde" does not take the public out of the woods in this popular misunderstanding of the true scope and mission of music.

LOUIS C. ELSON.

Boston Journal.

MONDAY, JANUARY 23, 1893.

The Twelfth Concert of the Symphony Orchestra.

Henri Marteau, Violinist, Plays and Conquers.

In Memoriam—Julius Eichberg, Violinist and Teacher.

The programme of the twelfth Symphony concert was as follows:

Overture—"In the Spring," op. 36.....Goldmark
Concerto for violin No. 1, G minor, op. 26.....Bruch
Mephisto Waltz.....Liszt
"Vision de Jeanne d'Arc," for Violin and Orchestra, Gounod
Symphony No. 3 ("Im Walde"), op. 153.....Raff

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Goldmark once delighted in musical pictures of strange lands and strange men and women that swooned alike under a blazing sun. He dreamed of Balkis, the Queen of Sheba, and her wild desire to see the court of Solomon. He was an Oriental, studying devoutly the Kama Soutra. He wandered in Shushan in the third year of the reign of the King Ahasuerus, and he sat at the feast in the court of the garden of the King's palace, "where were white, green and blue hangings, fastened with cords of fine linen and purple to silver rings and pillars of marble; the beds were of gold and silver upon a pavement of red and blue and white and black marble." He, too, coveted the beauty of Tamar.

And so his music was full of sandal wood and pungent incense, camels and nodding palms, long-bearded men that knew the languages of the animals, women that were courted by the Barmecides. And the hot sun struck fiercely his notes and turned them into mingled blood and wine. That was the Goldmark of "Sakuntala" and the "Queen of Sheba." The Goldmark of the "Spring overture" is an excellent and amiable musician who writes pretty and agreeable music. His name might be Schmidt, Schulz or Mueller. I prefer the Goldmark of the inexorable desert, the bird-haunted forest, the player to the graceful movements of heavy-eyed dancing girls.

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The music of this concert was largely descriptive and romantic. Spring means something to an Englishman or a dweller on the Continent. We have no spring in staid New England. There is a dangerous leap from winter to summer, and the realistic music of accompaniment is a cacophony of coughs.

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The "Mephisto Waltz" is an indecent setting of a lewd text. This episode in Lenau's "Faust" is coarse and brutal; musical embellishment does not better it. Liszt's music is not without strength; the strength is the strength of Diogenes. The beauty is momentary and infrequent; morbid, it is akin to the charm of a poem by Baudelaire on "Carrion" or "Spleen."

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The symphony gave great pleasure. There was no need of following Raff's directions for proper enjoyment. The music may have meant this or it may have portrayed that; the success of the portrayal is immaterial; the music itself, particularly in the first three movements, fascinates and holds the hearer.

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The performance of the orchestra was admirable from the beginning to the end. In solo passages and in ensemble there was almost nothing to be desired. In beauty of conception and in perfection of performance the concert of Saturday evening was the finest of the present series.

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The solo violinist was Henri Marteau. The story of the career of this remarkable young man was told at length in the Journal of Saturday, and there is no need of referring to his triumphs in France, Germany and England. Besides we have heard him.

Marteau does not need the rare charm of his personality. He could be older by many years, for in his performance there is no suggestion of the wonder-child. He could conquer without the aid of his handsome face with dangerous dimples; without the impression made by his manly, nervous and aristocratic bearing. Were he the Gwynplaine of Victor Hugo, the hearer would not notice the carved and eternal laugh. The ugliest of singers charmed thousands by the passion of his song, and the greatest Arsace was hideous to the view.

But when such physical attractions and such modesty of bearing are added to supreme musical gifts and acquirements, then indeed must the violinist be irresistible.

This young man was fortunate, it is true, in his teachers. There was Hubert Leonard, who succeeded Charles de Beriot. There was Garcin, the pupil of Alard. Marteau has also enjoyed the counsel of colleagues and composers.

But Marteau has one thing that cannot be given by the most experienced teacher. It is not to be learned in private lesson or in long-established conservatory. Intimate knowledge of tradition is here of no avail.

For this young man has the sacred fire of genius.

Destiny promised him at his birth that he could go forth into the world and by his violin draw all hearts unto him.

Nor is he merely an emotional player, of rare technique and fastidious ear. He plays with breadth and he is not dominated by an heroic role. He is master of the situation. He sounds the entire gamut of human passion.

His strength is never brutal. His virility is never muscularity. His tenderness is not effeminacy.

He does not play to the eye. He does not call attention to a difficulty. The good old cantor and organist Karl August Haupt—now at rest—would have seen in him the living exemplification of his advice to a pupil, "When you come to a trying passage you should persuade the hearer by your ease and accuracy that it is the simplest passage in the composition."

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There are excellent violinists that honor this town by choosing it as the home of their adoption. Wandering stars of the first magnitude have brightened our sky for a night. But an audience in Music Hall has not been so thoroughly captivated by a violinist since the apparition of Martin Meliton Sarasate.

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And yet the joy of greeting a master is lessened by the thought of the departure from us, the same week, of one of the most revered musicians of this country. Many in this city remember the beauty and the purity of the performance of the violinist. Hundreds acknowledge gratefully the sound and wise instruction that came from him.

Set oration or solemn funeral line would be distasteful to Julius Eichberg. It was his custom of an afternoon, when he was through with the exhausting labors of the day, to sit at ease in the club, where he was loved and respected from the time of its foundation. There would he talk on subjects musical, on topics of the day. There would he tell of musicians of the past. There would he give kind and unostentatious advice, which is now doubly precious. There would he parry jest and speak in epigram.

His use of English was most felicitous. One adjective would color a terse and witty sentence. He was a master of sarcasm, which, however, was only used in denunciation of that which was hypocritical, mean or impure. He scorned pretence and affectation. He was the champion of the unrecognized deserving, and of the humble, and of the oppressed.

His learning was never openly exposed. It crept into his conversation almost secretly and shame-faced, for great was the modesty of the man.

To the very last he was faithful in the discharge of his duty. He had exchanged the passing glory of the virtuoso for the enduring honor of the teacher. Although fatigued, he did not complain. That noble head was not bowed; those piercing eyes were not dimmed. The wit was nimble. The heart was great with kindness.

Now that he has left us there seems to be less music in this world, and nature itself seems less kindly. But surely such energy, such courage, such nobility and purity of life are not now extinct.

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"O strong soul, by what shore
Tarriest thou now? For that force
Surely, has not been left vain!
Somewhere, surely, afar,
In the sounding labor-house vast
Of being, is practiced that strength,
Zealous, beneficent, firm."

PHILIP HALE.

Gazette

BOSTON, SUNDAY MORNING, JAN. 22.

The Symphony Concert.

The programme for the concert of the Boston Symphony Orchestra, in Music Hall, last evening, was:—Overture, "In the Spring," Goldmark; Concerto for violin, No. 1, Max Bruch; "Mephisto Waltz, Liszt; "Vision de Jeanne d'Arc," for violin and orchestra, Gounod; Symphony, "Im Walde," Raff. The orchestra was at its very best, and its work as a whole was in advance of any that it has hitherto vouchsafed this season. The Goldmark overture, in particular, was beautifully read and played, and a strong and characteristic interpretation was given of Liszt's bit of programme bluster. The feature of the concert, however, was the first appearance here of the violinist, Henri Marteau. This young man is already entitled to a place by the side of the most eminent of contemporary violinists. He has a large and beautiful tone; a style perfect in finish; elegant yet virile, exquisitely refined, and yet broad and manly. His technique is brilliant and faultless, his bowing free, graceful and masterly; his intonation immaculately true. Fire, self-poise, dignity, immense vitality and artistic beauty of the highest order delightfully characterize his playing. He is, taken for all in all, the finest violinist who has been heard here in many a day. In all that he does he manifests the born artist, and his style is marked by an innate aristocratic nobility that proclaims him at once as one of the favored of those children of art who have been dowered in the cradle. His performance of the concerto was fascinating in the beauty of its sentiment, its impressive, romantic feeling, and its freedom from all that savored of affectation. We have been somewhat surfeited on violin playing, of late, but the playing of this young genius, in its high perfection of technique and style, was a new sensation, that was stimulating in effect. Many have played this concerto here before, but no one has performed it so beautifully, or has made it so well worth the hearing. At the end of the first movement, the audience expressed its surprise and delight with prolonged applause, and when the work was ended, gave way to a storm of enthusiasm, recalling the artist three times. His wonderful cantabile playing in the Gounod selection again stirred it to a fury of plaudits that did not cease until the player came forward five times to bow his acknowledgements. His success was overwhelming, and what is more, it was wholly deserved. The brilliant future of this young master is already assured. At the next concert the programme will be: Symphony, No. 1, Schumann; concerto for pianoforte, A minor, Paderewski; two poems for orchestra, "Hamlet" and "Ophelia" MacDowell (first time); pianoforte solos, and Wagner's "Mastersingers" overture. The soloist is Mr. Ignace J. Paderewski.

The Kneisel Quartet gave its fifth concert of the season in Chickering Hall, on Monday evening, assisted by Mr. F. Busoni and Mr. G. Goldschmidt. The programme was: Trio in B-flat minor for pianoforte, violin, and violoncello, Volkmann; Quartet in A-minor, op. 41, No. 1, for strings, Schumann; Quintet in B-minor, op. 115, for clarinet and strings, Brahms. The Volkmann trio is a charming work, clear in form, affluent in chaste melody, and characterized by a delightful sincerity, tenderness, and freshness. It was beautifully played, Mr. Busoni giving a brilliant and sympathetic reading of the piano part, and showing keen artistic discretion in refraining from obtruding the instrument unduly. The Schumann quartet was perfectly played, though with sometaing now and then of over-sentimentalism. A little more of fire, occasionally, would made it less monotonous. The Brahms work was a surprise in its clearness, its freedom from too-apparent pedagogy, its effect of broad simplicity, and its frequent warm tunefulness. It is quite comprehensible on a first hearing. It was admirably played, and was applauded with fervent delight. It is a composition that will always be heard with pleasure, and, taken altogether, it seems to us one of the most genial and most perfect of Brahms's achievements in chamber music. The next concert will be given Feb. 13.

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

MONDAY MORNING, JAN. 23, 1893.

The reception accorded to the young violinist, Henri Marteau, who made his first appearance in this city as the soloist of the twelfth symphony concert in Music Hall Saturday evening, was most hearty and well merited. All that has been said of his successes, which have fired the enthusiasm of the musical centres of Europe can no longer be doubted, he is an artist of a rare type and plays with the quiet ease of a master. There is a breadth, power and musical sentiment in his playing seldom met with in the greatest artists, and his tone, rich, warm and of perfect smoothness, is simply exquisite, leaving little to be desired, and promises for him a most brilliant future career. He is quite young in years, having been born in Reims, France, in 1874, and showed signs of his musical genius at the age of 5, though it was not until April, 1884, that he made his public debut before an audience of 2500 in his native city. His stage presence is easy and graceful and he has a bright and winning face. He chose for his first number Bruch's concerto in Gminor for violin. There was a perceptible nervousness which soon wore away and he played the Vorspiel with broad and technical skill. The adagio was full of expression and refinement; in the finale the purity of his tones were remarkable, and his runs and chromatics were given with great rapidity and evenness of bow. The second number, Gounod's "Vision de Jeanne d'Arc," and which was dedicated to Marteau by the composer, was played in a dainty and charming manner, full of thoughtful expression. At the conclusion of each of his numbers, a perfect ovation was accorded him to which he gracefully bowed acknowledgement. The rest of the programme consisted of overture in A minor, "In the Spring," by Karl Goldmark, which was given in Mr. Nikisch's best manner. The "Mephisto Waltz" by Listz, is one of the liveliest of Listz's orchestral tone-pictures, and was played with life and color. The long 'cello part was excellently done. Raff's "Im Walde" is full of picturesque and poetic beauty, and that highly colored orchestration in which Raff delights, and was a fitting ending to a thoroughly enjoyable programme. Next Saturday evening and Friday rehearsal Mr. Ignace Paderewski will be the soloist.

The last of the season's series of concerts by the Adamowski quartet will be given at Chickering Hall next Tuesday afternoon, the assisting artist being Mr. Arthur Nikisch.

Boston Courier.

SUNDAY MORNING, JANUARY 22, 1893.

THE SYMPHONY.

Carl Goldmark, Max Bruch, Franz Liszt, Charles Gounod and Joachim Raff were the composers represented at the twelfth symphony concert in Music Hall last evening. The overture was that in A major entitled "In the Spring," by Carl Goldmark. It was the jocose fancy of the late Sterndale Bennett that the well known fondness of German composers for *Fruhlingslieder* or spring songs was owing to the fact that Germany had no springs and that their tone-pictures of this favorite season were more derived from the idealization of poets than from reality; but as has been well said there must have been a vernal season in Vienna when Goldmark penned his opus 36 or "In the Spring" overture. It seemed somewhat incongruous of Mr. Nikisch to select at this season of the year a programme that contained two such works as the one by Goldmark referred to and the symphony "Im Walde," by Raff. The best parts of the overture are with its bright and tuneful theme of the allegro; the contrapuntal embellishment of the antithetical theme and the attending imitation of the singing of birds; the broadly flowing and impassioned melody that soon follows which is complimented by a series of sequences treated in the manner of a duet between strings and wood-wind; and the recapitulation section where the scoring becomes much fuller than before and the several subjects meet with a wide variety of treatment. The "Im Walde" symphony by Raff was first produced here at a concert given by Theodore Thomas and his orchestra Dec. 8, 1871. The first part is true in every way to the general subject of the work, cheerfully supporting as it does the exhilaration produced by the pure and aromatic air of the woods, and the joyous life of animated nature. Then follows a Twilight reverie, which opens with somewhat vague and mysterious harmonies, the strings leading to the dominant seventh chord of A flat whereupon a recitative is given out by the clarinet. This theme, taken up by harps and violas with flute accompaniment in sextuples was especially well played. Very picturesque effects were excellently reproduced by the orchestra, such as the episode in E major which follows, and where by many a various instrumental device there is represented the roaring of wild beasts. This episode gradually leads back to the principal theme sustained by solos for 'cello and viola with accompaniment by muted strings. Here is a charming bit of realism reminding one of the hum of myriads of insects. Towards the close of this we again hear the chief theme with rhythmical prolongations, during which tender strains after the manner of recitative are given out by the clarinet, somewhat as at the beginning. The second movement here forms a scherzo, allegro assai 3-4 time, D minor, entitled the Dryads' Dance. It presents reminiscences of Mendelssohn's "Midsummer Night's Dream" music. With part 3 comes a "Night in the Forest," with a somewhat weird melody taken in octaves for celli and contra bass, afterwards taken up by violas and second violins. The music now becomes agitated and indicates the approach of the hunters and of Frau Holle and Wotan. The music that follows has much of the wildness and dramatic character of the spectral ride in the Lenore symphony. The theme of three measures frequently recurs with a different treatment each time, finally suggesting the departure of the huntsmen. Day now begins to break. Near the conclusion we have a return of one of the themes in the first part of the "Daytime" portion of the work.

The soloist for the concerto by Max Bruch in G minor, op. 26, was Mr. Henri Marteau, who judging alone from his performance last evening, is evidently one of the most gifted and interestiug of men. Performing a masterpiece the exacting demands of which have long been known among violinists, he was yet enabled to conceal his own impressions of its difficulty and to become so absorbed in his interpretation, that while the eye was gratified by the virtuosity he displayed, the ear was none the less charmed. It was the performance of a young prodigy, it is true, but its traits were so identical with what one might expect from an experienced master that the accomplishment may justly be referred to as phenomenal. The composer has indeed aimed in this work at accumulating all intricate and skilful devices of complex passage writing, yet the voluptuary of all this is clothed with many an ingenious and gaudy device. There was also a rich healthful vein of sentiment in young Marteau's performance which was none the less charmingly true to nature than invariably artistic. In brief, his first playing in this city afforded abundant proof not only of his technical proficiency and his possession of a rare amount of artistic individuality, but alike of his poetic sense and his refined culture.

Young Marteau was born in Reims, France, in 1874. He made his debut in 1884 at Reims before an audience of nearly three thousand persons. Since then he has performed in Paris, London, Vienna, Berlin and other large cities and invariably with very much the same success that attended his Boston debut last evening, where everyone present could but have realized that all heralding of his European fame had been amply fulfilled, and the enthusiasm of the audience was raised to the highest pitch. Following the concerto the orchestra played the Mephisto Waltz in the episode from Lenau's "Faust," by Franz Liszt,—which was time wasted upon a thoroughly bad work—after which Mr. Marteau again appeared and with great charm interpreted with the orchestra the "Vision de Jeanne D'Arc," by Charles Gounod. The concert ended with a fine performance of the Raff symphony above quoted.

FIFTH CONCERT BY THE KNEISEL QUARTET.

Volkmann, Schumann and Brahms were the composers whose art-works were represented at the fifth concert by the Kneisel Quartet in Chickering Hall on Monday evening. The quartet, consisting as usual of Franz Kneisel, Otto Roth, Louis Svencenski and Alwin Schroeder, had the assistance of F. Busoni and G. Goldschmidt. The trio in B flat minor for violin, 'cello and pianoforte, by Volkmann, with which the concert opened, proved a luscious appetizer. The opus number, which is five, was not stated on the programme; yet attention might well have been called to the fact of its being the work that first called public attention to Volkmann as a composer. With this work, too, the most sanguine expectations for the composer's future were connected. "Really," says Louis Ehlert, "after so leonine a creation, the public cannot be blamed for feeling astonished at the numerous tame domestic animals that succeeded it." True enough, Volkmann never surpassed his B flat minor trio. It was the hand of genius that guided it; no limping after strange gods here; even after the manner of Æschylus of olden time, the work is plainly dedicated to a discerning future; and from the first bar of the largo to the last note of the finale the composer's cry is onwards. An impassioned, yet exalted, tone pervades the largo, and the whole movement is extremely rich in passages of real beauty; albeit the sum total of the artistic impressions conveyed is unmistakably that of a study in gray. The allegretto is imbued with a thoroughly graceful spirit, with which the brightest sunshine comes, and the entire movement conveys the impression of its being a genuine bear idyll. With the finale sparks of passion again flash forth and the whole spirit of the movement is that of a soul on fire, while the musical form and structure of the movement is masterly. In brief the trio as a whole is a creation of the utmost artistic ripeness exquisitely finished even to the minutest details. The piano-forte part of the work was played by Mr. Busoni and with the utmost ease, quietude and mastery; in artistic sympathy with which were his worthy associates, Messrs. Kneisel and Schroeder, all three artists investing their performance with a poetic charm and unity of expression that seemed admirable beyond praise. The remaining selections on the programme were the familiar quartet in A minor by Schumann, and, heard here for the first time, a masterly quintet for clarinette and strings in B minor, op. 115, Brahms. The severely orthodox character of the concert was its distinguishing feature, yet no 6 of the music performed seemed to transcend the heartfelt appreciation of the audience, while the skilful playing of the quartet and their associates kept the interest constantly alive. The artistic sympathy existing between the performers has seldom been more noticeable; and with the Brahms quartet the playing was especially refined as well as brilliant in tonal quality, and as prompt and clear in attack as one could wish. At a first hearing the new quintet by Brahms appears to be one of the composer's very ablest works, somewhat overcrowded with details, it is true, and proportionately foggy; but it is nevertheless a work that displays abundant spirit in as perfect an ensemble as one would care to hear.

The American Hebrew

Love ye the truth and the peace. והאמת והשלם אהבו

PHILIP COWEN, Publisher.

New York, Shebat 3, 5653, January 20, 1893.

Even so nearly perfect an organization as the Boston Symphony Orchestra is not proof against atmospheric conditions, such as prevailed on Thursday night of last week when it gave its third concert at Chickering Hall, and which seemed to materially affect it in its playing of Beethoven's eighth symphony, which was the first number on the programme. We are accustomed to expect such almost absolute perfection in the work of this band that even the slightest faults seem excessive, but the crudeness and want of precision and lack of tunefulness in the balance of instruments shown in the playing of the symphony must be set down to the weather. Mr. Nikisch's reading of the symphony was such as to satisfy the greatest stickler for classical traditions. The other orchestral numbers on the programme were two movements from Berlioz's "Damnation of Faust" (the minuet of the Will-o' Wisps and the Waltz of Sylphs) exquisitely and daintily played, and Beethoven's "Leonore" overture No. 3, which was finally given with every regard to its great dramatic effects and possibilities. The concert served to introduce to a New York audience, for the first time, a young Italian girl of sixteen years, Miss Eugenia Castellano, as a pianist. She played Mendelssohn's concerto in G minor No. 1, a work not particularly interesting. We presume it was chosen for the purpose of displaying the young lady's technical ability, as was also the encore she played. Certainly she gave no evidence of a remarkable musical temperament or of anything beyond great mechanical dexterity. With this she seemed to be liberally endowed and it undoubtedly give her the confidence which was apparent the moment she played the first notes of the concerto. She plays, too, with great vigor, but her touch is metallic. She is still young, however, and may blossom out into a great pianist. It must be confessed, however, that a soloist of much different calibre to Miss Castellano is to be expected at a Boston symphony concert. In marked contrast to the pianist, was Mr. Adamowsky's playing of two movements of Max Bruch's first violin concerto, which won great applause.

On Saturday night the third concert of this orchestra this season in Brooklyn was given at the Academy of Music and there drew an immense audience. The programme comprised the overture to "Le Roi d'Ys" by Lalo, the suite in D major by Dvorak and Schuman's second symphony. The orchestra played in magnificent form and fully justified all the expectations concerning it. There was considerable disappointment that Mrs. Nikisch was too ill to sing; but her place was taken by Mme. Tavary at short notice. It is gratifying to know that the music lovers of Brooklyn appreciate so thoroughly this fine series of concerts.

American Art Journal

NEW YORK, SATURDAY, JANUARY

Boston Symphony Society's Third Concert.

The third of this popular series of concerts took place on Thursday evening, Jan. 12, at Chickering Hall, before the usual large and discriminating audience. The program opened and closed with Beethoven numbers, the first being his Eighth Symphony, the last the famous "Leonore" overture No. 3. The Eighth Symphony is one that Mr. Nikisch appears to be greatly in sympathy with, for his conducting of it might be said to be one of the best examples of his interpretation of a classic work. The "Kleine Symphonie," as it is frequently called, has a peculiar neatness and refinement about it that, coupled with a humorous vein, render it one of the least moody of Beethoven's great works. The allegretto scherzando is one of the happiest inspirations of his life and the finale is truly great. The orchestra was not at its best on this occasion owing to the effect of the prevailing storm upon the strings, but they played well enough to give the keenest enjoyment to their hearers, and their wonderful accuracy and unison nothing can disturb. Some of the effects in the finale were exceedingly well brought out by Mr. Nikisch, who evidently delights to throw a climax into strong relief, even at the sacrifice of some of the less important episodes. The Leonore overture was not as successful, generally speaking, as the Symphony. The subduing of almost the entire work so as to bring out the dramatic finale with bold strokes can be done and has frequently been heard with good effect from this same orchestra, but the instruments being in poor condition made it impossible to really make it interesting until the more powerful moments arrived and then Nikisch and the orchestra were "themselves again." Two dainty numbers by Berlioz, "Menuet des Feu-follets" and "Valse des Sylphes" from the "Damnation of Faust," were given most effectively by the orchestra and afforded great enjoyment to the audience, the latter being encored. There were two soloists on this occasion, the first being Signorina Eugenia Castellano, a newly arrived pianist, who made a success in Boston upon a recent appearance, and Mr. Timothee Adamowski, a well known and highly regarded Boston violinist, also one of the members of the admirable orchestra, who stepped forward from the ranks and gave the first two movements of the Bruch G minor Concerto, displaying fine artistic skill and musicianship in spite of the fact that, owing to the breaking of a string, he was compelled to substitute Mr. Kneisel's violin for his own. This also may have been the reason why he did not show much abandon or fire in his work. As far as a good and sonorous tone went and finished phrasing, Mr. Adamowski's playing was perfectly satisfactory. His work was highly polished but the adagio lacked emotional power.

Signorina Castellano is a young Italian pianiste whose age is said to be sixteen and her diminutive stature and immature appearance bear out the statement. She is comely and interesting in her stage presence, which has that indescribable placidity and self-possession characteristic of her race. Her playing shows the evident results of a long and rigid course of training, and does not in the least resemble that of the race of *Wunder-Kinder*, to which class a more fully developed artistic and emotional instinct would condemn her. This is, in many respects, an advantage to the young girl, for the children whose strong emotional senses are forced beyond their years are mostly short-ived in their artistic careers. The candle of their genius burns too fiercely, and soon gives out. Signorina Castellano gave that ancient and somewhat musty friend, Mendelssohn's G minor Concerto. She played its classic measures with an esprit that infused somewhat of vigor to its antiquated bones. In many respects this child shows a command of the keyboard that is astonishing; she has a tremendous amount of technique, her fingers are supple and exact to a degree that few virtuosi can excel; they are also strong and enduring; she can play a difficult passage with power and accuracy, and repeat it with a soft staccato-like touch that is exceedingly delicate and refined—and all in a very swift tempo. Her wrists are as light and airy as the flight of a bird and her octave passages are clear, swift, discreetly shaded and accurate. These qualities were all appreciated in her rendering of the concerto, especially in the presto, which she took in a style that might better be called prestissimo, and played delightfully. In answer to a hearty encore the Signorina gave a new and very difficult etude by her instructor—Martucci—wherein the display of technique developed all her resources, and her active fingers seemed to revel in the tremendous tasks they had to perform all over the keyboard.

Boston Courier.

SUNDAY MORNING, JANUARY 22, 1893.

THE SYMPHONY.

Carl Goldmark, Max Bruch, Franz Liszt, Charles Gounod and Joachim Raff were the composers represented at the twelfth symphony concert in Music Hall last evening. The overture was that in A major entitled "In the Spring," by Carl Goldmark. It was the jocose fancy of the late Sterndale Bennett that the well known fondness of German composers for *Fruhlingslieder* or spring songs was owing to the fact that Germany had no springs and that their tone-pictures of this favorite season were more derived from the idealization of poets than from reality; but as has been well said there must have been a vernal season in Vienna when Goldmark penned his opus 36 or "In the Spring" overture. It seemed somewhat incongruous of Mr. Nikisch to select at this season of the year a programme that contained two such works as the one by Goldmark referred to and the symphony "Im Walde," by Raff. The best parts of the overture are with its bright and tuneful theme of the allegro; the contrapuntal embellishment of the antithetical theme and the attending imitation of the singing of birds; the broadly flowing and impassioned melody that soon follows which is complimented by a series of sequences treated in the manner of a duet between strings and wood-wind; and the recapitulation section where the scoring becomes much fuller than before and the several subjects meet with a wide variety of treatment. The "Im Walde" symphony by Raff was first produced here at a concert given by Theodore Thomas and his orchestra Dec. 8, 1871. The first part is true in every way to the general subject of the work, cheerfully supporting as it does the exhilaration produced by the pure and aromatic air of the woods, and the joyous life of animated nature. Then follows a Twilight reverie, which opens with somewhat vague and mysterious harmonies, the strings leading to the dominant seventh chord of A flat whereupon a recitative is given out by the clarinet. This theme, taken up by harps and violas with flute accompaniment in sextuples was especially well played. Very picturesque effects were excellently reproduced by the orchestra, such as the episode in E major which follows, and where by many a various instrumental device there is represented the roaring of wild beasts. This episode gradually leads back to the principal theme sustained by solos for 'cello and viola with accompaniment by muted strings. Here is a charming bit of realism reminding one of the hum of myriads of insects. Towards the close of this we again hear the chief theme with rhythmical prolongations, during which tender strains after the manner of recitative are given out by the clarinet, somewhat as at the beginning. The second movement here forms a scherzo, allegro assai 3-4 time, D minor, entitled the Dryads' Dance. It presents reminiscences of Mendelssohn's "Midsummer Night's Dream" music. With part 3 comes a "Night in the Forest," with a somewhat weird melody taken in octaves for celli and contra bass, afterwards taken up by violas and second violins. The music now becomes agitated and indicates the approach of the hunters and of Frau Holle and Wotan. The music that follows has much of the wildness and dramatic character of the spectral ride in the Lenore symphony. The theme of three measures frequently recurs with a different treatment each time, finally suggesting the departure of the huntsmen. Day now begins to break. Near the conclusion we have a return of one of the themes in the first part of the "Daytime" portion of the work.

The soloist for the concerto by Max Bruch in G minor, op. 26, was Mr. Henri Marteau, who judging alone from his performance last evening, is evidently one of the most gifted and interesting of men. Performing a masterpiece the exacting demands of which have long been known among violinists, he was yet enabled to conceal his own impressions of its difficulty and to become so absorbed in his interpretation, that while the eye was gratified by the virtuosity he displayed, the ear was none the less charmed. It was the performance of a young prodigy, it is true, but its traits were so identical with what one might expect from an experienced master that the accomplishment may justly be referred to as phenomenal. The composer has indeed aimed in this work at accumulating all intricate and skilful devices of complex passage writing, yet the voluptuary of all this is clothed with many an ingenious and gaudy device. There was also a rich healthful vein of sentiment in young Marteau's performance which was none the less charmingly true to nature than invariably artistic. In brief, his first playing in this city afforded abundant proof not only of his technical proficiency and his possession of a rare amount of artistic individuality, but alike of his poetic sense and his refined culture.

Young Marteau was born in Reims, France, in 1874. He made his debut in 1884 at Reims before an audience of nearly three thousand persons. Since then he has performed in Paris, London, Vienna, Berlin and other large cities and invariably with very much the same success that attended his Boston debut last evening, where everyone present could but have realized that all heralding of his European fame had been amply fulfilled, and the enthusiasm of the audience was raised to the highest pitch. Following the concerto the orchestra played the Mephisto Waltz in the episode from Lenau's "Faust," by Franz Liszt,—which was time wasted upon a thoroughly bad work—after which Mr. Marteau again appeared and with great charm interpreted with the orchestra the "Vision de Jeanne D'Arc," by Charles Gounod. The concert ended with a fine performance of the Raff symphony above quoted.

FIFTH CONCERT BY THE KNEISEL QUARTET.

Volkmann, Schumann and Brahms were the composers whose art-works were represented at the fifth concert by the Kneisel Quartet in Chickering Hall on Monday evening. The quartet, consisting as usual of Franz Kneisel, Otto Roth, Louis Svencenski and Alwin Schroeder, had the assistance of F. Busoni and G. Goldschmidt. The trio in B flat minor for violin, 'cello and pianoforte, by Volkmann, with which the concert opened, proved a luscious appetizer. The opus number, which is five, was not stated on the programme; yet attention might well have been called to the fact of its being the work that first called public attention to Volkmann as a composer. With this work, too, the most sanguine expectations for the composer's future were connected. "Really," says Louis Ehlert, "after so leonine a creation, the public cannot be blamed for feeling astonished at the numerous tame domestic animals that succeeded it." True enough, Volkmann never surpassed his B flat minor trio. It was the hand of genius that guided it; no limping after strange gods here; even after the manner of Æschylus of olden time, the work is plainly dedicated to a discerning future; and from the first bar of the largo to the last note of the finale the composer's cry is onwards. An impassioned, yet exalted, tone pervades the largo, and the whole movement is extremely rich in passages of real beauty; albeit the sum total of the artistic impressions conveyed is unmistakably that of a study in gray. The allegretto is imbued with a thoroughly graceful spirit, with which the brightest sunshine comes, and the entire movement conveys the impression of its being a genuine heart-idyll. With the finale sparks of passion again flash forth and the whole spirit of the movement is that of a soul on fire, while the musical form and structure of the movement is masterly. In brief the trio as a whole is a creation of the utmost artistic ripeness exquisitely finished even to the minutest details. The piano-forte part of the work was played by Mr. Busoni and with the utmost ease, quietude and mastery; in artistic sympathy with which were his worthy associates, Messrs. Kneisel and Schroeder, all three artists investing their performance with a poetic charm and unity of expression that seemed admirable beyond praise. The remaining selections on the programme were the familiar quartet in A minor by Schumann, and, heard here for the first time, a masterly quintet for clarinette and strings in B minor, op. 115, Brahms. The severely orthodox character of the concert was its distinguishing feature, yet no one of the music performed seemed to transcend the heartfelt appreciation of the audience, while the skilful playing of the quartet and their associates kept the interest constantly alive. The artistic sympathy existing between the performers has seldom been more noticeable; and with the Brahms quartet the playing was especially refined as well as brilliant in tonal quality, and as prompt and clear in attack as one could wish. At a first hearing the new quintet by Brahms appears to be one of the composer's very ablest works, somewhat overcrowded with details, it is true, and proportionately foggy; but it is nevertheless a work that displays abundant spirit in as perfect an ensemble as one would care to hear.

The American Hebrew

Love ye the truth and the peace. והאמת והשלם אהבו

PHILIP COWEN, Publisher.

New York, Shebat 3, 5653, January 20, 1893.

Even so nearly perfect an organization as the Boston Symphony Orchestra is not proof against atmospheric conditions, such as prevailed on Thursday night of last week when it gave its third concert at Chickering Hall, and which seemed to materially affect it in its playing of Beethoven's eighth symphony, which was the first number on the programme. We are accustomed to expect such almost absolute perfection in the work of this band that even the slightest faults seem excessive, but the crudeness and want of precision and lack of tunefulness in the balance of instruments shown in the playing of the symphony must be set down to the weather. Mr. Nikisch's reading of the symphony was such as to satisfy the greatest stickler for classical traditions. The other orchestral numbers on the programme were two movements from Berlioz's "Damnation of Faust" (the minuet of the Will-o' Wisps and the Waltz of Sylphs) exquisitely and daintily played, and Beethoven's "Leonore" overture No. 3, which was finally given with every regard to its great dramatic effects and possibilities. The concert served to introduce to a New York audience, for the first time, a young Italian girl of sixteen years, Miss Eugenia Castellano, as a pianist. She played Mendelssohn's concerto in G minor No. 1, a work not particularly interesting. We presume it was chosen for the purpose of displaying the young lady's technical ability, as was also the encore she played. Certainly she gave no evidence of a remarkable musical temperament or of anything beyond great mechanical dexterity. With this she seemed to be liberally endowed and it undoubtedly give her the confidence which was apparent the moment she played the first notes of the concerto. She plays, too, with great vigor, but her touch is metallic. She is still young, however, and may blossom out into a great pianist. It must be confessed, however, that a soloist of much different calibre to Miss Castellano is to be expected at a Boston symphony concert. In marked contrast to the pianist, was Mr. Adamowsky's playing of two movements of Max Bruch's first violin concerto, which won great applause.

On Saturday night the third concert of this orchestra this season in Brooklyn was given at the Academy of Music and there drew an immense audience. The programme comprised the overture to "Le Roi d'Ys" by Lalo, the suite in D major by Dvorak and Schuman's second symphony. The orchestra played in magnificent form and fully justified all the expectations concerning it. There was considerable disappointment that Mrs. Nikisch was too ill to sing; but her place was taken by Mme. Tavary at short notice. It is gratifying to know that the music lovers of Brooklyn appreciate so thoroughly this fine series of concerts.

American Art Journal.

NEW YORK, SATURDAY, JANUARY 21, [illegible]

Boston Symphony Society's Third Concert.

The third of this popular series of concerts took place on Thursday evening, Jan. 12, at Chickering Hall, before the usual large and discriminating audience. The program opened and closed with Beethoven numbers, the first being his Eighth Symphony, the last the famous "Leonore" overture No. 3. The Eighth Symphony is one that Mr. Nikisch appears to be greatly in sympathy with, for his conducting of it might be said to be one of the best examples of his interpretation of a classic work. The "Kleine Symphonie," as it is frequently called, has a peculiar neatness and refinement about it that, coupled with a humorous vein, render it one of the least moody of Beethoven's great works. The allegretto scherzando is one of the happiest inspirations of his life and the finale is truly great. The orchestra was not at its best on this occasion owing to the effect of the prevailing storm upon the strings, but they played well enough to give the keenest enjoyment to their hearers, and their wonderful accuracy and unison nothing can disturb. Some of the effects in the finale were exceedingly well brought out by Mr. Nikisch, who evidently delights to throw a climax into strong relief, even at the sacrifice of some of the less important episodes. The Leonore overture was not as successful, generally speaking, as the Symphony. The subduing of almost the entire work so as to bring out the dramatic finale with bold strokes can be done and has frequently been heard with good effect from this same orchestra, but the instruments being in poor condition made it impossible to really make it interesting until the more powerful moments arrived and then Nikisch and the orchestra were "themselves again." Two dainty numbers by Berlioz, "Menuet des Feu-follets" and "Valse des Sylphes" from the "Damnation of Faust," were given most effectively by the orchestra and afforded great enjoyment to the audience, the latter being encored. There were two soloists on this occasion, the first being Signorina Eugenia Castellano, a newly arrived pianist, who made a success in Boston upon a recent appearance, and Mr. Timothee Adamowski, a well known and highly regarded Boston violinist, also one of the members of the admirable orchestra, who stepped forward from the ranks and gave the first two movements of the Bruch G minor Concerto, displaying fine artistic skill and musicianship in spite of the fact that, owing to the breaking of a string, he was compelled to substitute Mr. Kneisel's violin for his own. This also may have been the reason why he did not show much abandon or fire in his work. As far as a good and sonorous tone went and finished phrasing, Mr. Adamowski's playing was perfectly satisfactory. His work was highly polished but the adagio lacked emotional power.

Signorina Castellano is a young Italian pianiste whose age is said to be sixteen and her diminutive stature and immature appearance bear out the statement. She is comely and interesting in her stage presence, which has that indescribable placidity and self-possession characteristic of her race. Her playing shows the evident results of a long and rigid course of training, and does not in the least resemble that of the race of *Wunder-Kinder*, to which class a more fully developed artistic and emotional instinct would condemn her. This is, in many respects, an advantage to the young girl, for the children whose strong emotional senses are forced beyond their years are mostly short-lived in their artistic careers. The candle of their genius burns too fiercely, and soon gives out. Signorina Castellano gave that ancient and somewhat musty friend, Mendelssohn's G minor Concerto. She played its classic measures with an esprit that infused somewhat of vigor to its antiquated bones. In many respects this child shows a command of the keyboard that is astonishing; she has a tremendous amount of technique, her fingers are supple and exact to a degree that few virtuosi can excel; they are also strong and enduring; she can play a difficult passage with power and accuracy, and repeat it with a soft staccato-like touch that is exceedingly delicate and refined—and all in a very swift tempo. Her wrists are as light and airy as the flight of a bird and her octave passages are clear, swift, discreetly shaded and accurate. These qualities were all appreciated in her rendering of the concerto, especially in the presto, which she took in a style that might better be called prestissimo, and played delightfully. In answer to a hearty encore the Signorina gave a new and very difficult etude by her instructor—Martucci—wherein the display of technique developed all her resources, and her active fingers seemed to revel in the tremendous tasks they had to perform all over the keyboard.

Boston Sunday

SUNDAY, JAN. 22, 1893.

BOSTON'S NEW MUSICAL IDOL.

HENRI MARTEAU.

Boston society musical circles have a new idol in Henri Marteau, who is but 18 years old. It is not that the local devotees of music love "The Human Chrysanthemum" less, but there is a fair prospect of them loving the latest addition to the ranks of celebrities among artists more, at least it will be so if all signs go not astray.

M. Marteau made his first appearance before a Boston audience yesterday afternoon at the rehearsal. He has been in this country about three months, and was the talk of Paris and London and Berlin long, long ago, but it is safe to say that the majority of the fashionables at the Symphony rehearsal and a good many of the students and amateur musicians in the audience had never heard of M. Marteau.

Some of them were even overheard wondering who the soloist was, but it did not take many bars of his first number, Bruch's lovely concerto, to prove that here was a virtuoso though almost entirely unheralded.

The slight, boyish looking youth proved a master indeed of the violin and swept everybody at once into his train of admirers, and when the last strains died away enthusiasm broke loose. Where there is usually a modicum of nice, polite or even cordial "kid-glove applause," there was a burst of enthusiasm, and it was kept up until those who counted said there had been 12 recalls, and at the last some of the girls threw their corsage posies of violets at the feet of the violinist.

M. Marteau is as magnetic and charming personally as is his playing. He speaks almost no English as yet, but converses with much fluency in his native tongue, French, and quite as volubly in German.

"Henri," as his friends among Europe's musicians all affectionately term him, was born in Rheims, France, in the spring of '74. His family was one of wealth and position, and both of his parents were leading amateur musicians of the place.

Henri's first inspiration to become a great violinist came from hearing Sivori, the famous Paganini's pupil, play at the Marteaus' home when the little aspirant for honors was but 5 years old. As he grew older he was given the best teachers, Bunzl, Hubert Leonard and Garcin at the Paris conservatory.

When but 10 years old he made his first appearance in his native city, playing before an audience of 2500 people. A year or two later he went to Berlin and Vienna, and shortly afterward made a tour of France.

From his first meeting with Richter, the famous Vienna musician and teacher, the latter looked upon young Marteau as a genius. Five years ago Richter told Mr. Rudolph Aronson, who was endeavoring to secure him for an American tour, that he could not come, but that he recommended as one bound to be a success young Henri Marteau, who at that time was already creating a great deal of enthusiasm.

But Mr. Aronson had not heard of him, and through not coming at that time into personal contact with the lad nothing farther was said or done in the matter. It is really to the manager's pretty wife that America is indebted just now for its pleasure. Mrs. Aronson last summer heard M. Marteau play at a musicale in Paris, and was so charmed that she besought her husband to hear him, and that settled the matter.

Two years ago M. Marteau won a first prize at the Paris conservatory, playing Vieuxtemp's 5th concerto, the prize being one of the coveted large silver medals, in itself a work of art.

Massenet was the chief of the judges who awarded the medals, and has ever since been one of Henri's warmest admirers. So highly indeed does he think of his technique and sympathy and compelling charm as a player he is writing a violin concerto for him at the present time.

At the concert last evening there was a repetition of the pronounced favor shown M. Marteau, and a disposition on the part of the big audience not to let the soloist pass from their view at the conclusion of his numbers. He came back numerous times to bow his acknowledgments.

Twelfth Symphony Concert.

The principal feature at the symphony rehearsal and concert was the introduction of a young violinist, Henri Marteau, whose fame abroad, to judge from his performances here, has been justly earned. He is a youth of about 19 years of age, but young as he is, he is an artist "to the finger tips."

He is modest in bearing and boyish in appearance, and his bright, smiling face instantly wins the hearts of his auditors.

His first number, Bruch's first concerto for violin, immediately showed his almost perfect command of the instrument. The opening allegro was not so smoothly played as has been heard before in this city, but this defect was evidently due to the artist's nervousness, for his subsequent adagio and finale were beautifully performed.

The purity of his tones are remarkable. His legato runs and chromatics were given with great rapidity and precision, and the evenness of his bowing was also noticeable. At times, perhaps, he lacked power; but that is but a slight fault time will remedy. His interpretations plainly denote his artistic and sympathetic temperament, and the digital difficulties of the piece were skilfully surmounted by the young performer.

Gounod's "Vision de Jeanne d'Arc," his second number, was dedicated to young Marteau by the composer, and the charming manner in which it was performed elicited several recalls to the platform.

The artist chatted with Mr. Nikisch while waiting for the orchestra to lead off, and at the conclusion of his last solo the two indulged in hearty hand shakes.

The high attainments of young Marteau promise a brilliant career for him. The applause was spontaneous and long prolonged, especially after his second number.

Goldmark's brilliant "Spring" overture was the first selection played by Mr. Nikisch's men. The various moods of the composer were given with due dramatic effect. Liszt's "Mephisto" waltz, as its name implies, is a revel of melody, broken into bits by desonants and percussion interruptions, and the dash and vim with which it was played imparted to it all the tone coloring required. The long 'cello parts were capitally given.

Raff "Im Walde" symphony, with its picturesque and poetic orchestration, served as a delightful finale to the concert.

——The Kneisel concert Monday night drew to Steinert Hall a goodly audience of subscribers in spite of the other potent attractions. It was a choice programme delightfully rendered. In the hall were Mr. and Mrs. Nikisch, Mr. Arthur Foote, Miss Elise Fay, Mr. W. P. Blake, Dr. and Mrs. Hamilton Osgood, Mr. J. S. Dwight, Mr. William Heinrich, Mr. and Mrs. Gardner Lamson, Miss Daggett, Mr. Theodore Chase, Mr. and Mrs. C. A. E. Ewing, Mrs. Chamberlin, Mrs. S. B. Field, Mr. Loeffler, Mr. B. L. Whelpley, Mr. Elliot Pratt, Mr. Edward Frothingham and many more.

Boston Transcript

MONDAY, JANUARY 23, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the twelfth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Goldmark: Overture in A major, "Im Frühling," Opus 36.
Max Bruch: Concerto for Violin, No. 1, in G minor, Opus 26.
Liszt: Episode aus Lenaus "Faust:" Szene in der Dorf-Schenke (Mephisto-Walzer).
Gounod: "Vision de Jeanne d'Arc," for Violin and Orchestra.
Raff: Symphony No. 3, in F major ("Im Walde"), Opus 153.
Mr. Henri Marteau was the violinist.

Goldmark's overture was finely played, but the composition does not wear over-well; there is a want of geniality in the leading theme, an occasional hardness in the harmony, and, although there is not a little undeniably good work in the working-out, the thing lacks true inspiration. The second theme is the best part of its material.

Liszt's "Mephisto-Walzer" has always seemed to us one of the best things in his orchestral baggage; it has more originality than "Les Préludes"—which is characteristic of the composer only in its form and treatment, but by no means especially so in its thematic material, which latter borders dangerously upon the commonplace—and more real dash and go to it than the other symphonic poems. To be sure, it does not rise to any great musical or poetic height; but it does admirably well all that it pretends to do. It is a tone-picture of a very "glowing"—as the French would say, a very *brûlant*—scene, treated in a spirit which is half sympathetically enthusiastic, half cynical. Here, if anywhere, Liszt shows himself as really *geistreich*; he is picturesque, suggestive, and expressive without tediousness, and seems for once to have had a real inspiration. The thing is written with evident *gusto*—a feeling in which the listener is also able to share. For one thing, this work, far more than the symphonic poems, seems to be the true prototype of most of the things Saint-Saëns has done in a similar line.

The oftener one hears the "Im Walde" the more is one impressed with it as decidedly Raff's best symphony; it has all his virtues and fewer of his faults than any other extended orchestral work of his we can call to mind. Both in musical material and workmanship, it stands markedly higher than the "Lenore" symphony, while its poetic essence is at once finer and more truly human. It lacks the "popular" element that will always make the "Lenore" the favorite with the mass of the public; poetically considered, too, its subject is less strongly appealing to the average mind than that of Bürger's dramatic ballad. But the "popular" side of Raff's genius too often has a somewhat over-strong smack of the vulgar, not to say the meretricious—faults from which neither the march nor the slow movement of the "Lenore" are wholly free. And one of the most pleasant points in the "Im Walde" is that, with all its finer material and stouter workmanship, with all its more truly poetic atmosphere, it is just as individual in accent, just as unmistakably characteristic of the composer as anything he ever wrote. The middle part (working out) and coda of the first movement are equal to the best work of the sort Raff has done anywhere in his chamber music, which is saying a good deal. In the corresponding part of the "Lenore," on the other hand, he sinks more than once down to the rather helpless level of Rubinstein. The Scherzo (Dance of Dryads) is a gem; nothing could be more dainty and at the same time more spirited than those little passages in double-tonguing for the wooden wind. Mr. Nikisch made a heroic, but in every way admirable, cut in the last movement—in which, as a certain German critic once said, Raff, out of respect for the sonata-form, had made the day break twice on the same morning—a cut which infinitely improves the movement. There was really no artistic sense in making Wotan and Frau Holle go through their "wild hunt" all over again, after they had once bagged their game and departed. Can it have been that Raff (who once wrote a pamphlet on the "Wagner Question") had got it ineradicably fixed in his mind that Wotan was a person who always did everything at least twice? Mr. Nikisch cuts the second edition of the "wild hunt"; would that all conductors might follow him in this! The daybreak and sunrise with which this movement ends are a positive master-stroke; here Raff has done successfully what no other orchestral composer we know of has succeeded in doing; he has brought back a bit of sentimental *cantilena* (the second theme of the first movement) in glowing apotheosis fashion at the end of a stirring final climax, and made it sound really strong and grand. From Flotow's overture to "Martha" to Reineck's overture to "König Manfred," we can recall no other instance of this sort of thing's being done without a certain weakness that borders on the ludicrous. Raff has done it really powerfully and impressively! The whole symphony was admirably played.

Mr. Henri Marteau, the young violinist (we believe he is only twenty) made an exceedingly fine impression. His tone is unusually large, brilliant and penetrating, and holds its own against the orchestra with perfect ease. His technique is extremely brilliant and sure, and he plays with contagious warmth of sentiment. His phrasing is, if not invariably, yet generally artistic and musical. In short, the young man has very conspicuous and unusual talent; he is born and bred to his business! A certain immaturity, a lack of repose and perfect mastery over himself, are only natural—thank heaven he is human and not a monstrosity! But his playing has infinite charm, and is full of high artistic quality. One regrets that he has begun starring quite so early; for he has still something to learn that can best be acquired through patient, retired study, and can hardly be learnt at all in the concert room; and his talent is so plainly above the ordinary run that it is worth cultivating to the highest pitch. His playing of the fine Bruch concerto was admirable, and created the wildest enthusiasm in the audience. Gounod's "Vision of Joan of Arc" is a sort of thing that it is gratifying to have dedicated to one (it is dedicated to Mr. Marteau) from a famous composer; but it cannot be quite so ffratifying to have to play it, and it is certainly no gratification at all to have to listen to it. It has the virtue of brevity—a virtue which it would have been easy to increase still further—and is undeniably a charming piece of tone-color; but it is hardly strong enough to hold together even with Mr. Marteau's playing.

The next programme is: Schumann, symphony No. 1, in B-flat major; Paderewski, concerto for pianoforte, in A minor; MacDowell, two poems for orchestra—I. "Hamlet," II. "Ophelia;" Wagner, Vorspiel to "Die Meistersinger von Nürnberg." Mr. Ignace J. Paderewski will be the pianist.

Boston Transcript

WEDNESDAY, JANUARY 25, 1893.

Chickering Hall: The Adamowski Quartet

The Adamowski Quartet gave the third and last concert of this, its fifth, season, in Chickering Hall yesterday afternoon. The quartet had the assistance of Mr. Arthur Nikisch in the following programme:

Haydn: Quartet in G major.
Goldmark: Suite for violin and pianoforte in E, Opus 11.
Saint-Saëns: Quartet for pianoforte, violin, viola and 'cello, in B-flat, Opus 41.

The Haydn quartet, a perfect little gem in its way, was beautifully played—with nice attention to detail and fine ensemble. Mr. T. Adamowski and Mr. Nikisch gave a most effective performance of the Goldmark suite; the work itself is one of the most pleasing things we have yet heard by the composer, and the manner in which it was played showed it for its full value. In the Saint-Saëns quartet Mr. Nikisch found the severest task that he has yet had here as a pianist; unlike the Brahms A major quartet, the pianoforte part in this one by Saint-Saëns is treated in quite a special way and with a view to certain special pianoforte effects; Brahms wrote his quartet like a musician, Saint-Saëns wrote this one distinctly like a pianist. And to do full justice to this sort of writing, one must be a good deal of a pianist oneself. It is not a question of technical difficulty, exactly, of which of two things is the harder to play, but a question of style in playing. Mr. Nikisch stood the test admirably, and his playing was highly to be enjoyed; all he does is so musical and sympathetic that one can easily pardon an occasional lack of the highest technical finish. It is a great thing to hear music played by a musician! The whole quartet went admirably; as a work it seems about the best thing of the sort that we have yet had from a French composer. The contrapuntal work in the second movement may have a little smack of the stage, but it is earnest, effective counterpoint, and really says something. The whole work gives evidence both of executive ability and inspiration.

BOSTON DAILY ADVERTISER.

Established 1813.

WEDNESDAY MORNING, JAN. 25, 1893.

The Adamowski Quartette.

The Adamowski String Quartette gave the last concert of the series in Chickering Hall yesterday (Tues.) afternoon. The quartette was assisted by Mr. Arthur Nikisch, pianist. The concert opened with the quartette in G major by Haydn. The ensemble work of the quartette was good, although the second violin was a trifle weak in a few cases, but this was not often, and the quartette was generally excellently played. The next number was Goldmark's suite for violin and piano, op. 11. This was a favorite suite of Goldmark himself, and he played it very often in his concerts.

Mr. Adamowski was seen at his best in this work, and his playing of the beautiful adagio was especially noteworthy. His tone was broad and free, and his playing was always marked with the greatest expression. Mr. Nikisch played the piano very acceptably, and the ensemble was always good. The concert ended with Saint-Saëns' Quartette in B-flat major, op. 41.

The quartette was well played throughout, and the work of all is to be commended.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 25.

WEDNESDAY, JANUARY 25, 1893.

NO TICKETS LEFT.

The quickest sale on record was made in disposing of the tickets for the rehearsal and concert of the Boston Symphony orchestra on Monday and Tuesday of this week. The soloist is to be Paderewski the pianist.

For the rehearsal on Friday there were 450 or more seats in the upper balcony at 25 cents each, and about 300 admission tickets at the same price. It took just 33 minutes to sell these.

For the Saturday night concert only the admission tickets are sold, and these were disposed of in just 11 minutes.

There are no tickets of any kind for either of these performances left at the box office.

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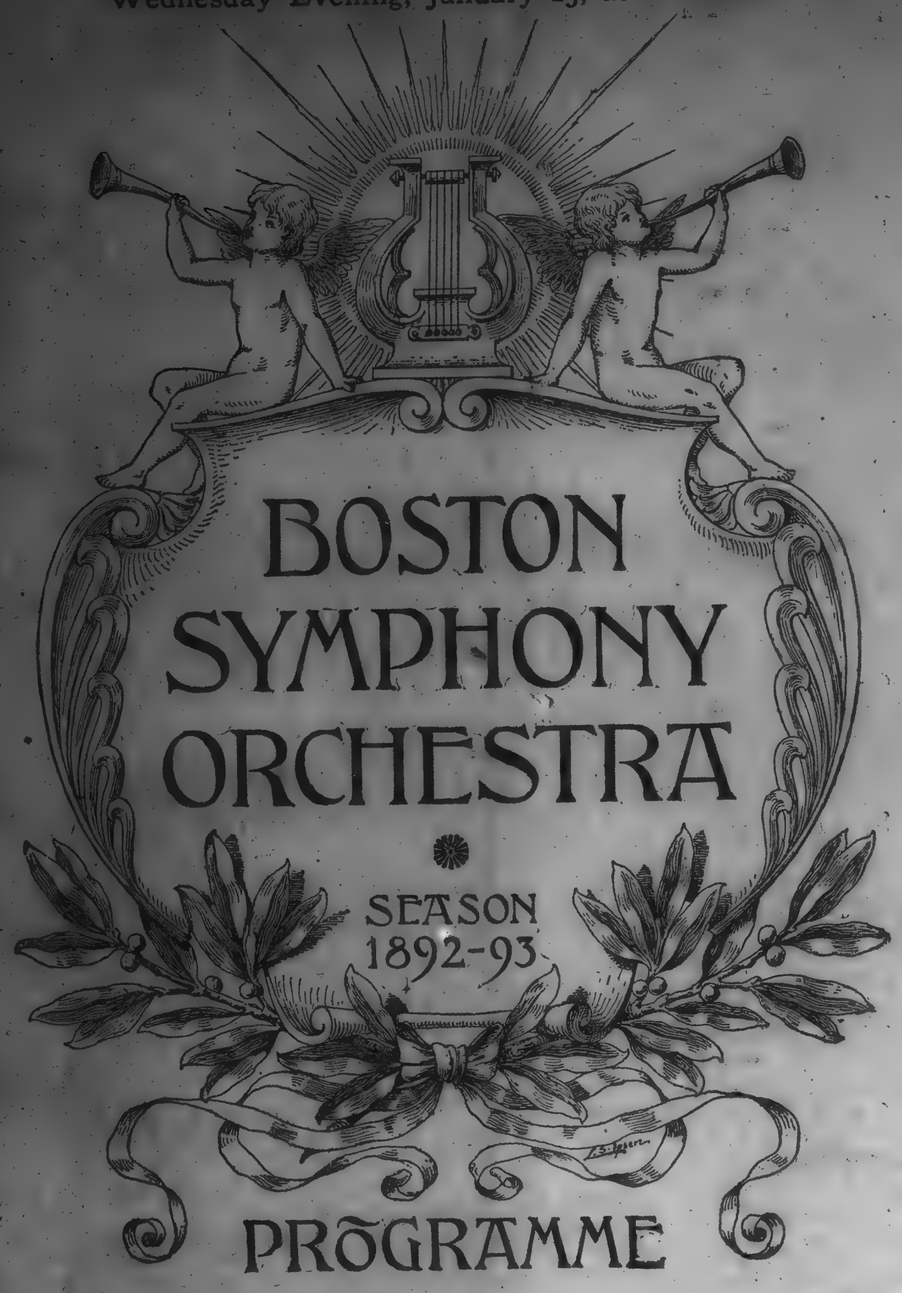
INFANTRY HALL, ... PROVIDENCE,

Wednesday Evening, January 25, at 8 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager

4

Single tickets, $1.25 each, now on sale at 170 Westminster St.

The Musical Courier.

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DAILY AND WEEKLY.
BUSINESS OFFICE, 7 Weybosset St.
Telephone 1877-2.
EDITORIAL ROOMS, 25 South Water St.
Telephone 1877-3.

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SYMPHONY.

The Fourth of the Boston Orchestra Series Presented Last Night.

The fourth of the series of the Boston Symphony Orchestra concerts was given in Infantry hall last night.

The program afforded an excellent opportunity for a display of the ability, both of the individual players and of the orchestra as a whole. The first violinists are masters of their art. Providence has seldom listened to a more perfect harmony of theme and execution. The harp was given a prominent place in Gluck's "Orpheus." The young performer displayed a lightness of touch and effectiveness in shading the chords that called forth the warm approval of the audience.

The "Flying Dutchman" embodies some of Wagner's most mature talent. The overture affords an opportunity for scenic display and realism rarely met in the works of the greatest composers. Mr. Nikisch has the orchestral parts excellently disposed for an effective representation of the opening scene of the marine drama. The crash of the storm and the whistling of the wind through the rigging were represented with almost startling fidelity.

The symphony, "Im Walde," is probably the greatest of Raff's compositions. The three scenes in the forest are vividly portrayed, daytime, twilight and the solemn stillness of the night. The real spirit of the orchestra and the acute comprehension of each performer of the exact importance of his part, is best displayed in this connection. No undue stress is laid on any part, but all passages are arranged with an intelligent effectiveness that both pleases and suggests new conceptions of the scope of the the work.

The soloist, Miss Lena Little, is a contralto of no inconsiderable powers, nor did she undertake anything beyond the range of her voice. Her delivery is excellent and her power of sustaining difficult tones is worthy of more than passing mention.

The pre-eminent charm of the Boston Symphony Orchestra is the excellent distribution of the parts. No undue prominence is accorded any instrument. The soloists are never drowned by the orchestra, nor are the obligato parts subordinated to an undue partiality for the solo. Each part is given its place, nothing more. The bowing is in some respects susceptible of cultivation, but the quality of tone is above reproach. The harp solos won especial praise for the artistic manner in which they were rendered.

The Telegram.
EVENING AND SUNDAY.
THURSDAY, JANUARY 26, 1893.

THE BOSTON SYMPHONY AGAIN.

A Delightful Performance in Infantry Hall Last Evening.

Last evening, for the fourth time this season, the Boston Symphony orchestra spread itself over the broad platform of Infantry hall. As delightfut a program, considering it altogether, as Conductor Nikisch has placed before his Providence friends this winter was presented.

The capital number, if the enthusiasm shown by the critical portion of the audience is a safe criterion, was the "Hymn to St. Cecilia," Gounod's lovely poem. Franz Kneisel, accompanied by Mr. Schnecker, the harpist, played the solo air with entrancing effect, and in the graceful, expressive style of which he is so good an exponent. Seldom has a violin part been performed here which so worked upon the susceptibilities of 2,000 auditors as did Magician Kneisel's instrumental song. As the place was reached where all the violins pick up the melody and proceed with it into variations, the instruments spoke the general note with wonderful simultaneousness. It was a most charming selection, and Mr. Kneisel was obliged to rise several times and bow. Mr. Schnecker was included in the demonstration of pleasure, but he somehow did not divine that the applause was for him also.

The string piece, "Valse Lente," by Volkmann, was vivaciously played; and almost unassailable was the performance of Wagner's overture, "Flying Dutchman," with its stupendous fury, its diversity of treatment and its beauty and gorgeousness of protrayal.

Raff's symphony, "In the Wood," teeming with fantasies and fairy-like pictures, was given in a manner which embodied the most advanced intelligence in musical interpretation.

Miss Lena Little appeared as the singer of the evening. Her most acceptable work was effected in an aria from "Orpheus," in which the qualities of strength, sweetness and a sympathetic utterances were present.

The fifth concert will take place March 1.

The Beacon.
BOSTON, SATURDAY, JAN. 28, 1893

THE SYMPHONY CONCERTS.

Albeit something too long, the twelfth Symphony concert was altogether fine in execution, reaching for the orchestra the highest attainment in accuracy and in expression of the season. The programme had been extended beyond what was promised, in order that Mr. Henri Marteau, the new violinist, might be heard twice. The orchestral number interpolated between his solos was Liszt's music for the tavern-scene in Lenau's "Faust"—a scene which has about the same propriety and reserve which characterize the height of the evening in a dance hall, and is not at all ill-matched in the hot, rough tumbling pages which Liszt wrote for it. The programme began and ended with pastoral music—Goldmark's "In the Spring" overture, which is dreamy, beautiful and fascinating, although less fascinating and rich than his Oriental writings, and Raff's "In the Woods" symphony, opulent in dainty conceits, in poetic power and in exquisite coloring. The performance of these two compositions might well be accepted as perfect. The appearance of the young French violinist may be fairly set down as marking an epoch in Boston experience of his instrument, for, although he has not reached his twentieth year, he demonstrated his right to be placed as a peer in almost all respects beside the best players we have. That he has not reached the full estate of man and artist, is to be conceded at once; but if he fails to attain this now, he atones by the promise which he gives for the future. He is not a precocious youth, with a facility for handling the violin successfully and with *aplomb*, whom one hears with astonishment and admiration once or twice and will never care to hear again. His is a nature born to express itself through the vibrant strings and resounding shell of the violin, and his complete mastery of its technique—his perfect intonation, large phrasing, apposite emphasis and significant expression—is evidently but the means to a lofty and dominant future. His selections were Bruch's first concerto, in which the artist-spirit was constantly felt, and the "Vision of Joan Darc," which Gounod wrote for him and in which a tranquil rhapsody was the chief element. He was recalled again and again—even to the fifth time—by the audience; but one could not help noticing that some national or professional feeling withheld almost all the violinists of the orchestra from joining in the applause. Tonight Paderewski will play his own A-minor concerto; two new orchestra poems, written by Mr. MacDowell, and entitled "Hamlet" and "Ophelia," will be introduced, and the standard selections will be Schumann's first Symphony and the prelude to "The Master-Singers."

Mr. and Mrs. Nikisch will give a concert at Chickering's on February 28. The Four Hundred cannot all get in and somebody will be saddened.

Mr. Nikisch accompanied the Kneisel Quartette to Manchester, N. H., on Thursday evening and took the piano part delightfully in the programme which they gave for a subscription concert.

The Adamowski Quartette ended its short series on Tuesday afternoon with a very pleasant concert, in which Mr. Nikisch assisted, taking the piano part in Saint-Saëns's B-flat major quartette and Goldmark's *suite* for piano and violin, acquitting himself admirably for nicety and grace, and with harmonious spirit.

The Symphony programme of tonight names Goldmark's "Spring" overture and Raff's "Wood" symphony. Between them a young French violinist, only fifteen years old, named Henri Marteau, who has just arrived in this country, will play. He brings the best of credentials as to his original talent, his education and his proficiency, and his appearance will be one of the events of the season. He has appeared to entire acceptance in the musical capitals of Europe, and is now just beginning a tour of this country.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
MONDAY MORNING, JAN. 30, 1893.

Music Hall was crowded to its utmost capacity last Saturday evening at the thirteenth concert of the Boston Symphony Orchestra, Mr. Ignace J. Paderewski was the soloist, and was most enthusiastically received. He played one of his own compositions, a concerto in A minor, which was heard for the first time here last season, but it was well worthy of repetition. In it the orchestra has the most prominent part, the pianoforte throughout being largely ornamental. Mr. Paderewski played in his best style, which was appreciated by the large audience, and after his second selection he answered repeated calls. The symphony No. 1 in B flat, by Robert Schumann, was executed in a most praiseworthy manner by the orchestra. The work is long and elaborate, but nothing could be brighter than its first theme. The second movement is one of Schumann's richest instrumentation, and ends with a finale of wonderful effectiveness. Two poems for orchestra, "Hamlet" and "Ophelia," by Edward A. MacDowell, were heard for the first time. As the names suggest they were of a gloomy tendency. Unlike most symphonic poems, the composer has not given to the public any descriptive thoughts concerning them, but leaves it to his listeners to decide the story. Mr. MacDowell's skill as a musician is shown in his use of the orchestra, but the music is indefinite, though picturesque. The programme concluded with Wagner's prelude to "Die Miestersinger," of all his works one of the most elaborate, and was played superbly. The concert for next Saturday evening, Feb. 4, will be important as introducing for the first time Mr. Autun Fort's "Skeleton in Armor," with Boston Symphony chorus; also "The Columbus March and Hymn" with chorus and orchestra by John K. Paine.

Gazette
BOSTON, SUNDAY MORNING, JAN. 29.

The Symphony Concert.

The concert by the Boston Symphony Orchestra, last night, was attended by an audience that completely packed Music Hall. Every available bit of standing room was filled. The concert opened with Schumann's Symphony, No. 1 for which, by the way, the conductor seems to have a special predilection. The work was given very effectively, though with much exaggeration of style, and untuneful ness on the part of the wind instruments. The novelty of the concert was a work by Mr. E. A. McDowell; two poems for orchestra, op. 22, and entitled "Hamlet" and "Ophelia," respectively. We must confess that we failed to understand them on a first hearing. The music is well put together, is beautifully instrumented, and is delightful in tone color generally; but beyond this we do not feel competent to speak of it. Why Hamlet, and why Ophelia, we cannot understand. If the first be to describe the moods of Hamlet, the listener is left to discover what moods. What the wildness, the incoherency and the raving of the greater part of the first movement indicate, baffles us. If this music typifies Hamlet at all, it is a Hamlet who would have run his sword through the King, his uncle, the first time he saw him after having heard the story of the Ghost. The Ophelia movement is more lucid, and has a leading theme of great beauty. The work is musicianly from beginning to end, but it is a pity that it does not tell what it has to tell more clearly. It was well played, though again the wind instruments indulged in false intonation. There was much applause, and an evident desire to call the composer forward, but he did not appear. The soloist was Paderewski, who was welcomed with immense enthusiasm. He played his concerto in A-minor, op. 17, the same work that he performed last year at these concerts. That he gave it with splendid brilliancy and impressiveness need not be said. In fact, it is no longer necessary to dwell on the perfections of this artist's playing. He was wildly applauded and recalled four times. Later in the evening he played the great Chopin Nocturne in G and the Valse Brillante by the same composer. We have heard him perform these works much better than he did on this occasion. He was evidently not in his best mood, and there were moments in the waltz when he was not equal to himself Still it was Paderewski, and the audience rewarded him with thunders of plaudits after the nocturne, the orchestra giving also their stamp of approval; and after the waltz the applause was furious in its fervor, again encouraged by the orchestra. The artist was recalled three times, manifestly with the view of exacting an encore; but the piano lid was closed incontinently, and the recalls ceased. A fine appreciation of Wagner was shown by the exit of the larger part of the audience before the performance of the "Meistersinger" overture which ended the concert. The programme for the next concert is: Overture, "Coriolanus," Beethoven; "The Skeleton in Armor," by Arthur Foote; Brahms's "Song of Destiny," and the "Columbus March and Hymn," by John K. Paine. Mrs. Marie Barnard Smith, Miss Lillian Carlismith, Mr. G J. Parker, Mr. Clarence E. Hay and the Boston Symphony Chorus will assist.

Music Notes.

On Tuesday afternoon the Adamowski Quartet gave the third and last concert in their this season's series, at Chickering Hall. They were assisted by Mr. A. Nikisch at the piano. The programme, which presented no novelties, was as follows:—Quartet, G-major, Haydn; Sonata for violin and piano, op. 11, Goldmark; Quartet piano and stringe, B-flat, op. 41, Saint-Saens. The Haydn Quartet was somewhat coarsely and unsympathetically played and the first violin and the 'cello wandered now and then into imperfect intonation. In fact the organization has done much better work than it vouchsafed on this occasion. The Goldmark suite was given with much fire but with little finish by either the violinist or the pianist, the latter playing steadily with a heaviness and a thickness that were painfully obtrusive, to say nothing of the spasmodic and unmeaning thumping to which he subjected the instrument. This same fault came prominently to the front in the closing quartet. Mr. Nikisch accompanies songs charmingly and with a taste and delicacy that cannot be too warmly praised; but in chamber music he is less felicitous and agreeable. If we might advise, we would suggest that he confine himself to that field of piano playing in which he excels,—at least, until he has fitted himself properly for those higher phases of the art to which he now aspires.

—Friday afternoon was a gala occasion for the "rehearsal" girls. Music Hall was crowded and hundreds were refused admission. The beauties of Boston wore their smartest frocks and largest hats, so that a few rows back it was impossible even to catch a glimpse of the golden aureole of the idol of the hour. Among the pretty girls present were the Misses Dabney, Cochrane, Schlesinger, Boardman, Stackpole, Shattuck, Frothingham, Beal, Grew, Fairchild and Palfrey. Others noticed in the crowd were Mrs. R. M. Sears, Mrs. Higginson, Mrs. J. Iasigi, Mrs G. B. Blake, Mr. Edward Gray, Mr. Edward Perkins, Mr Gardner, Mr. Carlo Perkins, Mr. Harry Wainwright, Mr. Arthur Pickering, Mr. B. J. Lang, Mrs. Henry Howe, Miss Wheelwright, Miss Hale, Miss Faulkner, Mrs. S. H. Bertram, Miss Iasigi, Miss Ida Beal, Miss Aldridge, Mr. Jackson and Mrs. White.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIII., NO. 29.
SUNDAY, JANUARY 29, 1893.

The Symphony Concert, Soloist Mr. Paderewski.

"The Lion Tamer" a Hit—Return of the Nordica Company—The Heinrich Song Concerts—Romantic Recitals by Scharwenka—Grossmith Again—Another Wagner Event—Notes.

The 13th of the season's concerts by the Boston Symphony orchestra at Music Hall, last evening, made an ideal musical entertainment, and the immense audience present, limited in numbers only by the entire capacity of the auditorium, left no doubt of the impression given by the programme performed under the direction of Mr. Arthur Nikisch.

The Schumann symphony No. 1 made the first attraction of the evening, and the reading given its several movements realized all their beauties in the most artistic fashion, the men of the orchestra seeming to enter into the spirit of the work with unusual interest.

Following the symphony came the concerto for pianoforte in A minor, op. 17, by Mr. Paderewski, with the composer as solo player. The repetition of this work, which had a hearing here last season, made a memorable event of the evening, for the playing of Paderewski was superb, and left nothing to be desired by the most captious critic. The orchestra, which is made so prominent throughout the concerto, was heard at all times with equal satisfaction, and the remarkable scene of enthusiasm which followed the conclusion of the work was but natural. Repeated recalls were responded to by the well nigh exhausted artist, whose powers of endurance seem to equal his genuis as a pianist and composer.

Mr. Nikisch then gave a first hearing of the two "poems or orchestra," named by Mr. E. A. MacDowell, the composer, "Hamlet" and "Ophelia." No descriptions of the thoughts attending the composition of these "poems" have been made public by Mr. MacDowell, and the difficulty of deciding upon their realistic value is thereby greatly increased. Music is indefinite in its suggestions even to the most imaginative nature, and it appears only fair to assume that Mr. MacDowell has correctly reproduced the thoughts which he may be supposed to have had in mind while preparing these "poems." Apart from any definite significance, the two works are compositions well worthy the name they bear. They are excellent specimens of Mr. MacDowell's melodious tendencies, the leading themes being clear and definite, as well as full of character, and in the working out of the principal subjects Mr. MacDowell again shows his skill as a musician and his masterly ability in the use of the modern orchestra. The merits of the two "poems" were fully appreciated by the audience and the reading given them by Mr. Nikisch was most satisfactory.

The programme was further enriched by Mr. Paderewski's contribution of some solo selections in his best mood, and ended with a splendid performance of the great prelude to the "Meistersingers."

Next Saturday evening the programme will be as follows: Beethoven's overture, "Coriolanus"; Arthur Foote's "Skeleton in Armor," op. 28, for chorus, orchestra and quartet, with Mrs. Marie Barnard-Smith, Miss Lillian Carlismith, Mr. George J. Parker and Mr. Clarence E. Hay as soloists; Brahms' "Song of Destiny," for chorus and orchestra, and J. K. Paine's "Columbus March and Hymn," for chorus and orchestra.

The Symphony, with Miss Little as vocal soloist, gave a delightful concert in Providence on Wednesday evening, which society appreciated by attending in such large numbers that Mr. Comee had his energies taxed to the utmost to seat the audience. The concert, which was over at 10, was followed by two small musicales, in which members of the orchestra participated.

Mr. Arthur Nikisch gives his first real piano recital on Tuesday evening, and it occurs in Providence. Mrs. Nikisch will assist, and society generally will attend and entertain them.

The third and last concert by the Adamowski quartet, at Chickering Hall, on Tuesday afternoon, was the source of much enjoyment to a large and fashionable audience, whose only regret seemed to be that the pleasure of hearing these concerts was to be denied is until another season. The quartet was assisted by Mr. Nikisch, whose magnificent playing elicited great applause. A few among those present were Mr. and Mrs. William F. Apthorp, Mrs. Arthur Nikisch, Miss Hecht, Mr. B. J. Lang, Mr. Ethelbert Nevin, Mrs. Jack Gardner, Mrs. Boardman, Miss Boardman, Miss Winthrop, Mr. George Chase, Mrs. Frank Fowler, Miss Fowler and Mr. Elliot W. Pratt.

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THE PROVIDENCE NEWS.
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BUSINESS OFFICE, 7 Weybosset St.
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THURSDAY, JANUARY 26, 1893.

SYMPHONY.

The Fourth of the Boston Orchestra Series Presented Last Night.

The fourth of the series of the Boston Symphony Orchestra concerts was given in Infantry hall last night.

The program afforded an excellent opportunity for a display of the ability, both of the individual players and of the orchestra as a whole. The first violinists are masters of their art. Providence has seldom listened to a more perfect harmony of theme and execution. The harp was given a prominent place in Gluck's "Orpheus." The young performer displayed a lightness of touch and effect veness in shading the chords that called forth the warm approval of the audience.

The "Flying Dutchman" embod es some of Wagner's most mature talent. The overture affords an opportunity for scenic display and realism rarely met in the works of the greatest composers. Mr. Nikisch has the orchestral parts excellently disposed for an effective representation of the opening scene of the marine drama. The crash of the storm and the whistling of the wind through the rigging were represented with almost startling fidelity.

The symphony, "Im Walde," is probably the greatest of Raff's compositions. The three scenes in the forest are vividly portrayed, daytime, twilight and the solemn stillness of the night. The real spirit of the orchestra and the acute comprehension of each performer of the exact importance of his part, is best displayed in this connection. No undue stress is laid on any part, but all passages are arranged with an intelligent effectiveness that both pleases and suggests new conceptions of the scope of the the work.

The soloist, Miss Lena Little, is a contralto of no inconsiderable powers, nor did she undertake anything beyond the range of her voice. Her delivery is excellent and her power of sustaining difficult tones is worthy of more than passing mention.

The pre-eminent charm of the Boston Symphony Orchestra is the excellent distribution of the parts. No undue prominence is accorded any instrument. The soloists are never drowned by the orchestra, nor are the obligato parts subordinated to an undue partiality for the solo. Each part is given its place, nothing more. The bowing is in some respects susceptible of cultivation, but the quality of tone is above reproach. The harp solos won especial praise for the artistic manner in which they were rendered.

The Telegram.
EVENING AND SUNDAY.

THURSDAY, JANUARY 26, 1893.

THE BOSTON SYMPHONY AGAIN.

A Delightful Performance in Infantry Hall Last Evening.

Last evening, for the fourth time this season, the Boston Symphony orchestra spread itself over the broad platform of Infantry hall. As delightful a program, considering it altogether, as Conductor Nikisch has placed before his Providence friends this winter was presented.

The capital number, if the enthusiasm shown by the critical portion of the audience is a safe criterion, was the "Hymn to St. Cecilia," Gounod's lovely poem. Franz Kneisel, accompanied by Mr. Schnecker, the harpist, played the solo air with entrancing effect, and in the graceful, expressive style of which he is so good an exponent. Seldom has a violin part been performed here which so worked upon the susceptibilities of 2,000 auditors as did Magician Kneisel's instrumental song. As the place was reached where all the violins pick up the melody and proceed with it into variations, the instruments spoke the general note with wonderful simultaneousness. It was a most charming selection, and Mr. Kneisel was obliged to rise several times and bow. Mr. Schnecker was included in the demonstration of pleasure, but he somehow did not divine that the applause was for him also.

The string piece, "Valse Lente," by Volkmann, was vivaciously played; and almost unassailable was the performance of Wagner's overture, "Flying Dutchman," with its stupendous fury, its diversity of treatment and its beauty and gorgeousness of protrayal.

Raff's symphony, "In the Wood," teeming with fantasies and fairy-like pictures, was given in a manner which embodied the most advanced intelligence in musical interpretation.

Miss Lena Little appeared as the singer of the evening. Her most acceptable work was effected in an aria from "Orpheus," in which the qualities of strength, sweetness and a sympathetic utterances were present.

The fifth concert will take place March 1.

The Beacon.

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Albeit something too long, the twelfth Symphony concert was altogether fine in execution, reaching for the orchestra the highest attainment in accuracy and in expression of the season. The programme had been extended beyond what was promised, in order that Mr. Henri Marteau, the new violinist, might be heard twice. The orchestral number interpolated between his solos was Liszt's music for the tavern-scene in Lenau's "Faust"—a scene which has about the same propriety and reserve which characterize the height of the evening in a dance hall, and is not at all ill-matched in the hot, rough tumbling pages which Liszt wrote for it. The programme began and ended with pastoral music—Goldmark's "In the Spring" overture, which is dreamy, beautiful and fascinating, although less fascinating and rich than his Oriental writings, and Raff's "In the Woods" symphony, opulent in dainty conceits, in poetic power and in exquisite coloring. The performance of these two compositions might well be accepted as perfect. The appearance of the young French violinist may be fairly set down as marking an epoch in Boston experience of his instrument, for, although he has not reached his twentieth year, he demonstrated his right to be placed as a peer in almost all respects beside the best players we have. That he has not reached the full estate of man and artist, is to be conceded at once; but if he fails to attain this now, he atones by the promise which he gives for the future. He is not a precocious youth, with a facility for handling the violin successfully and with *aplomb*, whom one hears with astonishment and admiration once or twice and will never care to hear again. His is a nature born to express itself through the vibrant strings and resounding shell of the violin, and his complete mastery of its technique—his perfect intonation, large phrasing, apposite emphasis and significant expression—is evidently but the means to a lofty and dominant future. His selections were Bruch's first concerto, in which the artist-spirit was constantly felt, and the "Vision of Joan Darc," which Gounod wrote for him and in which a tranquil rhapsody was the chief element. He was recalled again and again—even to the fifth time—by the audience; but one could not help noticing that some national or professional feeling withheld almost all the violinists of the orchestra from joining in the applause. Tonight Paderewski will play his own A-minor concerto; two new orchestra poems, written by Mr. MacDowell, and entitled "Hamlet" and "Ophelia," will be introduced, and the standard selections will be Schumann's first Symphony and the prelude to "The Master-Singers."

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Gazette

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Mr. Nikisch then gave a first hearing of the two "poems or orchestra," named by Mr. E. A. MacDowell, the composer, "Hamlet" and "Ophelia." No descriptions of the thoughts attending the composition of these "poems" have been made public by Mr. MacDowell, and the difficulty of deciding upon their realistic value is thereby greatly increased. Music is indefinite in its suggestions even to the most imaginative nature, and it appears only fair to assume that Mr. MacDowell has correctly reproduced the thoughts which he may be supposed to have had in mind while preparing these "poems." Apart from any definite significance, the two works are compositions well worthy the name they bear. They are excellent specimens of Mr. MacDowell's melodious tendencies, the leading themes being clear and definite, as well as full of character, and in the working out of the principal subjects Mr. MacDowell again shows his skill as a musician and his masterly ability in the use of the modern orchestra. The merits of the two "poems" were fully appreciated by the audience and the reading given them by Mr. Nikisch was most satisfactory.

The programme was further enriched by Mr. Paderewski's contribution of some solo selections in his best mood, and ended with a splendid performance of the great prelude to the "Meistersingers."

Next Saturday evening the programme will be as follows: Beethoven's overture, "Coriolanus"; Arthur Foote's "Skeleton in Armor," op. 28, for chorus, orchestra and quartet, with Mrs. Marie Barnard-Smith, Miss Lillian Carlismith, Mr. George J. Parker and Mr. Clarence E. Hay as soloists; Brahms' "Song of Destiny," for chorus and orchestra, and J. K. Paine's "Columbus March and Hymn," for chorus and orchestra.

The Symphony, with Miss Little as vocal soloist, gave a delightful concert in Providence on Wednesday evening, which society appreciated by attending in such large numbers that Mr. Comee had his energies taxed to the utmost to seat the audience. The concert, which was over at 10, was followed by two small musicales, in which members of the orchestra participated.

Mr. Arthur Nikisch gives his first real piano recital on Tuesday evening, and it occurs in Providence. Mrs. Nikisch will assist, and society generally will attend and entertain them.

The third and last concert by the Adamowski quartet, at Chickering Hall, on Tuesday afternoon, was the source of much enjoyment to a large and fashionable audience, whose only regret seemed to be that the pleasure of hearing these concerts was to be denied it until another season. The quartet was assisted by Mr. Nikisch, whose magnificent playing elicited great applause. A few among those present were Mr. and Mrs. William F. Apthorp, Mrs. Arthur Nikisch, Miss Hecht, Mr. B. J. Lang, Mr. Ethelbert Nevin, Mrs. Jack Gardner, Mrs. Boardman, Miss Boardman, Miss Winthrop, Mr. George Chase, Mrs. Frank Fowler, Miss Fowler and Mr. Elliot W. Pratt.

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Boston Journal.

MONDAY, JANUARY 30, 1893.

The Thirteenth Concert of the Symphony Orchestra.

Hamlet and Ophelia According to Mr. MacDowell.

The Enthusiastic Tribute Paid to Ignace Paderewski.

The programme of the thirteenth Symphony concert was as follows:

Symphony No. 1, B flat major, Op. 38.....Schumann
Concerto for pianoforte, A minor, Op. 17.....Paderewski
Two poems for orchestra, op. 22.....MacDowell
Nocturne, Op. 37, No. 2 } .....Chopin
Waltz, Op. 34, No. 1 }
Prelude to "Die Meistersinger von Nuernberg"...Wagner

Mr. Paderewski was the pianist.

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Mr. Paderewski was greeted warmly when he appeared on the stage, and at the end of the concerto he was applauded with unbridled enthusiasm. Recall followed recall. There was a similar scene after the numbers by Chopin. There was again seen the amazing triumph of temperament. And yet Mr. Paderewski never appeared to less advantage in Music Hall than at the concert of Saturday evening.

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His concerto does not wear well. When it was played by him last season, there was much of its material that seemed effective. Saturday evening the former favorable impression was not renewed. The pianoforte part appeared to be often meaningless, or merely a means of exhibiting bravura. The instrumentation seemed at times unnecessarily noisy and raw. The romanza seemed rambling and inconsequential, and the finale not without the pomp and the tinsel of a spectacular theatre-piece. Mr. Paderewski played with fire and brilliancy; but he frequently forced the tone, or, to speak plainly, he pounded, and without necessity.

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When the concerto was first played here by Mrs. King in March, 1891, the impression then made was this: "The concerto makes severer demands upon the player's technique than mind. The bravura work is dazzling, and it would be more effective were it not almost incessant. There is little or no depth of feeling, there is but very little feigned or genuine passion. Everything lies upon the surface, to be looked at, to be praised, to be forgotten. The concerto is like a long-continued setting-off of fireworks: rockets soar airward and die in fiery agony; pinwheels revolve and throw out dazzling sparks; colored lights and Roman candles, flower pots and mines amuse and hold the attention; set pieces compel one to admire the art of the maker; the last spark is extinct, and the darkness which follows is the more intense." This impression was strengthened by the hearing of Saturday evening.

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Mr. Paderewski was not in his happiest vein. His performance of the nocturne was mannered and artificial: it was without poetic feeling: it was almost wholly devoid of the marvelous pedal coloring which seems peculiar to him. Nor was his playing of the waltz as frank as on former occasions.

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The virtuoso dies with his generation. His fame is a bubble. When garrulous old men shake their heads and prate of the eloquence of the jury lawyer of their youth, or of the beauty of the actress whose eyes are now dust, or of the virtuoso who thrilled them, the young sit in the seat of the scornful. "The leaf falls, but the forest remains." That which is printed has a chance of survival, and the respect of the Chinese for paper and type is not without foundation. Mozart, the virtuoso, is a myth; Mozart, the composer, dwells among us; we know his plain and lovable face; we listen eagerly to his words of humor and consolation. But who can foretell the life of a contemporaneous composition?

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Mr. MacDowell's symphonic poems are called "Hamlet" and "Ophelia," and they are without a textual programme. The hearer, when he knows that the music is about the Prince of Denmark, can imagine what he pleases. He may find the wicked King therein, or Polonius; the ghost may walk the wind-swept platform; or Rosencrantz and Guildenstern may enter arm-in-arm. It has been said that everyone is convinced of his ability to play the part of Hamlet, and no two hearers would probably agree concerning Mr. MacDowell's musical delineation of the hero. Let us rather rejoice in the musical beauty of the pieces without entering into vain discussions concerning the meaning of this or that passage. These symphonic poems are not by any means the strongest of the works of MacDowell, but how full they are of romantic beauty, of charming effects, of passion under artistic restraint, of haunting melody. With what skill are the colors prepared! This man is a born musician. Music was not to him an acquired taste, like tomatoes or olives. He best expresses his thoughts in music. It is his natural means of communication with his fellows.

These poems are "sleep-chasings," to borrow the phrase of Walt Whitman. Hamlet is seen as in a dream, from which the sleeper wakes, moved, excited, but not disquieted: and he would fain dream the dream again. Personally, I prefer the "Ophelia;" and yet the "Hamlet" is in height of imagination the nobler work. When I hear such programme music as this, I do not hanker after conventional and rigid molds, into which music is poured that answers the definition of Leibnitz, viz.: "Music is an occult exercise of the mind, unconsciously performing arithmetical calculations."

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Hearty and honest applause followed these symphonic poems, and yet the seeming triumph of the evening was the temperament of Paderewski. The individual is nearer to the public than is a work. It is the actor in "Hamlet" that provokes discussion and rivets or repels the attention. And yet the musical feature of the concert of Saturday evening was the introduction of the symphonic poems of Mr. MacDowell.

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The orchestra gave a robust performance of the Schumann symphony. The effect was marred at times by the untunefulness of the wind instruments. The concert was protracted to a late hour, and many left the hall before the opening measure of the "Meistersinger" overture.

PHILIP HALE.

Boston Sunday Globe.

SUNDAY, JAN. 29, 1893.

Symphony Orchestra and Pianist Paderewski.

If there had been any doubts about the continuation of the Paderewski craze, the unbeliever who attempted to purchase tickets for the 13th rehearsal and concert of the Symphony would have found his or her incredulity sadly at fault last week. The simple announcement made by Manager Ellis, "All tickets for both performances are sold," was verified; for Music Hall was crowded at each entertainment with an audience of admiring (perhaps worshipping would be a more fitting term,) spectators, who insisted on recalling the wonderful pianist several times after each number.

It was given out that M. Paderewski had injured his hand before the rehearsal, but if he had no bad result was shown.

With the orchestra he played his A minor concerto for pianoforte, a work, although written by a pianist, which treats the piano as a single instrument without seeking to wander into the realms of orchestral effects.

Wonderfully was the piece played. The confidence of the composer, reinforced by the ability of the player, was a combination as near perfection as one could imagine.

The graceful romanza of the andante, the second movement, was perhaps the most delightful portion of the composition, for here the dainty melodic form is alternated between the piano and orchestra, and if ever harmony possessed soul this charming morceau must rank in that category of expression.

At the matinee his Chopin introductions awakened great applause. But whether it be Chopin, Liszt, Beethoven, Schubert, or any other composer, the great performer almost disarms criticism, and it is useless to further laud his phenomenal performances.

Two new poems, entitled "Hamlet" and "Ophelia," written by the well-known Boston composer, Mr. E. A. MacDowell, were given by the orchestra with fine effect. They evidently are companion pieces, although the talented writer gives no further clue to the tone pictures than that conveyed in their titles.

Underlying the "Hamlet" number is the suggestion of the depressing moods of the young prince, illustrated by the onerous measures allotted to the string basses and the brasses, broken at intervals by discordant notes, typifying, doubtless, the phantasia of the mind which conjures up shadowy visions from the spirit world.

The sad and gentle nature of the unfortunate maiden is shown in the "Ophelia" composition, by the plaintive and tender orchestration in which the strings have the principal work. Dissonants mark her madness, and a pathetic theme, pianissimo, shows her untimely "taking off."

A single hearing of the piece is insufficient for a proper analysis of its fine orchestration and originality of treatment. It was most favorably received, but it is of so delicate an order of composition that it appeals more successfully to the cultivated musician than to the average auditor.

Schmann's stately symphony No. 1, in B-flat major, and the prelude from "Meistersinger" were the other orchestral selections.

This week the programme will be as follows:

Overture, Coriolanus.....Beethoven
Skeleton in Armor, op. 28.....Arthur Foote
For chorus, orchestra and quartet.
Mrs. Marie Barnard-Smith, Miss Lillian Carllsmith, Mr. George J. Parker, Mr. Clavence E. Hay.
(First time.)
Song of Destiny.....Brahms
For chorus and orchestra.
Columbus March and Hymn.....Paine
For chorus and orchestra.
(First time in Boston.)

In appreciation of the assistance of the Boston Symphony chorus at the concerts and rehearsals, Mr. Nikisch proposes to give very soon an evening of music for the pleasure of the members and their friends. The Symphony orchestra will take part.

The last of the three Adamowski quartet concerts at Chickering Hall, Tuesday afternoon, was made specially enjoyable by the appearance of Mr. Nikisch at the piano. His playing was a revelation to those who only know him as the Symphony orchestra conductor. In the audience were the usual large number of subscribers, Mrs. G. B. Shattuck, Mrs. Gardner, Mrs. B. R. Curtis, Mr. Theodore Chase, Mrs. Henry Winsor, Mr. Josiah Bradlee and Miss Bradlee, Miss Francisca Lunt, Mrs. Apthorp, Miss Gertrude Edmands, Miss Hecht, Mrs. Nikisch, Mrs. E. A. Taft, Mrs. Robert Herrick, Mr. B. J. Lang, Miss Gertrude Going, Mr. W. P. Blake, and many more.

BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, JAN. 30, 1893.

PADEREWSKI'S ART.

IT JUSTIFIES THE FERVOR OF ADMIRERS.

Music Hall Filled to Overflowing at Saturday's Symphony Concert, in Which the Great Pianist Was the Central Figure—A Unique Brilliancy of Harmonic Production.

The Symphony on Saturday was but the frame of the picture, for it was Paderewski, and Paderewski almost alone, who caused the aisles of Music Hall to overflow with a standing population, and the best orchestral numbers did not evoke a quarter of the enthusiasm that greeted a well-worn Chopin nocturne and waltz. In a certain sense the frenzy had its justification, for the pianist was at this concert heard with his appropriate surroundings, and in his own concerto he attained a greater height than in the groups of piano solos, more fit for chamber recitals, which have made up his preceding programmes.

One can only rhapsodize about his work in this concerto. Such brilliancy, such fervor, such bravura without an attempt to put virtuosity in the foreground, deserve paeans of praise. Naturally the composition is *Klavier-maessig*, but Paderewski has not committed the fault of Rubinstein and kept the piano unduly prominent; on the contrary, almost all the real development is given to the orchestra while the piano repeats, embellishes, or emphasizes the orchestral thoughts. Nor has the composer shown the Achilles' heel of Chopin, and betrayed weakness in dealing with tone-colors, made prominent by contrast with strength in the piano passages.

The cadenza of the first movement led in an unstrained manner from thematic material to the most brilliant display of virtuosity, and the final octave work was simply phenomenal in its power, rapidity and clearness. Originality is in every part of the work, although the burst of festivity in carillon-like clangor and the solemn organ-like second theme, in the finale, cause this movement to recall the spirit, if not the substance, of Schumann's "Cologne Symphony." The refined and melancholy character of some of the orchestral touches in the first movement, the ineffable sweetness of the romance, the exciting hurly-burly of the finale, and the powerful climax of the work, go to make up a composition that is likely to be more appreciated at each successive hearing.

The solos were less effective. Any piano pieces must lose in effect when brought in direct contrast with orchestral works, and it was probably this intermingling which caused the two Chopin numbers to seem less entrancing than usual. The works given were the nocturne in G and the waltz, op. 34, No. 1. The audience, however, went frantic over the playing and recalled the artist time after time, until it became evident that he did not propose to play an encore. The orchestral support in the concerto was especially good, the ensemble being without flaw, the conductor and musicians entering heartily into the spirit of the work.

Less commendation, however, must be given to the performance of the first movement of Schumann's B flat symphony, the introduction being made blatant to the verge of untunefulness, and like anything but the composer who was reserved even in his happiness, and who always avoided bombast. One may acknowledge the spirit of triumph which is in the first movement of this work, for Schumann, who often wrote his autobiography into his music, here celebrates the winning of his wife, or at least the happiness consequent upon it, but one can easily parody this outburst of joy, this combination of love and spring, and by exaggerated performance, metamorphose rejoicing into boisterousness.

There are passages in the first and last movements which call for the full power of the orchestra, but it may be questioned if this full power means forcing the strings to stridency, and causing the brass players to blow until their cheeks crack! The trombones especially can readily take the step from the sublime to the ridiculous; there was a time when they were too restrained in our orchestra, but the pendulum has now swung too far on the other side.

The larghetto, however, was finely played, and horns and 'cellos vied with each other in good shading and expression here. The scherzo, also, was taken up in good style, with just the right changes from earnestness to airiness. Schumann here gives a mood that is not easy either to define or musically interpret: He sweeps from lively to severe, if not from grave to gay, leaning just a little toward the darker side, and portraying Pleasure as Hawthorne has personified him in the wanderings of Daffydowndilly. Neither the mirth of Mozart nor the grotesqueness of Beethoven are in this scherzo, but the picture is not less true or artistic than these. Oboes, horns and especially to the solo flute (in the cadenza) deserve especial mention in connection with the last movement.

To the American auditor the most interesting part of the programme should have been the two poems (*Poemes Symphoniques* in the true sense of the word) by MacDowell, entitled "Hamlet" and "Ophelia." They are rather too deep to capture the multitude at once, but they are rich both in ideas and scoring. The composer has made of these two characters a sort of Faust and Marguerite, and the military tone of the first poem, and the tender and pathetic, yet simple character of the second, remind strongly of the contrast of the two first movements of Liszt's "Faust Symphony," especially as Ophelia, as Gretchen appears on the muted violins. In the portrayal of Hamlet the warlike element is well contrasted with moments of reverie and sorrow, and in the Ophelia movement there is something of foreboding and premonition. There is fluency of writing apparent in every measure, and though one may not find the ordinary conception of Shakespeare's pair present in the work, yet judged *per se*, the composition is one of the most worthy of the recent additions to the native repertoire. It does not belong to the average "programme music" school either, for the composer has here given a subjective rather than an objective work, and it is a presentation of emotions rather than of events.

With a fiery performance of the prelude to "Die Meistersinger" the exciting programme ended in an exciting manner. There was much to commend in the performance of this. The broad theme of the Guild of Mastersingers was given with splendid power. It is not generally known that this is taken (at least its first score of notes) from an actual theme written by a mastersinger. The quick march on the woodwind was also very clearly and accurately played. There was, however, an occasional lack of perfect balance of parts, and a few of the sub-themes, which might have been seen by the eye in the score, were not audible to the ear in the performance. As a whole the concert was a successful one, but one cannot help regretting the swaggering Schumann who marched at the head of the procession.

LOUIS C. ELSON.

Boston Transcript

MONDAY, JANUARY 30, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the thirteenth Symphony concert, given in the Music Hall last Saturday evening, was as follows:

Schumann: Symphony No. 1, in B-flat major, Opus 38.
Paderewski: Concerto for Pianoforte, in A minor. Opus 17.
MacDowell: Two Poems for Orchestra; "Hamlet" and "Ophelia," Opus 22.
Pianoforte solos—
Chopin: Nocturne in G major, Opus 37, No. 2.
Valse Brillante in A-flat major, Opus 34, No. 1.
Wagner: Prelude to "Die Meistersinger von Nürnberg."
Mr. Ignace J. Paderewski was the pianist.

A glorious concert, if two hours long! The magnificent opening of the Schumann symphony was given as it deserved, and the passage where the same theme returns in the same slow *tempo* in the middle of the first movement, instead of seeming like something of a falling off, as it usually does, sounded even stronger and more heroic. Equally brilliantly done was the horn and trumpet fanfare near the end of the movement. These are effects after Mr. Nikisch's own heart, and he makes them stand out in almost unexampled splendor. The whole symphony was admirably read and played, albeit we have heard the slow movement done with greater delicacy, and with something more of smoothness of tone.

Mr. MacDowell's "Hamlet" and "Ophelia" do not throw much more light upon what this immensely talented, but enigmatic, young musician strives after in his compositions—unless his aim be to combine beauty of tone-color with emotional expressiveness, and nothing else. In the "Ophelia" there are some moments of approach to recognizable musical form and coherence; but for the most part these two poems sound very like mere rambling preluding, like the first tentative stage in the growth of a musical purpose. Or shall we say that they sound like the musical accompaniment to some unexpressed poetic thought, or to an unseen dramatic action? There is no little beauty in them, much vigor, with perhaps a leaning toward the fantastic; but of musical meaning we can find next to none in them, and of definite poetic meaning there can be none at all. They are like the incoherent happenings in a dream, which, to be sure, do not seem incoherent for the time being to the dreamer. Perhaps this music ought to be listened to when one is in a state of half somnolence, and the mind is not occupied with the outline of things.

The great "Meistersinger" prelude was grandly given, perhaps with a little blurring of musical outline in some of the more delicate passages, but with superb force and sustained power in the stronger places, and with positively enormous effectiveness in the final climax. The peroration was simply overwhelming.

Paderewski's A-minor concerto more than holds its own with repeated hearings. To us the slow romanza and the finale are the strongest movements in it; there is doubtless much that is admirable in the first *Allegro*, but, compared with the movements that follow it, it seems to show the difference between good and vigorous work and inspiration of genius. The poetic sensibility of the romanza, the musical beauty of its theme and development, have that poignancy of appeal that only a genuine *afflatus* can give; no amount of sincerity of feeling or musical constructive skill can give it when unkindled by the divine spark. The spirited dash of the last *Allegro molto vivace*, and the noble emotional impressiveness of its second theme show the same inspired power, if in another phase. That the construction and workmanship are strong and skilful throughout only adds to the efficacy of this power. And how Paderewski played it! and how the orchestra accompanied it! There was a moment in the romanza where one held one's breath and the heart thumped double-quick. Never has the great pianist shown himself more unconditionally great! The two Chopin pieces almost reconciled one to their appearance on a symphony concert programme—so exquisitely were they played. But of Paderewski's playing of these things we have spoken before. The enthusiasm of the vast audience was unbounded.

The next programme is: Beethoven, overture to "Coriolan," opus 62; Arthur Foote, "The Skeleton in Armour," for chorus, quartet and orchestra, opus 28; Brahms, "Song of Destiny," for chorus and orchestra, opus 54; Paine, "Columbus March and Hymn," for chorus and orchestra. Mrs. Marie Barnard-Smith, Miss Lillian Carlsmith, Mr. George J. Parker and Mr. Clarence E. Hay will sing the solo parts.

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BOSTON COURIER, S
JANUARY 29, 1893.

PADEREWSKI AT THE SYMPHONY CONCERT.

The Symphony concerts continue their successful course and while varying as regards interest, invariably attract large audiences. The concert last evening had its unusual attraction in the appearance of Ignace Paderewski, the pianist whose rendering of his own concerto in A minor was a treat of the highest order.

By itself considered also the programme was of strong interest, containing as it did the "Spring Symphony" by Schumann and the two new poems by MacDowell; but there are few amateurs indeed who could not be drawn to a concert by such a reputation as Paderewski's and to use a commonplace phrase, limiting it, of course, to the musical elite in this city, "everybody was there" last evening and the greatest interest and enthusiasm prevailed. One does not care to rob the alphabet from A to Z in order to do justice to an artist like Paderewski. Looking in the glare of his qualities as a genius and searching for some point of defect, and then only finding to a limited extent such deficiencies as have been admitted in connection with his pianoforte recitals in this city, such an analysis will afford the pessimist the satisfaction of knowing that the most enthusiastic things a critic can say of Paderewski's performances will scarcely equal the enthusiasm of such as place the spiritual nobility of an artist's effort upon a higher plane than its scholastic or theoretical excellence. As we listened to Paderewski's performance of his concerto in A Minor last evening we were impressed that, possessing the truest, rarest and most charming tokens of his art, Paderewski is in the best sense one of the most interesting and masterly tone-poets that the musical world has known. In his piano-forte concert one finds an epitome of his characteristics as a genius. The whole work displays abundant spirit and concentrates attention between piano-forte and orchestra in about as perfect an ensemble as one would care to hear. That the work of any composer who has not been dead for a score of years or more is the offspring of genius is the last thing in the world that a contemporaneous wise-acres will feel disposed to admit; but it is difficult to understand how there can be a dissentant to the verdict that this A Minor concerto is one of the genuine creations in music. As equally true of the Chopin and Saint Saens concertos, with which works it may not improperly be compared, but very rare traces of borrowed thought can be found in it. It is also a work overflowing with rich musical conceptions, the merit of which was recognized when it was performed here before. Its workmanship alone proclaims that study and learning, combined with a spontaneous regard for the interests of the virtuoso, have guided the pen of its author.

The performance of the work by Paderewski was eminently beautiful and satisfying. In it there was freedom within strictness and, paradoxical though it may seem, strictness within freedom, while throughout both composer and pianist, the two in one, had their say in a perfectly natural and candid manner, and with all the vigor, skill and mastery also of the whole-souled and superbly educated musician.

The symphony given last evening seems to have been the logical outcome of the happiest period of Schumann's life. The obstacles to the composer's marriage with Clara Nieck had been overcome, and he had won high position as a musician and critical authority. Writing to Dorn in 1839, Schumann complains of the pianoforte as "too narrow a field for his thoughts," and he announces his intentions of applying himself to orchestral writing in order to make up for his want of practice. The B flat is the first published creation in his new and large field. Years before when a student at Heidelberg and when he was undecided between the professions of law and music, he wrote to Wieck, his former pianoforte teacher, and future father-in-law: "I detest theory pure and simple as you know, and I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a symphony, but finished nothing and every now and then have managed to edge in a Schubert waltz between Roman law and the pandects, etc." Of these juvenile attempts in the symphonic form one at least in G minor was played in public at Schneeberg in 1833. Schumann's love for Clara Wieck was the incentive which led him to persistent work in mastering the science of music and in overcoming his youthful detestation of theory. This earliest of the four symphonies was first performed at Leipzig, Mendelsshon conducting, on March 31, 1841, having been composed but shortly before. A few weeks before he wrote to a friend: "I have now a household of my own and my circumstances are different from what they were. The time since you last heard from me has passed in happiness and work. I wished for you to hear my symphony. How happy I was at the performance! I and others also, for it had such a favorable reception as I think no symphony has had since Beethoven." The title, "Spring Symphony," is Schumann's own. In the volume of letters ("Robert Schumann's *Briefe neue Folge*," new series, Brestkoff and Haertel, Leipzig) the first mention of it occurs. "Fancy," he says, "a whole symphony and a 'Spring' symphony, too!" Schumann has also put on record the fact that its connection with the bursting season of spring was his original idea; for an inscription on a portrait of himself which follows the first two bars of the symphony reads: "Beginning of a symphony occasioned by a poem of Adolf Bottger's. To the poet, in remembrance, from Robert Schumann, Leipzig, 1842."

"Schumann," writes Wasielanski, "conceived and treated the symphonic form in a peculiar spirit based on the study of masterpieces especially those of Beethoven. The ideas are thoroughly Schumannic; and higher artistic value is placed upon them from the fact that these ideas are expressed in the old established form. They seldom reveal the arbitrary enormities expressed so often in his earlier works."

The symphony for the most part was roughly and carelessly played. The remaining events of the concert included Paderewski's charming performances of the nocturne in G major and waltz in A flat major by Chopin; the two poems for orchestra referred to; op. 22, by MacDowell, and the overture to Wagner's "Meistersinger." The poems by MacDowell will rank with the most interesting specimens of the composer's genius that have yet been heard here. The concert was by far too long, lasting until after ten o'clock.

BOSTON DAILY TRAVELLER
MONDAY, JANUARY 30, 1893.

DAILY TRAVELLER, 2 CENTS

The Symphony Concert.

The 13th concert of the Boston Symphony Orchestra took place at Music Hall Saturday evening. Mr. Paderewski was the soloist. The programme was as follows: Symphony No. 1, in B flat, Schumann; concerto for pianoforte in A minor, Paderewski; Two Poems for Orchestra, No. 1, "Hamlet," No. 2, "Ophelia;" MacDowell; solos for pianoforte, Nocturne and Valse Brilliante, Chopin; Prelude to "The Meistersinger," Wagner.

Of course the great attraction of the evening to most everyone was the appearance of Mr. Paderewski; and it was the announcement that this eminent pianist would play, that long before the day of the concert caused every ticket for sitting or standing room to be disposed of. There is nothing new to be said of the playing of this wonderful artist.

Whatever he does is sure to charm the audience. This occasion was no exception, and he was recalled again and again after the performance of each of his numbers. His concerto, played for the third time in Boston (twice by himself and once by Mrs. Rive-King), is a work that improves upon repeated hearings. The effect of this composition depends upon a happy performance of the orchestral part, which is a dominant feature of the work. On this occasion it was coarsely and noisily played, more particularly the first movement, the impression thereby being given that the work is coarse and crude in its construction, which really is not the case. Its beauties were subjected to the *pafois* that afflicts our band, hence the unfortunate results.

The novelty of the evening, and to the real musician the most important feature of the programme, was the presentation of Mr. MacDowell's "Two Poems" for orchestra. These compositions are spontaneous and finely orchestrated, showing in every respect the hand of the inspired and competent musician. If the effect produced was disappointing to the listener, it must not be laid at the door of the composer, but to the manner in which the music was performed, a manner at once rough and boisterous, regardless of the indicated expression, and lacking in the necessary contrasts of dynamics. As delineated by the orchesta "Hamlet" seemed armed with a club, and roaring like a lion, strode about thirsting for gore. "Ophelia," however, was more considerately treated, perhaps through some possessed gallantry upon the part of the candnctor. It is to be hoped that we may yet hear these compositions played under better auspices.

The Schumann symphony, the beauties of which are familiar to our audiences through the delightful playing of the orchestra under the baton of Mr. Gericke, was not creditably performed. The wood-wind was untuneful and the brass overblown and rank in quality; even the string band did an amount of undue rasping. At no time has the inability of the tympani player to accurately tune has drums been more distressingly apparent than in the first movement of the Paderewski concerto. A loud rough and hurried performance of the Wagner prelude finished this overlong and unpraiseworthy performance, as far as the orchestra was concerned.

WARREN DAVENPORT.

Symphony Concert.

The programme of the fifth Symphony concert given in Sanders theatre on Thursday evening, was as follows: Mendelssohn Overture to "A Midsummer Night's Dream." Weber Concertstück for piano and orchestra in F minor. Mendelssohn, (*a*) Scherzo; (*b*) Notturno, from "Midsummer Night's Dream." Soli for piano. (*a*) Chopin, Nocturne; (*b*) Chopin, Scherzo in B flat minor. Schumann, Symphony No. 2 in C major. Miss Minnie Wetzler was the soloist.

These works were all familiar to the public, but abundant in interest and variety. The ever welcome overture to "A Midsummer Night's Dream" was most effectively given, the "fairy" music being played with great delicacy and finish by the violins. Much interest was centered in the début of Miss Minnie Wetzler, a young pianist not yet out of her teens, who has been a favorite pupil of Madame Clara Schumann for the last seven years. The modest, winning manner of the young artist immediately prepossessed the audience in her favor, and her fine performance of Weber's brilliant concertstück aroused much enthusiasm. In addition to an already large technique, there is a peculiar charm and individuality in her playing, which seems to be the result of a quick intelligence, combined with a rare degree of magnetism. She was especially satisfying in the "Presto," which was given with a youthful exuberance and freshness which completely captured her listeners. Her solos were no less successful. The beautiful Chopin nocturne, too infrequently heard, was played with genuine feeling and sentiment, while the interpretation of the B flat minor Scherzo was a positive surprise. Her beautiful sympathetic tone and devoted absorption in her work bring to light a poetic beauty which many an older and more famous performer has failed to reveal. It would seem as if Madame Schumann's predictions of a brilliant future for her pupil were bound to be verified. Mr. Nikisch again charmed the audience by his beautiful rendering of the remaining Mendelssohn numbers, including the tricksy little Scherzo with its rare opportunities for flute and oboe, and the Notturno, with the horn solo was beautifully played.

The grand triumph and success of the evening, however, was Schumann's C major symphony which is heroic and noble from beginning to end, and in some respects the greatest of Schumann's works. Mr. Nikisch's conception of Schumann is always inspired with the romantic spirit of the composer, and leaves nothing to be desired. The trumpet call in the slow Introduction, with the answering strings, was beautifully done, and the wild, passionate character of the themes in the succeeding allegro were given with an intensity which was worked up to a red-hot frenzy of excitement in the fiery coda, with its crashing chords at the end. The Scherzo is a tumultuous rush for the first violins. The first trio alternates in triplets with the wind and strings. The theme in the second trio is more sedate, and the return to the Scherzo follows almost immediately. The beautiful theme in the Adagio espressivo is started by the first violins, taken up by the flute, oboe and bassoon, and afterwards by the whole orchestra. Soft chords follow by the horns, which are answered still more softly by the wind. Then come fragments of the first theme which is taken up by the violins, and when the summit is reached the violins make a long series of ascending and diminishing trills, against the melody by the oboe, clarinet and horn. The effect is unspeakably beautiful, and it was exquisitely played. The last movement is one of the finest finales ever written. The force of its energy is tremendous throughout, and it closes in a truly martial spirit, amid the "thunder of drums."

The audience recognized the masterly effort of Mr. Nikisch, and warmly applauded him at the conclusion. The next concert will take place on Thursday evening, February 2d.

Cambridge Tribune C. R.

The Musical Courier.

NEW YORK, WEDNESDAY, FEBRUARY 1, 1893.

Paderewski again triumphed gloriously at the Symphony concert last evening, so far as the public was concerned. He was heard in his own concerto, and in Chopin's nocturne op. 37, No. 2, and valse op. 34, No. 1. He was recalled again and again; yet he has been heard in Music Hall to greater advantage. In the concerto he was occasionally guilty of unnecessary pounding, and his performance of the nocturne was artificial in the extreme. The orchestra gave a robust, and, at times untuneful version of Schumann's B flat Symphony.

The other orchestral numbers were MacDowell's orchestral poems "Hamlet" and "Ophelia," and the "Meistersinger" overture. "Hamlet" was played in New York, I believe, in 1887 at a Van der Stucken concert. "Ophelia" has been heard in American towns, and the two pieces were played in Breslau and Weimar. These tone poems are fortunately without a program. There are the names "Hamlet" and "Ophelia": weave your own fancies when you hear the music.

Each hearer must decide whether the "Prince of Denmark" of MacDowell is the same as the creation of his own imagination; but all can agree in this: In MacDowell we have the born musician who finds the best and the fullest expression of thought in music. In his music there is poetry. In these poems are seen passion, grace, melancholy, tenderness, imagination and a rare gift of expressing in exquisite language, pure and noble thought that is at the same time intensely human.

The Beacon.

BOSTON, SATURDAY, FEB. 4, 1893

THE SYMPHONY CONCERTS.

Among the young American composers, Mr. E. A. MacDowell appears to have the most ideality and the strongest natural apprehension of rich and vital tone-color. He has always something real to say and he wastes no time in preambles. That he is sometimes Emersonian in his forms of expression, as one might say, is not to be denied. He is sometimes too curt, too compact and too concentrated for his purpose to be clearly caught, and when he writes for the voice he is apt to put down passages which would be wonderfully significant if they could be sung—which they cannot be by any but exceptional singers. It is not that his form is unsymmetrical or his language obscure; it is that the basal thought lies so deep as to require delving, and not many listeners are able or willing to delve. There was a time when even bright and well-educated people flew from Emerson and vaguely called his short, detached, nervous sentences "Orphic." Now, in comparison with the complexities of Browning's erratic style, in which parentheses lie within parentheses like the boxes in a Chinese "nest,"—Emerson seems almost rail car reading. So Mr. MacDowell's concentrated diction, wherein a sturdy hint often takes the place of a suave exposition, will be found remunerative reading as people come to hear it oftener and know it better, and his original and positive talent will be encouraged to expand into greater ease and eloquence. His two brief poems, "Hamlet" and "Ophelia," were in a certain sense the most important matter upon the thirteenth Symphony programme. Schumann and Wagner were there, we know; but they were represented by works so familiar as the former's first symphony and the latter's "Master Singers" prelude. These compositions were short, put forward with no explanation of their author's purposes in them, and were unconnected except that a principal theme of each appeared as a secondary one in the other. That most of the critics of the press have expressed themselves unable to define anything in the "Hamlet," seems to us as high a compliment as could be paid to the composer—unless we quite mistake his intention. What is the chief characteristic of *Hamlet*, if not his vacillation? He received great impulses; love, ambition, revenge, scorn, the glory of conquest and the power of sovereignty, all in turn were offered him, and each failed to arouse him to well-considered, well-sustained action. The tardy punishment of guilt to which his hand lent some urgency, was not conceived by him, and his participation in it came only from the chance which dealt him an envenomed wound and made his mother drain a poisoned cup before his eyes. Great prizes were within his reach, and he grasped none. His life was a sequence of beginnings without conclusions, motives without goals, inspirations without expressions. Is not such a nature fitly represented by a slow-moving progression of unfinished phases, in which each has scarcely time enough to outline a promise before it must yield place to another, inconsequent, irrelevant and also early pushed aside? Nor was the other poem less satisfactory to us as illustrative of Shakespeare. *Ophelia* was a gentle, simple, affectionate, undeveloped creature, without the strength to bear up against the woes of love's despite, a lover's madness and a father's violent death. She fainted and faded into the pensive melancholy of a mind distraught and melted away from the existence whose beauty had exhaled. That sweet, lingering strains, delicate in color and not rigidly fixed in shape, untainted with insanity and not exalted into rhapsody, should typify her, is certainly appropriate, and we found Mr. MacDowell's pages sympathetically suggestive of her character, not in detail, but in essence. The orchestra played these poems well, but it was not at its best in the other numbers which we have mentioned. The symphony was often loud and uneven and the brass instruments were vociferous and vulgar. The prelude had some admirably vital and dramatic episodes, but some of the minor figures were lost in a noisy rush. The soloist was Mr. Paderewski, on whose account the full number of extra tickets was early bought up and who received an immense amount of applause, although his playing was not up to his average in symmetry and *abandon*. There were splendid passages, particularly in the *bravura* embroidering which encircles and adorns the orchestral parts of his concerto, which was his principal choice. The concerto, by the way, holds its own well in its class, for it not only offers a virtuoso every opportunity for display, but also treats the orchestra with intelligence and consideration. His solos were from Chopin, of course—a nocturne, *opus* 37, number 2, and a waltz, *opus* 34, number 1. These he played rather as if he felt that they were so familiar to his auditors that he need not try to make them bring any new message or take on any new color.

The concert for tonight will be almost entirely a choral one, presenting as novelties Professor Paine's "Columbus March and Hymn," and Mr. Foote's setting of Longfellow's ballad, "The Skeleton in Armor," to which will be added Brahms's "Song of Destiny." A solo quartette is required for Mr. Foote's composition and he accordingly will send his choir, Mrs. Barnard-Smith, Miss Carllsmith, Mr. Parker and Mr. Hay. The only purely instrumental number will be Beethoven's "Coriolanus" overture, which is put at the head of the programme.

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BOSTON COURIER, S
JANUARY 29, 1893.

PADEREWSKI AT THE SYMPHONY CONCERT.

The Symphony concerts continue their successful course and while varying as regards interest, invariably attract large audiences. The concert last evening had its unusual attraction in the appearance of Ignace Paderewski, the pianist whose rendering of his own concerto in A minor was a treat of the highest order.

By itself considered also the programme was of strong interest, containing as it did the "Spring Symphony" by Schumann and the two new poems by MacDowell; but there are few amateurs indeed who could not be drawn to a concert by such a reputation as Paderewski's and to use a commonplace phrase, limiting it, of course, to the musical elite in this city, "everybody was there" last evening and the greatest interest and enthusiasm prevailed. One does not care to rob the alphabet from A to Z in order to do justice to an artist like Paderewski. Looking in the glare of his qualities as a genius and searching for some point of defect, and then only finding to a limited extent such deficiencies as have been admitted in connection with his pianoforte recitals in this city, such an analysis will afford the pessimist the satisfaction of knowing that the most enthusiastic things a critic can say of Paderewski's performances will scarcely equal the enthusiasm of such as place the spiritual nobility of an artist's effort upon a higher plane than its scholastic or theoretical excellence. As we listened to Paderewski's performance of his concerto in A Minor last evening we were impressed that, possessing the truest, rarest and most charming tokens of his art, Paderewski is in the best sense one of the most interesting and masterly tone-poets that the musical world has known. In his piano-forte concert one finds an epitome of his characteristics as a genius. The whole work displays abundant spirit and concentrates attention between piano-forte and orchestra in about as perfect an ensemble as one would care to hear. That the work of any composer who has not been dead for a score of years or more is the offspring of genius is the last thing in the world that a contemporaneous wise-acre will feel disposed to admit; but it is difficult to understand how there can be a dissentant to the verdict that this A Minor concerto is one of the genuine creations in music. As equally true of the Chopin and Saint Saens concertos, with which works it may not improperly be compared, but very rare traces of borrowed thought can be found in it. It is also a work overflowing with rich musical conceptions, the merit of which was recognized when it was performed here before. Its workmanship alone proclaims that study and learning, combined with a spontaneous regard for the interests of the virtuoso, have guided the pen of its author.

The performance of the work by Paderewski was eminently beautiful and satisfying. In it there was freedom within strictness and, paradoxical though it may seem, strictness within freedom, while throughout both composer and pianist, the two in one, had their say in a perfectly natural and candid manner, and with all the vigor, skill and mastery also of the whole-souled and superbly educated musician.

The symphony given last evening seems to have been the logical outcome of the happiest period of Schumann's life. The obstacles to the composer's marriage with Clara Nieck had been overcome, and he had won high position as a musician and critical authority. Writing to Dorn in 1839, Schumann complains of the pianoforte as "too narrow a field for his thoughts," and he announces his intentions of applying himself to orchestral writing in order to make up for his want of practice. The B flat is the first published creation in his new and large field. Years before when a student at Heidelberg and when he was undecided between the professions of law and music, he wrote to Wieck, his former pianoforte teacher, and future father-in-law: "I detest theory pure and simple as you know, and I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a symphony, but finished nothing and every now and then have managed to edge in a Schubert waltz between Roman law and the pandects, etc." Of these juvenile attempts in the symphonic form one at least in G minor was played in public at Schneeberg in 1833. Schumann's love for Clara Wieck was the incentive which led him to persistent work in mastering the science of music and in overcoming his youthful detestation of theory. This earliest of the four symphonies was first performed at Leipzig, Mendelsshon conducting, on March 31, 1841, having been composed but shortly before. A few weeks before he wrote to a friend: "I have now a household of my own and my circumstances are different from what they were. The time since you last heard from me has passed in happiness and work. I wished for you to hear my symphony. How happy I was at the performance! I and others also, for it had such a favorable reception as I think no symphony has had since Beethoven." The title, "Spring Symphony," is Schumann's own. In the volume of letters ("Robert Schumann's *Briefe neue Folge*," new series, Brestkoff and Haertel, Leipzig) the first mention of it occurs. "Fancy," he says, "a whole symphony and a 'Spring' symphony, too!" Schumann has also put on record the fact that its connection with the bursting season of spring was his original idea; for an inscription on a portrait of himself which follows the first two bars of the symphony reads: "Beginning of a symphony occasioned by a poem of Adolf Bottger's. To the poet, in remembrance, from Robert Schumann, Leipzig, 1842."

"Schumann," writes Wasielanski, "conceived and treated the symphonic form in a peculiar spirit based on the study of masterpieces especially those of Beethoven. The ideas are thoroughly Schumannic; and higher artistic value is placed upon them from the fact that these ideas are expressed in the old established form. They seldom reveal the arbitrary enormities expressed so often in his earlier works."

The symphony for the most part was roughly and carelessly played. The remaining events of the concert included Paderewski's charming performances of the nocturne in G major and waltz in A flat major by Chopin; the two poems for orchestra referred to; op. 22, by MacDowell, and the overture to Wagner's "Meistersinger." The poems by MacDowell will rank with the most interesting specimens of the composer's genius that have yet been heard here. The concert was by far too long, lasting until after ten o'clock.

BOSTON DAILY TRAVELLER
MONDAY, JANUARY 30, 1893.

DAILY TRAVELLER, 2 CENTS

The Symphony Concert.

The 13th concert of the Boston Symphony Orchestra took place at Music Hall Saturday evening. Mr. Paderewski was the soloist. The programme was as follows: Symphony No. 1, in B flat, Schumann; concerto for pianoforte in A minor, Paderewski; Two Poems for Orchestra, No. 1, "Hamlet," No. 2, "Ophelia;" MacDowell; solos for pianoforte, Nocturne and Valse Brilliante, Chopin; Prelude to "The Meistersinger," Wagner.

Of course the great attraction of the evening to most everyone was the appearance of Mr. Paderewski; and it was the announcement that this eminent pianist would play, that long before the day of the concert caused every ticket for sitting or standing room to be disposed of. There is nothing new to be said of the playing of this wonderful artist.

Whatever he does is sure to charm the audience. This occasion was no exception, and he was recalled again and again after the performance of each of his numbers. His concerto, played for the third time in Boston (twice by himself and once by Mrs. Rive-King), is a work that improves upon repeated hearings. The effect of this composition depends upon a happy performance of the orchestral part, which is a dominant feature of the work. On this occasion it was coarsely and noisily played, more particularly the first movement, the impression thereby being given that the work is coarse and crude in its construction, which really is not the case. Its beauties were subjected to the *pa'ois* that afflicts our band, hence the unfortunate results.

The novelty of the evening, and to the real musician the most important feature of the programme, was the presentation of Mr. MacDowell's "Two Poems" for orchestra. These compositions are spontaneous and finely orchestrated, showing in every respect the hand of the inspired and competent musician. If the effect produced was disappointing to the listener, it must not be laid at the door of the composer, but to the manner in which the music was performed, a manner at once rough and boisterous, regardless of the indicated expression, and lacking in the necessary contrasts of dynamics. As delineated by the orchesta "Hamlet" seemed armed with a club, and roaring like a lion, strode about thirsting for gore. "Ophelia," however, was more considerately treated, perhaps through some possessed gallantry upon the part of the canductor. It is to be hoped that we may yet hear these compositions played under better auspices.

The Schumann symphony, the beauties of which are familiar to our audiences through the delightful playing of the orchestra under the baton of Mr. Gericke, was not creditably performed. The wood-wind was untuneful and the brass overblown and rank in quality; even the string band did an amount of undue rasping. At no time has the inability of the tympani player to accurately tune has drums been more distressingly apparent than in the first movement of the Paderewski concerto. A loud rough and hurried performance of the Wagner prelude finished this overlong and unpraiseworthy performance, as far as the orchestra was concerned.

WARREN DAVENPORT.

Symphony Concert.

The programme of the fifth Symphony concert given in Sanders theatre on Thursday evening, was as follows: Mendelssohn Overture to "A Midsummer Night's Dream." Weber Concertstück for piano and orchestra in F minor. Mendelssohn, (*a*) Scherzo; (*b*) Notturno, from "Midsummer Night's Dream." Soli for piano. (*a*) Chopin, Nocturne; (*b*) Chopin, Scherzo in B flat minor. Schumann, Symphony No. 2 in C major. Miss Minnie Wetzler was the soloist.

These works were all familiar to the public, but abundant in interest and variety. The ever welcome overture to "A Midsummer Night's Dream" was most effectively given, the "fairy" music being played with great delicacy and finish by the violins. Much interest was centered in the début of Miss Minnie Wetzler, a young pianist not yet out of her teens, who has been a favorite pupil of Madame Clara Schumann for the last seven years. The modest, winning manner of the young artist immediately prepossessed the audience in her favor, and her fine performance of Weber's brilliant concertstück aroused much enthusiasm. In addition to an already large technique, there is a peculiar charm and individuality in her playing, which seems to be the result of a quick intelligence, combined with a rare degree of magnetism. She was especially satisfying in the "Presto," which was given with a youthful exuberance and freshness which completely captured her listeners. Her solos were no less successful. The beautiful Chopin nocturne, too infrequently heard, was played with genuine feeling and sentiment, while the interpretation of the B flat minor Scherzo was a positive surprise. Her beautiful sympathetic tone and devoted absorption in her work bring to light a poetic beauty which many an older and more famous performer has failed to reveal. It would seem as if Madame Schumann's predictions of a brilliant future for her pupil were bound to be verified. Mr. Nikisch again charmed the audience by his beautiful rendering of the remaining Mendelssohn numbers, including the tricksy little Scherzo with its rare opportunities for flute and oboe, and the Notturno, with the horn solo was beautifully played.

The grand triumph and success of the evening, however, was Schumann's C major symphony which is heroic and noble from beginning to end, and in some respects the greatest of Schumann's works. Mr. Nikisch's conception of Schumann is always inspired with the romantic spirit of the composer, and leaves nothing to be desired. The trumpet call in the slow Introduction, with the answering strings, was beautifully done, and the wild, passionate character of the themes in the succeeding allegro were given with an intensity which was worked up to a red-hot frenzy of excitement in the fiery coda, with its crashing chords at the end. The Scherzo is a tumultuous rush for the first violins. The first trio alternates in triplets with the wind and strings. The theme in the second trio is more sedate, and the return to the Scherzo follows almost immediately. The beautiful theme in the Adagio espressivo is started by the first violins, taken up by the flute, oboe and bassoon, and afterwards by the whole orchestra. Soft chords follow by the horns, which are answered still more softly by the wind. Then come fragments of the first theme which is taken up by the violins, and when the summit is reached the violins make a long series of ascending and diminishing trills, against the melody by the oboe, clarinet and horn. The effect is unspeakably beautiful, and it was exquisitely played. The last movement is one of the finest finales ever written. The force of its energy is tremendous throughout, and it closes in a truly martial spirit, amid the "thunder of drums."

The audience recognized the masterly effort of Mr. Nikisch, and warmly applauded him at the conclusion. The next concert will take place on Thursday evening, February 2d.

Cambridge Tribune C. R.

The Musical Courier.

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The Beacon.

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The concert for tonight will be almost entirely a choral one, presenting as novelties Professor Paine's "Columbus March and Hymn," and Mr. Foote's setting of Longfellow's ballad, "The Skeleton in Armor," to which will be added Brahms's "Song of Destiny." A solo quartette is required for Mr. Foote's composition and he accordingly will send his choir, Mrs. Barnard-Smith, Miss Carllsmith, Mr. Parker and Mr. Hay. The only purely instrumental number will be Beethoven's "Coriolanus" overture, which is put at the head of the programme.

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Sanders Theatre, Cambridge.

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VI. CONCERT.

THURSDAY, FEBRUARY 2, AT 7.45, P. M.

PROGRAMME.

BEETHOVEN. SYMPHONY No. 8, in F major, op. 93.
I. Allegro vivace e con brio. F major.
II. Allegretto scherzando. B-flat major.
III. Tempo di menuetto. F major.
Trio: same tempo. F major.
IV. Allegro vivace. F major.

NICODÉ. "FATA MORGANA," for SOPRANO and ORCHESTRA, from Symphonic Poem, "The Sea."

BIZET. SUITE. L'Arlesienne." No. 1.
I. Prelude: Allegro deciso (tempo di Marcia). C minor.
II. Menuetto: Allegro giocoso. C minor.
III. Adagietto: Adagio. F major.
IV. Carillon: Allegretto moderato. C major.

SONGS with PIANO.
a) BUSONI. SPRING SONG.
b) RICHARD STRAUSS. SERENADE.
c) BRAHMS. MÄDCHENLIED.

HANDEL. LARGO.

WAGNER. OVERTURE. "Flying Dutchman."

SOLOIST:

MRS. ARTHUR NIKISCH.

The Piano used is a Steinway.

Chickering Hall - - - - New York

The Kneisel Quartet

of Boston

Franz Kneisel, 1st Violin — L. Svecenski, Viola
Otto Roth, 2d Violin — Alwin Schroeder, Violoncello

Third Concert - -
Saturday Afternoon, February 11
at 3 o'clock - - -

Programme.

DVORAK . . . . Quartet in E major, Op. 80
Allegro.
Andante con moto.
Allegro scherzando.
Finale (Allegro con brio).

BEETHOVEN . . . Quartet in G major, Op. 18
Allegro.
Adagio cantabile.
Allegro.
Allegro molto quasi presto.

BRAHMS . . . . Quintet for Clarinet, 2 Violins, Viola, and 'Cello, B minor, Op. 115
I. Allegro.
II. Adagio.
III. Andantino — Presto ma non troppo e con sentimento.
IV. Con moto.

(Clarinet: Mr. GOLDSCHMIDT.)

Tickets at Schuberth's, 23 Union Square, and at . . . Chickering Hall . . .

Geo. H. Ellis, Printer.

Boston Symphony Orchestra.

12th SEASON, 1892-93.

February Itinerary.

Leave Boston Monday, February 6, at 7.30 P.M. Providence Depot.
Arrive Baltimore, Union Depot Pennsylvania R. R. Tuesday, February 7, at 9.37 A.M.
Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M
Arrive Washington 7.05 P.M.
Concert at Metzerott's Music Hall, 1110 F Street, at 8 P. M.
Leave Washington at 10.45 P.M.
Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.
Leave Baltimore, Camden Street Station, B. & O. R. R. 8.50 A.M. Wednesday, February 8.
Arrive Philadelphia, 11.10 A.M.
—CONTINENTAL HOTEL.—
Concert at Academy of Music, 8 P.M.
Leave Philadelphia, Ninth and Green Streets, Thursday, February 9, 8.30 A.M.
Arrive New York, 10.55 A.M.
—PARK AVENUE HOTEL.—
Rehearsal at Chickering Hall, 12 o'clock noon.
Concert at Chickering Hall, 8 P.M.
Public Rehearsal at Academy of Music, Brooklyn, Friday, February 10, at 3 P.M.
Concert at Academy of Music, Brooklyn, Saturday, February 11, at 8.15 P.M.
Leave New York Saturday, February 11, midnight. Grand Central Depot.
Arrive Boston, Sunday, February 12, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, February 4, 1893.

[99]

METZEROTT MUSIC HALL, . . WASHINGTON,
Tuesday Evening, February 7, at 8 o'clock.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets, with reserved seats, on sale at Metzerott's Music St

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Sanders Theatre, Cambridge.

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VI. CONCERT.

THURSDAY, FEBRUARY 2, AT 7.45, P. M.

PROGRAMME.

BEETHOVEN. SYMPHONY No. 8, in F major, op. 93.
I. Allegro vivace e con brio. F major.
II. Allegretto scherzando. B flat major.
III. Tempo di menuetto. F major.
Trio: same tempo. F major.
IV. Allegro vivace. F major.

NICODÉ. "FATA MORGANA," for SOPRANO and ORCHESTRA, from Symphonic Poem, "The Sea."

BIZET. SUITE. L'Arlesienne." No. 1.
I. Prelude: Allegro deciso (tempo di Marcia) C minor.
II. Menuetto: Allegro giocoso. C minor.
III. Adagietto: Adagio. F major.
IV. Carillon: Allegretto moderato. C major

SONGS with PIANO.
a) BUSONI. SPRING SONG.
b) RICHARD STRAUSS. SERENADE.
c) BRAHMS. MÄDCHENLIED.

HANDEL. LARGO.

WAGNER. OVERTURE. "Flying Dutchman."

SOLOIST:

MRS. ARTHUR NIKISCH.

The Piano used is a Steinway.

Boston Symphony Orchestra.

12th SEASON, 1892-93.

February Itinerary.

Leave Boston Monday, February 6, at 7.30 P.M. Providence Depot.
Arrive Baltimore, Union Depot Pennsylvania R. R. Tuesday, February 7, at 9.37 A.M.
Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M
Arrive Washington 7.05 P.M.
Concert at Metzerott's Music Hall, 1110 F Street, at 8 P. M.
Leave Washington at 10.45 P.M.
Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.
Leave Baltimore, Camden Street Station, B. & O. R. R. 8.50 A.M. Wednesday, February 8.
Arrive Philadelphia, 11.10 A.M.
—CONTINENTAL HOTEL.—
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F. R. COMEE, ASS'T MANAGER.

SATURDAY, February 4, 1893.

[99]

Chickering Hall - - - - New York

The Kneisel Quartet

of Boston

Franz Kneisel, 1st Violin — L. Svecenski, Viola
Otto Roth, 2d Violin — Alwin Schroeder, Violoncello

Third Concert - -
Saturday Afternoon, February 11
at 3 o'clock - - -

Programme.

DVORAK . . . . Quartet in E major, Op. 80
Allegro.
Andante con moto.
Allegro scherzando.
Finale (Allegro con brio).

BEETHOVEN . . . Quartet in G major, Op. 18
Allegro.
Adagio cantabile.
Allegro.
Allegro molto quasi presto.

BRAHMS . . . . Quintet for Clarinet, 2 Violins, Viola, and 'Cello, B minor, Op. 115
I. Allegro.
II. Adagio.
III. Andantino — Presto ma non troppo e con sentimento.
IV. Con moto.

(Clarinet: Mr. GOLDSCHMIDT.)

Tickets at Schuberth's, 23 Union Square, and at . . . Chickering Hall . . .

Geo. H. Ellis, Printer.

METZEROTT MUSIC HALL, . . WASHINGTON,
Tuesday Evening, February 7, at 8 o'clock.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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ACADEMY OF MUSIC, . . PHILADELPHIA,

Wednesday Evening, February 8, at 8.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets, with reserved seats, on sale at 1221 Chestnut St.

CHICKERING HALL, ... NEW YORK.

Thursday Evening, February 9, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.

4

F. R. COMEE, Ass't Manager.

ACADEMY OF MUSIC, BROOKLYN,

Friday Afternoon, Feb. 10, at 3. Saturday Evening, Feb. 11, at 8.15.

Under the auspices of the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets at Chandler's Music Store, 300 Fulton Street.

PROGRAMME

FRIDAY EVENING, FEB. 10, 1893 6

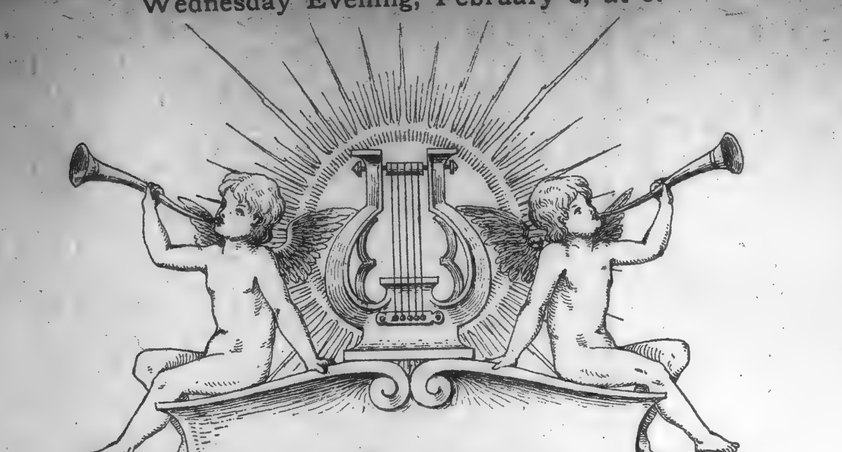
229 MADISON AVENUE

[100]

-COVER ONLY-
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, . . PHILADELPHIA,

Wednesday Evening, February 8, at 8.



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SEASON 1892-93

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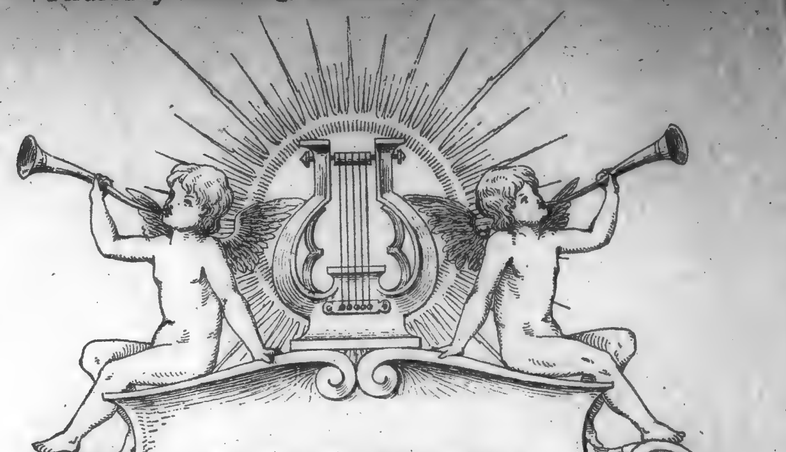
CHICKERING HALL, ... NEW YORK.

Thursday Evening, February 9, at 8 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.

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F. R. COMEE, Ass't Manager.

ACADEMY OF MUSIC, BROOKLYN,

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BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets at Chandler's Music Store, 300 Fulton Street. . .

PROGRAMME

FRIDAY EVENING, DEC. 19, 1893

220 MADISON AVENUE

[100]

ACADEMY OF MUSIC, . . . PHILADELPHIA,
Wednesday Evening, February 8, at 8.

BOSTON SYMPHONY ORCHESTRA

SEASON
1892-93

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets, with reserved seats, on sale at 1221 Chestnut St.

CHICKERING HALL, ... NEW YORK,
Thursday Evening, February 9, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON
1892-93

PROGRAMME

C. A. ELLIS, Manager.

4

F. R. COMEE, Ass't Manager.

ACADEMY OF MUSIC, BROOKLYN,
Friday Afternoon, Feb. 10, at 3. Saturday Evening, Feb. 11, at 8.15

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets at Chandler's Music Store, 300 Fulton Street.

Mr. ARTHUR NIKISCH

AND

THE BOSTON SYMPHONY ORCHESTRA

: : PROGRAMME : :

I. *Meyerbeer* . CORONATION MARCH, from "Le Prophète"

II. *Nicolai* . . . OVERTURE, "Merry Wives of Windsor"

III. *Haendel* . . . . . LARGO
Solo Violin, Mr. FRANZ KNEISEL.

IV. *Saint-Saëns* . SYMPHONIC POEM, "Le Rouet d'Omphale"

V. SOLI FOR VIOLONCELLO.
a. *Chopin* . . . . . NOCTURNE
b. *Schubert* . . . . MOMENT MUSICAL
c. *Cossman* . . . . . TARANTELLE
Mr. ALWIN SCHROEDER.

VI. *Wagner*, INTRODUCTION TO ACT III., Dance of Apprentices, Procession of Mastersingers, and Homage to Hans Sachs, from "Die Meistersinger"

VII. *Délibes* . . . . . BALLET SUITE, "Sylvia"
PRELUDE. "LES CHASSERESSES"
INTERMEZZO AND VALSE LENTE
PIZZICATO POLKA
CORTEGE DE BACCHUS

[100]

Boston Courier.

SUNDAY MORNING, FEBRUARY 5, 1893.

THE SYMPHONY.

The concert in Music Hall, last evening, was for the most part given by the Boston Symphony Chorus, the only orchestral performance, strictly speaking, being that of the overture to "Coriolan," in C minor, opus 62, Ludwig van Beethoven. As Beethoven was well acquainted with the master works of Plutarch and Shakespeare, it may at first thought seem strange that he should have gone out of his way to make his overture serve as a prelude to the five-act tragedy by Collin on the subject of the famous Roman. Collin and Beethoven, however, were personal friends, and the overture was written at a time (1807) when the former was secretary to the war department of the Austrian Government. In this same year Beethoven also wrote the Ramoumoffsky quartettes, the pianoforte concerto in G; and the C minor symphony was also near at hand. Richard Wagner identifies the overture with the scene between Coriolanus, his mother and his wife on the battle-field before the gates of his native city, when the chieftain yielding to feminine entreaties, refused to assault the place and thereupon suffered death at the hands of Volcian Attius, his associate in the enterprise. Reichardt, however, has said that it is a better representation of Beethoven himself than of the Roman, whose name it bears, and it is also the opinion of the same authority that both in the overture and the "Heroic" symphony, Beethoven was unconsciously painting his own portrait. The heroic elements of the work with all the intense energy and fever-heat in attendance upon them were oddly enough sterilized and rendered ineffective in the interpretation by Mr. Nikisch.

Following the overture was Mr. Arthur Foote's ballad for chorus, quartet and orchestra, opus 28. The composer himself conducted, and the select quartet for the performance consisted of Mrs. Marie Barnard-Smith, Miss Lillian Carlsmith, Mr. George J. Parker and Mr. Clarence E. Hay. Making due allowances for a single hearing of Mr. Foote's work its psychical relation to the words of Longfellow is not wholly clear, and it would appear to have been more scholastically throughout than deeply felt. That the work is the production of a highly cultivated musician is as apparent as need be, but a certain monotony is engendered possibly by the composer's over anxiety to do justice to the spirit of the words at a consequent sacrifice of an adequate amount of spontaneity. The ballad, it is true, was somewhat inanimately sung by the chorus, but the select quartet for the performance was all that could have been wished. The Song of Destiny by Brahms, and the admirable Columbus March and Hymn, by John Knowles Paine were delightfully given. At the next concert Mr. George M. Nowell will appear as soloist with the pianoforte concerto in G minor, by Saint-Saens.

Philadelphia Abend-Post.

Samstag, 4. Februar 1893.

Das Vierte Konzert des Boston Symphonie Orchesters unter Leitung des Herrn Arthur Nikisch findet unter Mitwirkung der Pianistin Miß Minnie Wetzler am Mittwoch Abend in der Academy of Music statt.

Außer Schumanns zweiter Symphonie bietet das Programm Webers Konzertstück für Piano, den Mephisto - Walzer von Liszt, Hymne an die heilige Cecilie von Gounod, eine weitere Piano-Nummer und Vorspiel zu "Die Meistersinger".

Tickets sind in No. 1221 Chestnut Str. zu haben.

Philadelphia Abend-Post

Freitag, 3. Februar 1893.

Das Kneisel Quartett wird am nächsten Montag Nachmittag in dem New Century Drawing Room sein erstes Konzert geben. Diese Organisation hat bereits während mehrerer Saisons in Boston eine wichtige Rolle gespielt. Herr Kneisel ist als Violinist ersten Ranges bekannt und sein Name genügt, um dem Quartett im Voraus auch hier Freunde zu sichern. Die andern Mitglieder sind nicht minder bedeutend.

MONDAY, FEBRUARY 6, 1893.

THE SYNPHONY CONCERT.

The programme of the fourteenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Beethoven: Overture to "Coriolan." Opus 62.
Foote: "The Skeleton in Armor." Ballad for chorus, quartet and orchestra. Opus 28.
Brahms: "A Song of Destiny," for chorus and orchestra. Opus 54.
Paine: "Columbus." March and hymn, for chorus and orchestra.

The Boston Symphony Chorus assisted, and Mrs. Marie Barnard-Smith, Miss Lillian Carlsmith, Mr. George J. Parker and Mr. Clarence E. Hay sang the solo parts.

These concerts in which a chorus sits round the orchestra are not the ones in which the orchestra sounds best. After three or four experiments, one is even in doubt whether they pay musically. The idea of having a chorus regularly associated with a symphony orchestra is by no means new; in certain conditions it is an excellent one. Take, for instance, the Conservatoire concerts in Paris; at these concerts a chorus always takes part. But the chorus is a small one, of professional trained singers, who are paid for their work, and who can consequently be employed without any regard for their own pleasure, but simply for the good of the concerts. Thus the chorus can be called into play whenever, and as often as, it is wanted. As a rule, there are one or two choral number at a concert; not more; and it should be remembered that the programmes are considerably longer than ours. The chorus is not grouped round the orchestra, as with us, but is massed together just in front of the orchestra; the singers invariably sing sitting. The orchestra is drawn up behind them on a permanent raised platform, the general form of which is that of an amphitheatre; it has the wall of the hall, or what other sound-reflecting surface there may be, immediately behind it. As the orchestra is thus raised above the singer, it plays over their heads, straight at the audience; the chorus being numerically small, it absorbs exceedingly little, if any, of the orchestral tone. The purely orchestral pieces make their full effect while, in the choral numbers, the chorus, singing directly into the audience from the front of the platform, tells "for all it is worth." These are perhaps ideal conditions for symphony concerts interspersed with choral selections.

But it is difficult to see how these conditions can be made to exist here in Boston. Our chorus singers are almost without exception amateurs; their voices, as a rule, are neither so strong nor so telling as those of trained professionals, and to get an effective chorus you must have more of them. This encumbers the platform. As amateurs, they all regular avocations, which they must give up to attend rehearsals and performances; they sing mainly for their own enjoyment or from good will toward the concerts, and cannot be worked as paid professionals can. To get them together is no slight task, and it is no mean effort on their part to go through the work of rehearsals and concert. Thus it is not rationally worth while to form and rehearse a chorus unless you get a good deal of singing out of it. To take all these pains for the sake of one choral number on a programme is out of all due proportion between effort and result. It is especially unwise, as the mere presence of the chorus on the platform injures the effect of all the orchestral numbers; and to ask volunteer singers to sing in one number, and wait in the green-room until their turn comes, thus preventing their hearing the rest of the concert, is not the part of common courtesy. The chorus can be made musically worth while only by giving it the lion's share of the programme; and this turns the whole thing from a symphony concert into a choral concert.

Now it is hard to see what sufficient reason there is for the Boston Symphony Orchestra's giving choral concerts; this field has been amply worked in Boston for the last ever so many years; we have already all the choral concerts we know what to do with. In this respect we are better off than they are in Paris, where, with the exception of the Société des Grandes Auditions Chorales (which gives fewer concerts a year than our Handel and Haydn does), the Conservatoire is about the only regular organization that gives choral performances. And Paris has three independent symphony orchestras that give their concerts invariably on the same afternoon! To have a choral an nex, to add variety to what are mainly orchestral concerts—just as solo singers or players do—is a very different matter from giving essentially choral concerts. And we have shown why it is not easily practicable to have a chorus to do nothing more than add the desirable variety to symphony concerts in his city. The game is not worth the candle. And, in so far as choral concerts, properly so called, are concerned, that sort of thing is so done, and so well done, by other societies that there is no need of the Symphony Orchestra's putting its finger into the pie.

Last Saturday evening the "Coriolan" overture, evidently well played, made next to no effect at all: the tone of the orchestra was so damped and muffled by the surrounding ranks of chorus singers.

Mr. Foote's "Skeleton in Armor" (conducted by himself) is a work to be spoken of both with respect and admiration. Mr. Foote's affection for Longfellow's ballads is apparently unquenchable; so, in spite of our conviction that they are not the best material in the world for extended musical setting, we will say no more on this head. Let us say at once, however, that in this last work of his Mr. Foote seems to us to have been far more successful in catching and holding fast by the true ballad tone than in any of his previous attempts. That he has completely solved the problem—as Carl Lowe did in his ballads for a single voice—can hardly be said; in this "Skeleton in Armor" the absence of distinctly dramatic style results in certain instances in a corresponding loss of dramatic effect, notably in places where the suggestions of the text are essentially dramatic. He has not quite caught the art of dramatic coloring without doing violence to the even, lyrical flow of the ballad style. But he has come much nearer to it than ever before, and has at the same time preserved the ballad style in far greater purity. Instances of the musical rhythm running disturbingly counter to the poetic metre are quite exceptional here, whereas in his "Hiawatha" and "Wreck of the Hesperus" they were far more frequent, and also far more striking. The whole "Skeleton in Armor," in spite of its rhythmic variety and frequent shifting of keys, impresses one as springing from one inspiration, and being cast in a single

[illegible] performance was capital, the quartet of solo voices doing extremely good work. It was very enthusiastically received, the composer being repeatedly called out after it. Mr. Foote has scored one more success.

Brahm's "Song of Destiny" is a work of infinite beauty, but somehow it seemed singularly ineffective last Saturday evening. The orchestra sounded dull and muffled as it did in the "Coriolan" overture, and the chorus, although apparently singing well enough, was not impressive.

Columbus does not seem to have brought great luck to American composers. Dudley Buck once wrote an overture on him that proved to be one of his weakest works, and we mistake much if the "Columbus" march and hymn keeps a very high place in the list of Mr. Paine's compositions. It is a gorgeously instrumentep, pompous march, terminating in broad three-two time sung by the chorus. But the work does not strike one at the first hearing as of finer quality than occasional compositions in general are. Mr. Paine has done far better things.

The next programme (for Friday afternoon, Feb. 17, and Saturday evening, Feb. 18) is: Thériot; sinfonietta in E major, opus 55; Saint-Caëns, concerto for pianoforte, No. 2, in G minor, opus 22; Beethoven, symphony No. 7, in A major, opus 92. Mr. George M. Norwell will be the pianist. There will be no rehearsal nor concert next Friday afternoon and Saturday evening.

Gazette

BOSTON, SUNDAY MORNING, FEB. 5.

The Symphony Concert.

The fourteenth concert of the Boston Symphony Orchestra, in Music Hall, last night, was largely attended. The programme was, with the exception of Beethoven's "Coriolanus" Overture, devoted wholly to vocal works, Mrs. Marie Barnard-Smith, Miss Lillian Carolsmith, Mr. George J. Parker, Mr. Clarence Hay, and the Boston Symphony Chorus, assisting. The works presented were Mr. Arthur Foote's setting of "The Skeleton in Armor," for quartet, chorus, and orchestra, which was given for the first time; Brahms's "Song of Destiny," and Mr. Paine's "Columbus March and Hymn" for chorus and orchestra. The choral body did not prove large enough to produce the desired effect; it, in fact, is too small for the purpose for which it was formed and is lopsided in respect to balance of voices. There are not enough tenors and basses, and the volume of tone is lacking in necessary fulness. The chorus singing was none of the best. We have become so accustomed to the almost perfect work of our prominent singing societies that we are scarcely prepared to derive pleasure, enjoyment or satisfaction from such unsteady, colorless and unfinished singing as that which the Boston Symphony chorus vouchsafed last night. It was not worthy the orchestra whose name it shares. If the body cannot be enlarged to the proper size, and if better results than were achieved on this occasion cannot be obtained, it would be wise to omit the performance of important choral works from the concerts of the Boston Symphony Orchestra. Thus far the chorus has not acquitted itself in a manner to justify the expectations that were aroused when its formation was first announced. Mr. Foote's cantata, which was conducted by the composer, was very disappointing. It shows but little invention, is without any marked contrasts, and is dull and monotonous generally. The orchestration is frequently tasteful, but on the whole sounds thin and ineffective. The work is strangely barren of climaxes. There is a constant reaching but for them but they are never achieved. The music is well made but it has the fatality to be uninteresting. Its melodies are labored and dry, and have no distinguishing individuality. In other words, it is deliberate, almost perfunctory, music, suggesting neither spontaneity nor inspiration. Though in nowise plagiaristic, yet it nowhere gives the impression of originality. Often it recalls the conventional church anthem, and often it is cloudy in both the orchestral and vocal writing. Its best moments are to be found in the two quartets, but even here there is nothing that rises above the purely conventional. Throughout there is an apparent struggle for something that the composer constantly fails to attain. In fact, its effect is that of industriously and carefully manufactured music. Mr. Foote has proved himself capable of far better work. Of the performance there is not much to be said. It was uneven and steadily barren of light and shade. Sometimes the chorus obliterated the orchestra, and often the orchestra blotted out the chorus, while a lack of emphasis and rhythmical swing generally, characterized the rendering as a whole. It was listened to with great attention, and at its end Mr. Foote was recalled three times with great enthusiasm. The Brahms chorus is not the most inspiriting of works, but its clearness and its positiveness caused it to seem like a burst of musical sunshine after what had preceded it. The singing was not of the most tuneful and was monotonously dry, but the graceful orchestral prelude was beautifully played. We regret that Mr. Paine's march an hymn were not heard under more favorable circumstances. Here the richness and the fullness of the orchestration overwhelmed the small chorus. The work was written for an immense hall and the massive scoring was intended to be offset by five thousand voices. The small body of singers that sang on this occasion was therefore scarcely calculated to produce the effect intended by the composer. The introduction is impressively stirring, with its brilliant trumpet fanfares. The march is broad and flowing in its melodious themes and it moves with fine and imposing stateliness to a stirring climax as it breaks into the large and simple hymn. The composer's thorough knowledge of instrumental effect and of the full resources of the modern orchestra are displayed in a masterly manner throughout. At its conclusion the work was applauded with great enthusiasm. Still, as it was impossible to do it justice under prevailing conditions, it was a mistake to perform it. The programme for the next concert is: Symphonietta, by Thieriot (first time); Concerto for pianoforte, in G minor, Saint-Saëns; Symphony, No. 7, Beethoven. The soloist is to be Mr. Busoni? No! Mr. Perabo? No! Mr. Baermann? No! Mr. George M. Nowell!

— On Wednesday evening, there was a private rehearsal of the Symphony Orchestra and chorus at Music Hall before a select and musical audience. Among those present were Mr. and Mrs. B. J. Lang, Mr. and Mrs. G. W. Chadwick, Mrs. Arthur Foote, Mrs. Fiske-Warren, Mrs. Richard Warren, Miss Hecht, the Misses May-Winsor, Miss Elise Richards, Miss Macnamara, Mr. Otis, Mr. Arthur Pickering, Mr. E. L. Clark and Mr. Albin Reed.

— Mr. Henry Higginson gave a small musical party on Wednesday night.

FEBRUARY 5, 18[illegible]

There was no little pother at Mr. Harry Le Grand Cannon's last musicale over the alleged unkindly and discourteous treatment of Mr. Nikisch and his men, and so much secresy was observed and the plaints of the band were so loud and continuous that people fancied that something very dreadful had occurred, says Town Topics. I am now advised that the whole trouble arose out of the musicians being asked to proceed to their quarters by a special stairway, and out of their overcoats being kept apart from the integuments of the guests. I am at a loss to see why these arrangements should have been viewed as insulting to the dignity of the performers. Mr. Nikisch and his men were on the occasion under notice, mere hirelings; and while any act that might have rubbed the fact, publicly, into their minds, would have been reprehensible, I cannot see why they should have been treated as guests any more than were the caterer or the decorator. The truth of the matter is that Mr. Nikisch and his associates are being spoiled by success and eulogy, and if this sort of thing goes on, there is danger that would-be purchasers of seats at future concerts will be asked for references. The sooner a stop is put to nonsense of this kind the better. When Mr. Nikisch accepts Mr. Cannon's money in exchange for his music, he places himself exactly on the same plane as Mr. Lander and Mr. Bernstein, who, I am sure, have never bothered their heads as to the resting place of their outer garments, so long as they found them after the evening's work was done. I hope Mr. Cannon will not recede from his position, one fully warranted by circumstances and, spite of what may be hinted at, by European precedent, if we must look abroad for rules that common sense should frame the world over.

SATURDAY EVENING

SPECTATOR

An Independent Social, Literary and Family Newspaper.

MINNEAPOLIS, MINN.

FEBRUARY 4.

The Boston Symphony Orchestra open the concert season at the World's Fair with performances on May 15 and 16. There is a possibility of this famous organization appearing here in concert before the summer.

A strong effort is being made to secure the Boston Symphony Orchestra for a concert in this city before the close of the present season. The present arrangement is for the orchestra to close its season at the World's Fair, Chicago, about the middle of May.

[101]

Boston Courier.

SUNDAY MORNING, FEBRUARY 5, 1893.

THE SYMPHONY.

The concert in Music Hall, last evening, was for the most part given by the Boston Symphony Chorus, the only orchestral performance, strictly speaking, being that of the overture to "Coriolan," in C minor, opus 62, Ludwig van Beethoven. As Beethoven was well acquainted with the master works of Plutarch and Shakespeare, it may at first thought seem strange that he should have gone out of his way to make his overture serve as a prelude to the five-act tragedy by Collin on the subject of the famous Roman. Collin and Beethoven, however, were personal friends, and the overture was written at a time (1807) when the former was secretary to the war department of the Austrian Government. In this same year Beethoven also wrote the Ramoumoffsky quartettes, the pianoforte concerto in G; and the C minor symphony was also near at hand. Richard Wagner identifies the overture with the scene between Coriolanus, his mother and his wife on the battle-field before the gates of his native city, when the chieftain yielding to feminine entreaties, refused to assault the place and thereupon suffered death at the hands of Volcian Attius, his associate in the enterprise. Reichardt, however, has said that it is a better representation of Beethoven himself than of the Roman, whose name it bears, and it is also the opinion of the same authority that both in the overture and the "Heroic" symphony, Beethoven was unconsciously painting his own portrait. The heroic elements of the work with all the intense energy and fever-heat in attendance upon them were oddly enough sterilized and rendered ineffective in the interpretation by Mr. Nikisch.

Following the overture was Mr. Arthur Foote's ballad for chorus, quartet and orchestra, opus 28. The composer himself conducted, and the select quartet for the performance consisted of Mrs. Marie Barnard-Smith, Miss Lillian Carlsmith, Mr. George J. Parker and Mr. Clarence E. Hay. Making due allowances for a single hearing of Mr. Foote's work its psychical relation to the words of Longfellow is not wholly clear, and it would appear to have been more scholastically throughout than deeply felt. That the work is the production of a highly cultivated musician is as apparent as need be, but a certain monotony is engendered possibly by the composer's over anxiety to do justice to the spirit of the words at a consequent sacrifice of an adequate amount of spontaneity. The ballad, it is true, was somewhat inanimately sung by the chorus, but the select quartet for the performance was all that could have been wished. The Song of Destiny by Brahms, and the admirable Columbus March and Hymn, by John Knowles Paine were delightfully given. At the next concert Mr. George M. Nowell will appear as soloist with the pianoforte concerto in G minor, by Saint-Saens.

Philadelphia Abend-Post.

Samstag, 4. Februar 1893.

Das Vierte Konzert des Boston Symphonie Orchesters unter Leitung des Herrn Arthur Nikisch findet unter Mitwirkung der Pianistin Miß Minnie Wegler am Mittwoch Abend in der Academy of Music statt.

Außer Schumanns zweiter Symphonie bietet das Programm Webers Konzertstück für Piano, den Mephisto - Walzer von Liszt, Hymne an die heilige Cecilie von Gounod, eine weitere Piano-Nummer und Vorspiel zu „Die Meistersinger".

Tickets sind in No. 1221 Chestnut Str. zu haben.

Philadelphia Abend-Post

Freitag, 3. Februar 1893.

Das Kneisel Quartett wird am nächsten Montag Nachmittag in dem New Century Drawing Room sein erstes Konzert geben. Diese Organisation hat bereits während mehrerer Saisons in Boston eine wichtige Rolle gespielt. Herr Kneisel ist als Violinist ersten Ranges bekannt und sein Name genügt, um dem Quartett im Voraus auch hier Freunde zu sichern. Die andern Mitglieder sind nicht minder bedeutend.

Boston Transcript

MONDAY, FEBRUARY 6, 1893.

THE SYNPHONY CONCERT.

The programme of the fourteenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Beethoven: Overture to "Coriolan." Opus 62.
Foote: "The Skeleton in Armor." Ballad for chorus, quartet and orchestra. Opus 28.
Brahms: "A Song of Destiny," for chorus and orchestra. Opus 54.
Paine: "Columbus." March and hymn, for chorus and orchestra.

The Boston Symphony Chorus assisted, and Mrs. Marie Barnard-Smith, Miss Lillian Carlsmith, Mr. George J. Parker and Mr. Clarence E. Hay sang the sole parts.

These concerts in which a chorus sits round the orchestra are not the ones in which the orchestra sounds best. After three or four experiments, one is even in doubt whether they pay musically. The idea of having a chorus regularly associated with a symphony orchestra is by no means new; in certain conditions it is an excellent one. Take, for instance, the Conservatoire concerts in Paris; at these concerts a chorus always takes part. But the chorus is a small one, of professional trained singers, who are paid for their work, and who can consequently be employed without any regard for their own pleasure, but simply for the good of the concerts. Thus the chorus can be called into play whenever, and as often as, it is wanted. As a rule, there are one or two choral number at a concert; not more; and it should be remembered that the programmes are considerably longer than ours. The chorus is not grouped round the orchestra, as with us, but is massed together just in front of the orchestra; the singers invariably sing sitting. The orchestra is drawn up behind them on a permanent raised platform, the general form of which is that of an amphitheatre; it has the wall of the hall, or what other sound-reflecting surface there may be, immediately behind it. As the orchestra is thus raised above the singer, it plays over their heads, straight at the audience; the chorus being numerically small, it absorbs exceedingly little, if any, of the orchestral tone. The purely orchestral pieces make their full effect while, in the choral numbers, the chorus, singing directly into the audience from the front of the platform, tells "for all it is worth." These are perhaps ideal conditions for symphony concerts interspersed with choral selections.

But it is difficult to see how these conditions can be made to exist here in Boston. Our chorus singers are almost without exception amateurs; their voices, as a rule, are neither so strong nor so telling as those of trained professionals, and to get an effective chorus you must have more of them. This encumbers the platform. As amateurs, they all regular avocations, which they must give up to attend rehearsals and performances; they sing mainly for their own enjoyment or from good will toward the concerts, and cannot be worked as paid professionals can. To get them together is no slight task, and it is no mean effort on their part to go through the work of rehearsals and concert. Thus it is not rationally worth while to form and rehearse a chorus unless you get a good deal of singing out of it. To take all these pains for the sake of one choral number on a programme is out of all due proportion between effort and result. It is especially unwise, as the mere presence of the chorus on the platform injures the effect of all the orchestral numbers; and to ask volunteer singers to sing in one number, and wait in the green-room until their turn comes, thus preventing their hearing the rest of the concert, is not the part of common courtesy. The chorus can be made musically worth while only by giving it the lion's share of the programme; and this turns the whole thing from a symphony concert into a choral concert.

Now it is hard to see what sufficient reason there is for the Boston Symphony Orchestra's giving choral concerts; this field has been amply worked in Boston for the last ever so many years; we have already all the choral concerts we know what to do with. In this respect we are better off than they are in Paris, where, with the exception of the Société des Grandes Auditions Chorales (which gives fewer concerts a year than our Handel and Haydn does), the Conservatoire is about the only regular organization that gives choral performances. And Paris has three independent symphony orchestras that give their concerts invariably on the same afternoon! To have a choral annex, to add variety to what are mainly orchestral concerts—just as solo singers or players do—is a very different matter from giving essentially choral concerts. And we have shown why it is not easily practicable to have a chorus to do nothing more than add the desirable variety to symphony concerts in his city. The game is not worth the candle. And, in so far as choral concerts, properly so called, are concerned, that sort of thing is so done, and so well done, by other societies that there is no need of the Symphony Orchestra's putting its finger into the pie.

Last Saturday evening the "Coriolan" overture, evidently well played, made next to no effect at all: the tone of the orchestra was so damped and muffled by the surrounding ranks of chorus singers.

Mr. Foote's "Skeleton in Armor" (conducted by himself) is a work to be spoken of both with respect and admiration. Mr. Foote's affection for Longfellow's ballads is apparently unquenchable; so, in spite of our conviction that they are not the best material in the world for extended musical setting, we will say no more on this head. Let us say at once, however, that in this last work of his Mr. Foote seems to us to have been far more successful in catching and holding fast by the true ballad tone than in any of his previous attempts. That he has completely solved the problem—as Carl Lowe did in his ballads for a single voice—can hardly be said; in this "Skeleton in Armor" the absence of distinctly dramatic style results in certain instances in a corresponding loss of dramatic effect, notably in places where the suggestions of the text are essentially dramatic. He has not quite caught the art of dramatic coloring without doing violence to the even, lyrical flow of the ballad style. But he has come much nearer to it than ever before, and has at the same time preserved the ballad style in far greater purity. Instances of the musical rhythm running disturbingly counter to the poetic metre are quite exceptional here, whereas in his "Hiawatha" and "Wreck of the Hesperus" they were far more frequent, and also far more striking. The whole "Skeleton in Armor," in spite of its rhythmic variety and frequent shifting of keys, impresses one as springing from one inspiration, and being cast in a single mould. In short, it is throughly excellent; it is poetic in conception and admirably strong in execution. Its absolute clearness is something uncommon today. The performance was capital, the quartet of solo voices doing extremely good work. It was very enthusiastically received, the composer being repeatedly called out after it. Mr. Foote has scored one more success.

Brahm's "Song of Destiny" is a work of infinite beauty, but somehow it seemed singularly ineffective last Saturday evening. The orchestra sounded dull and muffled as it did in the "Coriolan" overture, and the chorus, although apparently singing well enough, was not impressive.

Columbus does not seem to have brought great luck to American composers. Dudley Buck once wrote an overture on him that proved to be one of his weakest works, and we mistake much if the "Columbus" march and hymn keeps a very high place in the list of Mr. Paine's compositions. It is a gorgeously instrumentep, pompous march, terminating in broad three-two time sung by the chorus. But the work does not strike one at the first hearing as of finer quality than occasional compositions in general are. Mr. Paine has done far better things.

The next programme (for Friday afternoon, Feb. 17, and Saturday evening, Feb. 18) is: Thiériot; sinfonietta in E major, opus 55; Saint-Caëns, concerto for pianoforte, No. 2, in G minor, opus 22; Beethoven, symphony No. 7, in A major, opus 92. Mr. George M. Norwell will be the pianist. There will be no rehearsal nor concert next Friday afternoon and Saturday evening.

Gazette

BOSTON, SUNDAY MORNING, FEB. 5.

The Symphony Concert.

The fourteenth concert of the Boston Symphony Orchestra, in Music Hall, last night, was largely attended. The programme was, with the exception of Beethoven's "Coriolanus" Overture, devoted wholly to vocal works, Mrs. Marie Barnard-Smith, Miss Lillian Carollsmith, Mr, George J. Parker, Mr. Clarence Hay, and the Boston Symphony Chorus, assisting. The works presented were Mr. Arthur Foote's setting of "The Skeleton in Armor," for quartet, chorus, and orchestra, which was given for the first time; Brahms's "Song of Destiny," and Mr. Paine's "Columbus March and Hymn" for chorus and orchestra. The choral body did not prove large enough to produce the desired effect; it, in fact, is too small for the purpose for which it was formed and is lopsided in respect to balance of voices. There are not enough tenors and basses, and the volume of tone is lacking in necessary fulness. The chorus singing was none of the best. We have become so accustomed to the almost perfect work of our prominent singing societies that we are scarcely prepared to derive pleasure, enjoyment or satisfaction from such unsteady, colorless and unfinished singing as that which the Boston Symphony chorus vouchsafed last night. It was not worthy the orchestra whose name it shares. If the body cannot be enlarged to the proper size, and if better results than were achieved on this occasion cannot be obtained, it would be wise to omit the performance of important choral works from the concerts of the Boston Symphony Orchestra. Thus far the chorus has not acquitted itself in a manner to justify the expectations that were aroused when its formation was first announced. Mr. Foote's cantata, which was conducted by the composer, was very disappointing. It shows but little invention, is without any marked contrasts, and is dull and monotonous generally. The orchestration is frequently tasteful, but on the whole sounds thin and ineffective. The work is strangely barren of climaxes. There is a constant reaching out for them but they are never achieved. The music is well made but it has the fatality to be uninteresting. Its melodies are labored and dry, and have no distinguishing individuality. In other words, it is deliberate, almost perfunctory, music, suggesting neither spontaneity nor inspiration. Though in nowise plagiaristic, yet it nowhere gives the impression of originality. Often it recalls the conventional church anthem, and often it is cloudy in both the orchestral and vocal writing. Its best moments are to be found in the two quartets, but even here there is nothing that rises above the purely conventional. Throughout there is an apparent struggle for something that the composer constantly fails to attain. In fact, its effect is that of industriously and carefully manufactured music. Mr. Foote has proved himself capable of far better work. Of the performance there is not much to be said. It was uneven and steadily barren of light and shade. Sometimes the chorus obliterated the orchestra, and often the orchestra blotted out the chorus, while a lack of emphasis and rhythmical swing generally, characterized the rendering as a whole. It was listened to with great attention, and at its end Mr. Foote was recalled three times with great enthusiasm. The Brahms chorus is not the most inspiriting of works, but its clearness and its positiveness caused it to seem like a burst of musical sunshine after what had preceded it. The singing was not of the most tuneful and was monotonously dry, but the graceful orchestral prelude was beautifully played. We regret that Mr. Paine's march an hymn were not heard under more favorable circumstances. Here the richness and the fullness of the orchestration overwhelmed the small chorus. The work was written for an immense hall and the massive scoring was intended to be offset by five thousand voices. The small body of singers that sang on this occasion was therefore scarcely calculated to produce the effect intended by the composer. The introduction is impressively stirring, with its brilliant trumpet fanfares. The march is broad and flowing in its melodious themes and it moves with fine and imposing stateliness to a stirring climax as it breaks into the large and simple hymn. The composer's thorough knowledge of instrumental effect and of the full resources of the modern orchestra are displayed in a masterly manner throughout. At its conclusion the work was applauded with great enthusiasm Still, as it was impossible to do it justice under prevailing conditions, it was a mistake to perform it. The programme for the next concert is: Symphonietta, by Thieriot (first time); Concerto for pianoforte, in G minor, Saint-Saëns; Symphony, No. 7, Beethoven. The soloist is to be Mr. Busoni? No! Mr. Perabo? No! Mr. Baermann? No! Mr. George M. Nowell!

—— On Wednesday evening, there was a private rehearsal of the Symphony Orchestra and chorus at Music Hall before a select and musical audience. Among those present were Mr. and Mrs. B. J. Lang, Mr. and Mrs. G. W. Chadwick, Mrs. Arthur Foote, Mrs. Fiske Warren, Mrs. Richard Warren, Miss Hecht, the Misses May-Winsor, Miss Elise Richards, Miss Macnamara, Mr. Olis, Mr. Arthur Pickering, Mr. E. L. Clark and Mr. Albin Reed.

—— Mr. Henry Higginson gave a small musical party on Wednesday night.

THE BOSTON TIMES, FEBRUARY 5, 1893.

There was no little pother at Mr. Harry Le Grand Cannon's last musicale over the alleged unkindly and discourteous treatment of Mr. Nikisch and his men, and so much secresy was observed and the plaints of the band were so loud and continuous that people fancied that something very dreadful had occurred, says Town Topics. I am now advised that the whole trouble arose out of the musicians being asked to proceed to their quarters by a special stairway, and out of their overcoats being kept apart from the integumenta of the guests. I am at a loss to see why these arrangements should have been viewed as insulting to the dignity of the performers. Mr. Nikisch and his men were on the occasion under notice, mere hirelings; and while any act that might have rubbed the fact, publicly, into their minds, would have been reprehensible, I cannot see why they should have been treated as guests any more than were the caterer or the decorator. The truth of the matter is that Mr. Nikisch and his associates are being spoiled by success and eulogy, and if this sort of thing goes on, there is danger that would-be purchasers of seats at future concerts will be asked for references. The sooner a stop is put to nonsense of this kind the better. When Mr. Nikisch accepts Mr. Cannon's money in exchange for his music, he places himself exactly on the same plane as Mr. Lander and Mr. Bernstein, who, I am sure, have never bothered their heads as to the resting place of their outer garments, so long as they found them after the evening's work was done. I hope Mr. Cannon will not recede from his position, one fully warranted by circumstances and, spite of what may be hinted at, by European precedent, if we must look abroad for rules that common sense should frame the world over.

SATURDAY EVENING

SPECTATOR

An Independent Social, Literary and Family Newspaper.

MINNEAPOLIS, MINN.

FEBRUARY 4,

The Boston Symphony Orchestra open the concert season at the World's Fair with performances on May 15 and 16. There is a possibility of this famous organization appearing here in concert before the summer.

A strong effort is being made to secure the Boston Symphony Orchestra for a concert in this city before the close of the present season. The present arrangement is for the orchestra to close its season at the World's Fair, Chicago, about the middle of May.

[101]

...RY, FEBRUARY 8, 1893.

...dresses at Symphony Rehearsals.

...devoted lover of music and a constant ...ce for many years at the symphony re...sals, I feel that I must say a word to the ...ston public. This year my seat is on the ...or, and I have realized for the first time what music lovers must suffer from the lack of consideration of the fashionable public. I know that the managers endeavor to preserve quiet during a performance by prohibiting anyone from entering the hall. This, in other years, has been enough to insure peace for those who attend the concerts for the love of music. But of late years the character of the audience has largely changed. It has become a fad with the fashionable world to attend them, and it is no longer the poor but devoted musicians who can attend them, but the people who can pay the largest price for the seats. Boston is so flooded with good music that one concert more or less appears to amount to very little, and so people merely rush in for one or two pieces just to say they have been, and then rush off to another entertainment, entirely unconscious of the disturbance which their late entrance and early leaving have caused many others. At a recent rehearsal, people did not cease to come until the concert was half over and before silence had barely been felt in the hall; while others at that time began to go, and kept on until the concert was over. I have sat at different times in either balcony and on the floor, and I can truly say that if it were possible to buy a seat in the second gallery I should do so, for there at least are peace and quiet. There the real music lovers are found, people who will sit waiting for an hour gladly for the privilege of hearing such music as our Symphony Orchestra gives us. I wish that this feeling were shared by ticket holders on the floor and that they showed more thoughtfulness for others.

A TICKET-HOLDER.

A MUSIC HALL FOR COPLEY SQUARE.

To the Editor of the Transcript: The Saturday Transcript for Jan. 28 contained a plan for the alteration of Copley square, proposing a change of its ill-shaped grass plots into a form that would admit of a fine large circle in the middle, where perhaps a fountain might be placed, with sufficient room around it to carry out the intention of the square in an artistic and dignified manner. An appropriate place would thus be afforded for the proposed statue to Phillips Brooks—which of course must be the finest—of which modern art is capable. There will be difficulties in the way; but let us hope that they may be surmounted. The Huntington avenue cars must be diverted to Boylston street or to St. James avenue. Why not to the latter? If too narrow for two tracks one might suffice.

While we are all planning to make Copley Square just what it ought to be, let me record the words of a stranger within our gates, "What your square needs is the taking down of every building on the north-west side, and the erection there of a fine music hall. Your present structure with that name is a disgrace to the city; undesirable in every way. Badly situated, very difficult of access, dangerous of egress, and the most ill-ventilated hall that I ever saw. Nearly all the people who go to the present Music Hall live on the Back Bay, or reach it easily from the suburbs. If only some of your rich men could see the importance of this project, I feel as if steps would soon be taken towards carrying it out."

No finer plan for the north-west side of the square could de devised. Its four sides would then represent, religion, literature, music and art.

H. M. K.

Philadelphia Abend-Post

...Herausgegeben von der

Mittwoch, 8. Februar 1893.

Boston Symphonie Orchester. Für das heute Abend in der Academy of Music stattfindende vierte große Konzert des Boston Symphonie Orchesters hat Herr Dirigent Arthur Nikisch ein interessantes Programm aufgestellt. Die zweite Symphonie von Schumann, der Mephisto-Walzer von Liszt, die Hymne an die heilige Cäcilia von Gounod und das Vorspiel zu Wagners „Meistersinger" werden vom Orchester zum Vortrag gebracht werden. Als Solistin wird eine junge Pianistin, Miß Minnie Wetzler, welcher ein trefflicher Ruf vorausgeht, mitwirken. Dieselbe wird das Concertstück von Weber und mehrere andere Soli vortragen. Tickets sind in No. 1221 Chestnut Str. zu haben.

The Musical Courier.

NEW YORK, WEDNESDAY, FEBRUARY 8, 1893.

Boston Symphony Orchestra.—The next concert takes place to-morrow evening at Chickering Hall. The program will be as follows: Overture to "The Flying Dutchman," the third concerto of Davidoff for the 'cello, Mendelssohn's "Italian" symphony, Liszt's "Mephisto" waltz and the verspiel to "Die Meistersinger."

Third Kneisel Quartet Concert.—The third concert of the Kneisel Quartet, of Boston, will be given at Chickering Hall on Saturday afternoon at 3 o'clock. The program will consist of Dvorák's E major quartet, op. 80; Beethoven's G major quartet, op. 18, and Brahms' clarinet quartet, op. 115.

The program of the fourteenth Symphony concert was as follows:

Overture, "Coriolan" ..... Beethoven
Ballad, "The Skeleton in Armor" ..... Foote
(First time in Boston.)
"A Song of Destiny" ..... Brahms
"Columbus March and Hymn" ..... Paine
(First time in Boston.)

The Boston Symphony Chorus and Mrs Barnard-Smith, Miss Carlsmith, Messrs. Geo. J. Parker and Clarence E. Hay assisted.

Mr. Foote's ballad is for chorus, quartet and orchestra. It is a musical setting of the familiar poem by Longfellow. The choice of a poem was unfortunate, perhaps, in that the lines do not readily suggest variety of rhythm. In Mr. Foote's composition there is a superabundance of the ternary.

This ballad is thirty-six octavo pages in length. To elaborate the detail of the poem might be a frittering away of any grand result. The detail is not elaborated in this case. On the other hand, there are no contrasting moods suggested clearly, there is no definite creation of a stimmung. There are subdivisions, as allegro deciso and andantino, and so on, but there are no sharply drawn scenes of dramatic contrast. The chorus is questioner, narrator and answerer. The quartet is used for the story of the wooing and the death of the wife—for the scenes of comparative tenderness—but these scenes are without particular distinction.

The ballad is, first of all, undramatic. There is little evidence of imagination; there is little evidence of a sense of dramatic fitness. The very start is a disappointment. Why should the appeal to the skeleton be so hurriedly delivered? Why should this appeal be given to the chorus? Is there any horror expressed in the description of the awakening of the dead?

It would be an idle task to go through the ballad sentence by sentence and point out the inappropriateness of the music, for the music cannot be reproduced in this article, and verbal statements would seem purely dogmatic. But here is a striking instance of a failure to grasp the possibilities of the situation. The skeleton says:

> Take heed, that in thy verse
> Thou dost the tale rehearse,
> Else dread a dead man's curse.

Surely "the dead man's curse" should be brought strongly to the attention of the hearer. It would not be necessary, perhaps, to stop the rush of musical thought and prepare "the curse" with the deliberation of a barn stormer in the scene in "Richelieu;" but without such interruption harmonies could be used; instrumental color could be so applied that the necessary shiver would strike the hearer. Mr. Foote, on the contrary, arranges the voices in such a manner and employs such notation that the sentence does not come even clearly to the hearer; but the sentence, without dread import, is like an inarticulate gargling in a commonplace throat.

Neither is the rhythm always above reproach (see, for instance, page 15, where a false construction is given to the meaning of the words "Chanting his glory Bright," nor are the voices used skillfully to gain effects by simple means.

The instrumentation is, as a rule, dry and uninteresting. The voices are followed too often by instruments, and support becomes a distraction. There is little variety; there is little color.

Mr. Foote conducted the performance of his work. It is therefore fair to presume that it was given in accordance with his own wishes, particularly as he prepares the Symphony chorus for its work in public. On this occasion there was a marked disregard of the printed indications of the composer. There was hardly a pianissimo that was observed; there was a monotone of forte in passages that called for delicate treatment; forte was often fortissimo, and the climax was generally anticipated.

The chorus sang weakly and without discretion. In full passages there was not the sonority that comes from a well balanced chorus, competent, sure that the cause in which they engage is just. The enunciation was so defective that the hearer, even with the help of the program book, was often unable to detect the whereabouts of the singers.

Praise for Minnie Wetzler.—Speaking of the recent concert of the Boston Symphony Orchestra at Cambridge, Mass., the "Tribune" of that city has the following to say of Miss Minnie Wetzler, who was the soloist:

Much interest was centered in the début of Miss Minnie Wetzler, a young pianist not yet out of her teens, who has been a favorite pupil of Clara Schumann for the last seven years. The modest, winning manner of the young artist immediately prepossessed the audience in her favor, and her fine performance of Weber's brilliant Concertstück aroused much enthusiasm. In addition to an already large technic, there is a peculiar charm and individuality in her playing which seems to be the result of a quick intelligence, combined with a rare degree of magnetism. She was especially satisfying in the "presto," which was given with a youthful exuberance and freshness which completely captured her listeners. Her solos were no less successful. The beautiful Chopin nocturne, too infrequently heard, was played with genuine feeling and sentiment, while the interpretation of the B flat minor Scherzo was a positive surprise. Her beautiful sympathetic tone and devoted absorption in her work bring to light a poetic beauty which many an older and more famous performer has failed to reveal. It would seem as if Mrs. Schumann's predictions of a brilliant future for her pupil were bound to be verified.

Miss Wetzel plays with the orchestra this evening at Philadelphia and at the Brooklyn concerts Friday and Saturday.

The Musical Herald of the United States

FEBRUARY, 1893.

MUSIC IN BOSTON.

The Boston Symphony Orchestra at the concert of December 31 played Berlioz's brilliant overture to "Benvenuto Cellini" and Volkmann's pleasing and interesting but not strikingly original symphony in B flat. Between these came Vieuxtemps' fourth violin concerto, the solo part of which was played by Mr. I. Schnitzler, a member of the violin family of the orchestra. Mr. Schnitzler came to this country some years ago, at the same time as Mr. Fritz Giese, the accomplished violoncellist, and for a while was a member of the Mendelssohn Quintette Club. He was next in the west for a space, and returned this season and joined the orchestra. His work on the occasion under notice was admirable for its finish and taste, and the charm of it all was perceptibly heightened by the warm tone of his violin. There cannot be many orchestras in the world that can show a finer array of real artists among their violin players than our orchestra can boast, with Kneisel, Adamowski, Loeffler and Schnitzler in evidence. At the concert of January 7, the symphony was Haydn's in B flat (No. 12 in the Breitkopf & Haertel edition), and other orchestral works were the first suite arranged from Bizet's melodramatic music to Daudet's "L'Arlesienne" and Beethoven's "Leonore" overture, No. 3. Mrs. Basta-Tavary sang in good style and with marked intelligence, but not always with fullness of effect, Donna Anna's scene, with the "letter aria," from "Don Juan" and Elizabeth's greeting to the Hall of Song from "Tannhaeuser."

The Kneisel Quartet at the concert on January 16 played Volkmann's trio (for pianoforte, violin and violoncello) in B flat minor, Schumann's quartette, Op. 41, No. 1, and Brahms' quintette for clarinet and strings, Op. 115. The trio, in the performance of which Mr. Busoni took part at the pianoforte, is generally recognized as one of its author's most delightful creations, though it has much of real pathos in it. At the close, for instance, there is a dialogue of short, broken phrases between the pianoforte and the violin that is strongly suggestive of a long farewell between dear friends. Brahms' quintette is a strong, earnest, and what is more, an easily intelligible work. It is so free from bewildering moments that one is almost led to question if Brahms be its composer. The use of the clarinet as a warming agent is splendidly managed, and the entire quintette is a model of repose and dignity.

THE BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra at its third concert had a troublesome drawback to contend against, in the form of unfortunate atmospheric conditions. The band has never before sounded so crude comparatively, and at no concert so far as we can recall were there so many technical mishaps. Several passages in Beethoven's eighth symphony, which opened the concert, were marred by bad intonation and want of precision, and at no time in the course of the evening were the instruments perfectly in tune with each other. Under the circumstances the faults were venial, but they prevent the recording of another such success as was put to the credit of the orchestra on the occasion of its last visit. Concerning the symphony, however, it must be said that it commended itself with especial forcefulness to the admirers of the composition and the believers in Beethoven's knowledge touching his own intentions, in being free from the most flagrant of the innovations which have crept into the readings of the work since Wagner wrote his condemnation of the careless and perfunctory style in which the conductors of Germany were in the habit of playing it. Mr. Nikisch is not overburdened with devotion to tradition, but it is a pleasure to record the fact that neither does he seem to care to pose as a revolutionist simply for the sake of revolution. He permitted the dainty *allegretto-scherzando* to occupy the place of the slow movement of the symphony instead of transforming the characteristics of such a movement to the *tempo di menuetto*, as has been done by Dr. Von Buelow and others. The orchestral numbers in the scheme, besides the symphony were two movements from Berlioz's "Damnation of Faust" (the minuet of the will-o'-the-wisps, and the dance of sylphs, which latter bit of fairy tracery in music was demanded and given a second time), and the third "Leonore" overture by Beethoven.

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The charm of the quartette's playing is quite beyond conventional words of praise. It is the product, not only of a most admirable techical equipment in the case of each individual composing the club, but of a harmony of feeling and understanding between the four men, and an ambition to achieve a common success that are seldom met with among organizations devoted to chamber music.

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Boston Transcript

WEDNESDAY, FEBRUARY 8, 1893.

Rudeness at Symphony Rehearsals.

As a devoted lover of music and a constant attendant for many years at the symphony rehearsals, I feel that I must say a word to the Boston public. This year my seat is on the floor, and I have realized for the first time what music lovers must suffer from the lack of consideration of the fashionable public. I know that the managers endeavor to preserve quiet during a performance by prohibiting anyone from entering the hall. This, in other years, has been enough to insure peace for those who attend the concerts for the love of music. But of late years the character of the audience has largely changed. It has become a fad with the fashionable world to attend them, and it is no longer the poor but devoted musicians who can attend them, but the people who can pay the largest price for the seats. Boston is so flooded with good music that one concert more or less appears to amount to very little, and so people merely rush in for one or two pieces just to say they have been, and then rush off to another entertainment, entirely unconscious of the disturbance which their late entrance and early leaving have caused many others. At a recent rehearsal, people did not cease to come until the concert was half over and before silence had barely been felt in the hall; while others at that time began to go, and kept on until the concert was over. I have sat at different times in either balcony and on the floor, and I can truly say that if it were possible to buy a seat in the second gallery I should do so, for there at least are peace and quiet. There the real music lovers are found, people who will sit waiting for an hour gladly for the privilege of hearing such music as our Symphony Orchestra gives us. I wish that this feeling were shared by ticket holders on the floor and that they showed more thoughtfulness for others.

A TICKET-HOLDER.

A MUSIC HALL FOR COPLEY SQUARE.

To the Editor of the Transcript: The Saturday Transcript for Jan. 28 contained a plan for the alteration of Copley square, proposing a change of its ill-shaped grass plots into a form that would admit of a fine large circle in the middle, where perhaps a fountain might be placed, with sufficient room around it to carry out the intention of the square in an artistic and dignified manner. An appropriate place would thus be afforded for the proposed statue to Phillips Brooks—which of course must be the finest—of which modern art is capable. There will be difficulties in the way; but let us hope that they may be surmounted. The Huntington avenue cars must be diverted to Boylston street or to St. James avenue. Why not to the latter? If too narrow for two tracks one might suffice.

While we are all planning to make Copley Square just what it ought to be, let me record the words of a stranger within our gates, "What your square needs is the taking down of every building on the north-west side, and the erection there of a fine music hall. Your present structure with that name is a disgrace to the city; undesirable in every way. Badly situated, very difficult of access, dangerous of egress, and the most ill-ventilated hall that I ever saw. Nearly all the people who go to the present Music Hall live on the Back Bay, or reach it easily from the suburbs. If only some of your rich men could see the importance of this project, I feel as if steps would soon be taken towards carrying it out."

No finer plan for the north-west side of the square could de devised. Its four sides would then represent, religion, literature, music and art.

H. M. K.

Philadelphia Abend-Post

Herausgegeben von der

Mittwoch, 8. Februar 1893.

Boston Symphonie Orchester. Für das heute Abend in der Academy of Music stattfindende vierte große Konzert des Boston Symphonie Orchesters hat Herr Dirigent Arthur Nikisch ein interessantes Programm aufgestellt. Die zweite Symphonie von Schumann, der Mephisto-Walzer von Liszt, die Hymne an die heilige Cäcilia von Gounod und das Vorspiel zu Wagners „Meistersinger" werden vom Orchester zum Vortrag gebracht werden. Als Solistin wird eine junge Pianistin, Miß Minnie Wetzler, welcher ein trefflicher Ruf vorausgeht, mitwirken. Dieselbe wird das Concertstück von Weber und mehrere andere Soli vortragen. Tickets sind in No. 1221 Chestnut Str. zu haben.

The Musical Courier.

NEW YORK, WEDNESDAY, FEBRUARY 8, 1893.

Boston Symphony Orchestra.—The next concert takes place to-morrow evening at Chickering Hall. The program will be as follows: Overture to "The Flying Dutchman," the third concerto of Davidoff for the 'cello, Mendelssohn's "Italian" symphony, Liszt's "Mephisto" waltz and the vorspiel to "Die Meistersinger."

Third Kneisel Quartet Concert.—The third concert of the Kneisel Quartet, of Boston, will be given at Chickering Hall on Saturday afternoon at 3 o'clock. The program will consist of Dvorák's E major quartet, op. 80; Beethoven's G major quartet, op. 18, and Brahms' clarinet quartet, op. 115.

The program of the fourteenth Symphony concert was as follows:

Overture, "Coriolan" ..... Beethoven
Ballad, "The Skeleton in Armor" ..... Foote
(First time in Boston.)
"A Song of Destiny" ..... Brahms
"Columbus March and Hymn" ..... Paine
(First time in Boston.)

The Boston Symphony Chorus and Mrs Barnard-Smith, Miss Carlsmith, Messrs. Geo. J. Parker and Clarence E. Hay assisted.

Mr. Foote's ballad is for chorus, quartet and orchestra. It is a musical setting of the familiar poem by Longfellow. The choice of a poem was unfortunate, perhaps, in that the lines do not readily suggest variety of rhythm. In Mr. Foote's composition there is a superabundance of the ternary.

This ballad is thirty-six octavo pages in length. To elaborate the detail of the poem might be a frittering away of any grand result. The detail is not elaborated in this case. On the other hand, there are no contrasting moods suggested clearly, there is no definite creation of a stimmung. There are subdivisions, as allegro deciso and andantino, and so on, but there are no sharply drawn scenes of dramatic contrast. The chorus is questioner, narrator and answerer. The quartet is used for the story of the wooing and the death of the wife—for the scenes of comparative tenderness—but these scenes are without particular distinction.

The ballad is, first of all, undramatic. There is little evidence of imagination; there is little evidence of a sense of dramatic fitness. The very start is a disappointment. Why should the appeal to the skeleton be so hurriedly delivered? Why should this appeal be given to the chorus? Is there any horror expressed in the description of the awakening of the dead?

It would be an idle task to go through the ballad sentence by sentence and point out the inappropriateness of the music, for the music cannot be reproduced in this article, and verbal statements would seem purely dogmatic. But here is a striking instance of a failure to grasp the possibilities of the situation. The skeleton says:

> Take heed, that in thy verse
> Thou dost the tale rehearse,
> Else dread a dead man's curse.

Surely "the dead man's curse" should be brought strongly to the attention of the hearer. It would not be necessary, perhaps, to stop the rush of musical thought and prepare "the curse" with the deliberation of a barn stormer in the scene in "Richelieu;" but without such interruption harmonies could be used; instrumental color could be so applied that the necessary shiver would strike the hearer. Mr. Foote, on the contrary, arranges the voices in such a manner and employs such notation that the sentence does not come even clearly to the hearer; but the sentence, without dread import, is like an inarticulate gargling in a commonplace throat.

Neither is the rhythm always above reproach (see, for instance, page 15, where a false construction is given to the meaning of the words "Chanting his glory Bright," nor are the voices used skillfully to gain effects by simple means.

The instrumentation is, as a rule, dry and uninteresting. The voices are followed too often by instruments, and support becomes a distraction. There is little variety; there is little color.

Mr. Foote conducted the performance of his work. It is therefore fair to presume that it was given in accordance with his own wishes, particularly as he prepares the Symphony chorus for its work in public. On this occasion there was a marked disregard of the printed indications of the composer. There was hardly a pianissimo that was observed; there was a monotone of forte in passages that called for delicate treatment; forte was often fortissimo, and the climax was generally anticipated.

The chorus sang weakly and without discretion. In full passages there was not the sonority that comes from a well balanced chorus, competent, sure that the cause in which they engage is just. The enunciation was so defective that the hearer, even with the help of the program book, was often unable to detect the whereabouts of the singers.

Praise for Minnie Wetzler.—Speaking of the recent concert of the Boston Symphony Orchestra at Cambridge, Mass., the "Tribune" of that city has the following to say of Miss Minnie Wetzler, who was the soloist:

> Much interest was centered in the début of Miss Minnie Wetzler, a young pianist not yet out of her teens, who has been a favorite pupil of Clara Schumann for the last seven years. The modest, winning manner of the young artist immediately prepossessed the audience in her favor, and her fine performance of Weber's brilliant Concertstück aroused much enthusiasm. In addition to an already large technic, there is a peculiar charm and individuality in her playing which seems to be the result of a quick intelligence, combined with a rare degree of magnetism. She was especially satisfying in the "presto," which was given with a youthful exuberance and freshness which completely captured her listeners. Her solos were no less successful. The beautiful Chopin nocturne, too infrequently heard, was played with genuine feeling and sentiment, while the interpretation of the B flat minor Scherzo was a positive surprise. Her beautiful sympathetic tone and devoted absorption in her work bring to light a poetic beauty which many an older and more famous performer has failed to reveal. It would seem as if Mrs. Schumann's predictions of a brilliant future for her pupil were bound to be verified.

Miss Wetzel plays with the orchestra this evening at Philadelphia and at the Brooklyn concerts Friday and Saturday.

The Musical Herald of the United States

FEBRUARY, 1893.

MUSIC IN BOSTON.

The Boston Symphony Orchestra at the concert of December 31 played Berlioz's brilliant overture to "Benvenuto Cellini" and Volkmann's pleasing and interesting but not strikingly original symphony in B flat. Between these came Vieuxtemps' fourth violin concerto, the solo part of which was played by Mr. I. Schnitzler, a member of the violin family of the orchestra. Mr. Schnitzler came to this country some years ago, at the same time as Mr. Fritz Giese, the accomplished violoncellist, and for a while was a member of the Mendelssohn Quintette Club. He was next in the west for a space, and returned this season and joined the orchestra. His work on the occasion under notice was admirable for its finish and taste, and the charm of it all was perceptibly heightened by the warm tone of his violin. There cannot be many orchestras in the world that can show a finer array of real artists among their violin players than our orchestra can boast, with Kneisel, Adamowski, Loeffler and Schnitzler in evidence. At the concert of January 7, the symphony was Haydn's in B flat (No. 12 in the Breitkopf & Haertel edition), and other orchestral works were the first suite arranged from Bizet's melodramatic music to Daudet's "L'Arlesienne" and Beethoven's "Leonore" overture, No. 3. Mrs. Basta-Tavary sang in good style and with marked intelligence, but not always with fullness of effect, Donna Anna's scene, with the "letter aria," from "Don Juan" and Elizabeth's greeting to the Hall of Song from "Tannhaeuser."

The Kneisel Quartet at the concert on January 16 played Volkmann's trio (for pianoforte, violin and violoncello) in B flat minor, Schumann's quartette, Op. 41, No. 1, and Brahms' quintette for clarinet and strings, Op. 115. The trio, in the performance of which Mr. Busoni took part at the pianoforte, is generally recognized as one of its author's most delightful creations, though it has much of real pathos in it. At the close, for instance, there is a dialogue of short, broken phrases between the pianoforte and the violin that is strongly suggestive of a long farewell between dear friends. Brahms' quintette is a strong, earnest, and what is more, an easily intelligible work. It is so free from bewildering moments that one is almost led to question if Brahms be its composer. The use of the clarinet as a warming agent is splendidly managed, and the entire quintette is a model of repose and dignity.

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The Boston Symphony Orchestra at its third concert had a troublesome drawback to contend against, in the form of unfortunate atmospheric conditions. The band has never before sounded so crude comparatively, and at no concert so far as we can recall were there so many technical mishaps. Several passages in Beethoven's eighth symphony, which opened the concert, were marred by bad intonation and want of precision, and at no time in the course of the evening were the instruments perfectly in tune with each other. Under the circumstances the faults were venial, but they prevent the recording of another such success as was put to the credit of the orchestra on the occasion of its last visit. Concerning the symphony, however, it must be said that it commended itself with especial forcefulness to the admirers of the composition and the believers in Beethoven's knowledge touching his own intentions, in being free from the most flagrant of the innovations which have crept into the readings of the work since Wagner wrote his condemnation of the careless and perfunctory style in which the conductors of Germany were in the habit of playing it. Mr. Nikisch is not overburdened with devotion to tradition, but it is a pleasure to record the fact that neither does he seem to care to pose as a revolutionist simply for the sake of revolution. He permitted the dainty *allegretto-scherzando* to occupy the place of the slow movement of the symphony instead of transforming the characteristics of such a movement to the *tempo di menuetto*, as has been done by Dr. Von Buelow and others. The orchestral numbers in the scheme, besides the symphony were two movements from Berlioz's "Damnation of Faust" (the minuet of the will-o'-the-wisps, and the dance of sylphs, which latter bit of fairy tracery in music was demanded and given a second time), and the third "Leonore" overture by Beethoven.

The solo performers were Miss Eugenia Castellano, pianoforte, and Mr. Timothee Adamowski, violin. Miss Castellano is a young woman of sixteen years, who hails from Italy, and who has been generously exploited since her arrival in New York a few weeks ago. She played at one of the Boston concerts two weeks ago and succeeded in impressing the New England capital with the idea that she was made of rare artistic metal. It is possible that the quantity and quality of the praise that has been lavished upon her, and has been trumpeted forth into the world, led us to expect too much; at any rate, from a musical point of view, her performance of the G minor concerto of Mendelssohn was distinctly disappointing. It was notable, if at all, simply as a mechanical achievement. In color it was monotonous, in the matter of expression sterile. The reason why the composition was chosen remained an unanswerable enigma until the finale was reached, when it became evident that the young lady's fingers and wrists had been kept in training for the purpose of exhibiting a degree of bravura which would please the average audience. In this finale, but more especially in a concert study by her teacher, Martucci, a bit of showy but empty music, she caused something like a sensation, and persuaded the judicious of her possession of a sufficient technical equipment to justify hopes of her future. But she did not persuade the judicious that she is now a ripe artist, and she is too old to be listened to as a prodigy.

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SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIII., NO. 36.

SUNDAY, FEBRUARY 5, 1893.

The Symphony Concert, American Composers Honored.

The American composers resident in this vicinity were duly recognized in last evening's concert of the Boston Symphony series, and the action of Conductor Nikisch in giving this prominence to native talent was productive of much satisfaction.

In commenting upon the evening's events first mention is due to Prof. John K. Payne's "Columbus March and Hymn," composed for orchestra and chorus, by request, for the dedicatory exercises of the Columbian Exposition at Chicago last October. It was very gratifying to have an opportunity to hear this composition under such favorable circumstances, for, with the chorus organized for these concerts and the Symphony orchestra, a combination of musical forces was had, which gave the grand composition a most complete interpretation.

The introduction of the orchestral movement is inspiring in its breadth and dignity, and at once stamps the work as that of a master in the use of all of the resources of the modern orchestra. In the march movement two themes of striking merit are used with rare skill and discretion, and the repetition of the introduction leads the hymn with excellent effect.

Prof. Paine's verses make an excellent subject for his genius as a compos r, and in the choral movement he has used the voices of the choir in a way that brings the composition to a telling climax. The performance of the march and hymn created a marked impression, and the composer was duly honored by the applause which followed its termination.

Mr. Arthur Foote's ballad for chorus, quartet and orchestra, being a musical setting of Longfellow's poem "The Skeleton Armor," was also included in the evening's programme, its production, for the first time here, being made under the composer's batyn.

The selection of this ballad for such elaborate treatment does not appear to be quite wise, and the composer has not been altogether happy in his assignment of the verses. The work is in cantata form, and despite the sterling ability shown in the orchestral and voice parts there is a lack of strength and contrast in the ballad, as a whole, which is hardly in keeping with the earlier works by Mr. Foote. The ballad is well suited for a single voice, but hardly affords the opportunities demanded to use such a combination of vocal forces as have been employed by Mr. Foote. The orchestral score is rich in tone color, and much success has attended the treatment of this portion of the composition.

The chorus did commendable work in their numbers, and were well aided by Mrs. Marie Barnard-Smith, Miss Lillian Carlsmith, Mr. George J. Parker and Mr. Clarence E. Hay in the quartets.

A grandly effective performance of Brahm's "Song of Destiny," for chorus and orchestra, already heard in the Cecilia programmes, with the ever welcome "Coriolan" overture, completed the programme.

The reseating of the stage, by which the chorus and orchestra were both accommodated, has been very successfully accomplished, and the singers were well placed for effective results.

The orchestra is on one of its occasional tours the coming week, and on the evening of the 18th inst. the programme will be the E major symphonietta by Thieriot, Saint-Saens' G minor piano concerto and Beethoven's seventh symphony, the soloist being Mr. George M. Nowell.

Paderwski entertains just as delightfully as he plays. He recently gave a dinner to Mr. and Mrs. Arthur Nikisch and their children, Mr. Adamososki, Mr. Goellitz, Mr. Mayer and other prominent members of the Boston Symphony orchestra, and after the dinner he had a magician entertain his guests in the Venitian room of the Brunswick.

Mr. Arthur Nikisch astonished the audience present at his first piano recital in Providence, on Tuesday, by the length and work which his programme entailed. How he found time, with his manifold duties as conductor, to memorize the numbers from Chopin, Liszt and Beethoven was a source of wonder all evening.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

MONDAY MORNING, FEB. 6, 1893.

The symphony concert in Music Hall Saturday evening was made up of a most interesting and entertaining programme. Two features were especially noteworthy, the "Columbus March and Hymn" by Professor John K. Payne and Arthur Foote's musical setting to Longfellow's "Skeleton in Armor." The orchestra was assisted by a quartet composed of Mrs. Marie Barnard-Smith, Lillian Carlsmith, George J. Parker, Clarence E. Hay and the Symphony chorus.

In the Columbus march Professor Payne has given a movement and theme most appropriate for the subject, full of inspiring strains and broad and dignified musical ideas. The introduction widens and develops into the main body of the work and the original air is used to lead up to the choral portions of the composition. Then there are some striking effects which are admirably handled and were finely rendered by both orchestra and chorus.

Mr. Foote's music is in cantata form rather elaborate in its treatment and is remarkably strong in orchestral coloring, more so in fact than in the vocal numbers. The various emotions depicted in the poem were marked out in the score, and the wide range of sentiment was at times artistically represented, yet there were moments of disappointment that the composer had not fully reached his usual standard. Brahm's "Song of Destiny" and the overture "Coriolan" completed the programme. The next concert will be on Feb. 18, and the programme will be the E major symphonietta by Thieriot, Saint-Saens' G minor piano concerto and Beethoven's seventh symphony, the soloist being Mr. George M. Nowell.

DAILY ADVERTISER,
FEBRUARY 6, 1893.

The Symphony.

It was chorus night at the Symphony concert on Saturday, and by no means so artistic an occasion (as far as performance goes) as when the orchestra is heard unaided. The body of vocalists gathered as an auxiliary to the instrumental forces is by no means on a par with them. In a city which possesses an Apollo Club, a Cecilia, or a Handel and Haydn Society, this is a great shortcoming, and one that must become speedily palpable to the general public, no matter how omnivorous that many-headed monster may be. This criticism may be tempered at once with the statement that the chorus sang much better on this occasion than when it appeared in the ninth symphony. But it may sing much better still, and not be the peer of the organizations mentioned above, or of the orchestra which is its yoke fellow. The American composer has become epidemic this week, and in two days Paine, Chadwick and Foote have been heard in new works. Foote's "Skeleton in Armor" was the longest work on the programme on Saturday. It was a cruel thing to place this cantata between a warlike Beethoven overture and a most dignified Brahms cantata. Under these circumstances the Viking became a very respectable, even pious, individual, rather addicted to religious tones, a much better party than most of the old Norsemen, but scarcely the one depicted by Longfellow. Mr. Foote with all his great ability (and he is one of the most skilful of American composers) seems utterly deficient in dramatic power, and therefore one finds him habitually choosing the most dramatic subjects for his musical setting. He has never succeeded in grasping the direct power and strong contrasts of Longfellow's poetry, often as he has had recourse to this fount of inspiration. To give the sentiments of the Viking (which at once suggest a solo for baritone or tenor robusto) to a chorus and quartette for interpretation, avoiding solos altogether, was inartistic. Let the composer study Bruch's "Frithjof" with its sombre baritone work if he desires to see how a Norse subject can be graphically presented, or let him refer to George E Whiting's "Tale of the Viking" if he desires to see a stronger presentation of this very subject. Yet one must praise the fluency of writing amid all the disappointment entailed by the mistakes alluded to, and the repetitions (caused by contrapuntal imitations) which marred the setting of "The Wreck of the Hesperus" are but seldom apparent here. The orchestral prelude was striking, but the setting of the stanza beginning

"But when I older grew, joining a corsair's crew"

was as suggestive of a "Y.M.C.A." as of a "Corsair's crew." The love episode, on the other hand, was beautiful in a high degree, although perhaps a little too pastoral. In this part the tender harmonies, the tasteful orchestration, and the melodic themes, combine to make a number that will live. Entirely ineffective was the succeeding scene of Hildebrand's banquet hall. Here one might well have expected a flavor of bardic music, a burst of harps, something akin to the rhapsodical character which Bruch has given in the banquet in "Odysseus"; there was nothing of this, nor was there anything of northern revelry, there was only a degree of trumpet-blowing, and after these fanfares some use of the battery of percussive instruments that was conventional amidst all its noise.

It would be mere repetition to follow the rest of the work in detail: the well-written and meaningless music is continued to the very end. One may except the *Andantino Grazioso* at the words "Three weeks we westward bore," which is certainly graceful; but at the very close, as if to emphasize the undramatic character of it all, there is not an iota of difference between the lines "*Skoal!* to the Northland! *Skoal!*" and "Thus the tale ended." The performance may not have done full justice to the work, for the balance between chorus and orchestra was poor, and there was many a blur to condone. The solo quartette, consisting of Mrs. Marie Barnard-Smith, Miss Carlsmith, Mr. Geo. J. Parker, and Mr. Hay, was the redeeming feature of the execution of the work.

Brahms' "Song of Destiny" began well. The dignified prelude was well played. But from the entrance of the vocal parts there was much inequality, and much seemed spasmodic in a work where this was the unpardonable sin. It may be doubted whether the chorus ought, in its present state, to undertake such ambitious work. The postlude was not so well given by the orchestra as the prelude had been. Before speaking of the final number of the programme, tribute must be paid to the excellent orchestral execution in the "Coriolanus" overture; the Beethoven work has seldom has a better performance. The reading was broad and massive, yet quite free from exaggeration.

Prof. Paine's "Columbus March and Hymn," an artistic outcome of the Chicago fair, closed the concert. It was not well performed, but here at least one may acquit the chorus of all blame; they sang with heroic effort, but they were numerically too weak to cope with a work that was intended for a vast festival occasion. As well examine the head of Bartholdi's Statue of Liberty in the rooms of the Boston Art Club with a hope of getting its true effect, as expect to judge of such a work in the surroundings and with the forces of a symphony concert. One cannot help thinking of the march which our last international exhibition brought forth, and drawing a parallel between the two. Paine's composition is a worthier one than Wagner's; it is clearer, and works to a better climax. The element of bombast may be detected in both, but that is permissible, almost to be demanded, in such music of national self-glorification. Peace and prosperity are rarely the parents of a national anthem, and those who hoped for a better successor to that English drinking-song, "The Star Spangled Banner," were disappointed. The beginning of the march was military enough, and presented trumpet fanfares galore, and as much "Turkish Music" (bass-drum, cymbals, and other percussion) as would fill the vast Chicago auditorium, and it more than filled Music Hall. The two themes of the work are well contrasted and broadly treated, always with a view to heavy effects, for the Western occasion would not permit of delicate touches. Artificial groupings occur frequently and prevent any trace of monotony. The climax is a most worthy one, and is, in the opinion of the writer, decidedly higher than if the composer had culminated with one of our national tunes. The lofty theme of the chorus reminds of that subject with which the composer culminated his second symphony, and like that majestic theme it is in 3-2 rhythm. Words and music form just the right keystone to the arch, and while such a work can never make its due impression in the calm atmosphere of Music Hall, it has formed a worthy prelude to one of the most important of American events.

LOUIS C. ELSON.

Boston Journal.

MONDAY, FEBRUARY 6, 1893.

The Fourteenth Concert of the Symphony Orchestra.

The programme of the fourteenth symphony concert was as follows:

Overture, "Coriolan".....Beethoven
"The Skeleton in Armor," Ballad for chorus, quartette and orchestra. (First time in Boston).....Foote
"A Song of Destiny," for chorus and orchestra....Brahms
"Columbus March and Hymn." (First time in Boston.) Paine

Mrs. Barnard-Smith, Miss Carlsmith, Messrs. Geo. J. Parker and Clarence E. Hay sang the quartettes in Mr. Foote's ballad. The chorus was the Boston Symphony Chorus.

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It may be said that Mr. Foote was unfortunate in his choice of a text, for Longfellow's poem does not appear to allow of rhythmic diversity in music, at least as far as Mr. Foote is concerned. The question is not whether the choice was judicious. The composer might have told of "Sir Patrick Spens," he might have dreamed over James Clarence Mangan's "Vision of Connaught," the superb and mystical poem of the time and the years of Cahal Mor of the Winered Hand; he might have taken from Percy's Reliques, "John Barleycorn" with its stirring lines,

"John Barleycorn has got a beard,
Like any other man."

Mr. Foote preferred "The Skeleton in Armor." The question is this, What did he do with it?

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He that proposes to put music to a ballad full of panoramic incidents must, if he wishes to gain dramatic effect, treat the detail dramatically or choose two or three salient scenes and create as many moods, sharply defined and contrasting. If he consider carefully every point he is apt to lose sight of one great climax; or the effect is frittered away by italicizing so many sentences; or the work is prolonged unduly. The ballad then becomes as jejune and foolish as Dr. Johnson's celebrated burlesque:

"The tender infant, meek and mild,
Fell down upon the stone;
The nurse took up the squealing child,
But still the child squeal'd on."

Mr. Foote avoided these dangers, it is true. He also avoided, alas, dramatic intensity in his treatment of a few contrasting scenes. He employed a quartette for the expression of the wooing and the peaceful married life. He used the allegro in different degrees and with various modifications. In spite of these efforts the ballad is undramatic. The music seldom suits or intensifies the words.

A reader of imagination and well-trained voice could make a more vivid impression by reciting this poem of Longfellow. In Mr. Foote's setting the music often obscures the words and at times wars against the palpable meaning of them,

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The questioner, the narrator and the skeleton that answers are all one and the same musical person. This one musical person is not a ventriloquist. The skeleton that once skated, led a wild life, asked the consent of Hildebrand, bore away the maid, and then, after years of quiet enjoyment, allowed his soul to go skyward by falling upon a spear, has the same voice in the episodes of his existence.

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Is there horror in the first inquiry? No. Is awe inspired by the narration of the coming to life? No. Is the "dead man's curse" effective? No; for tempo, notation and leading of voices deny the possible existence of effect. And so throughout the catalogue of incidents. Once, it is true, Mr. Foote succeeded in giving comparative pleasure—in the pretty and conventional treatment of the few lines beginning, "Once, as I told in glee," the quartette, pp. 10-14.

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The music is undramatic. The voices are at times treated so that their walk is stiff; at other times they are so led that the resulting harmony is dry, noisy and without effect. There is occasionally a sense of awkwardness in the reading, as in the eleventh and twelfth measures of the fifteenth page.

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Nor can the instrumentation be praised. It is either thin or thick. The voice parts are too frequently doubled by instruments. The different choirs of instruments are not effectively used against each other. There seems to be little attention paid to the peculiar characteristics of the instruments.

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Throughout the work there is a certain fever, but it is a slow fever. There are hints of dramatic effects that are postponed indefinitely. There are false prophecies concerning the arrival of a climax.

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It is true that the ballad was not well sung. The chorus no doubt contains excellent material, but the parts are not well balanced; the intonation is not above reproach; the attack is not decisive. The ballad was conducted Saturday evening by its composer; it is therefore fair to say that it was read in accordance with the wishes of the composer. And yet his indications in the voice and pianoforte edition were not followed. The ballad is peppered hotly with these indications. But Saturday evening there was not one pianissimo observed, and p p p seemed as unintelligible as an hieroglyphic. There was a monotone of forte that was of close kin to fortissimo. There was little rhythmic sense. The musical sentences were not read as sentences, and there was always undue importance given to the first beat. Even the experienced singers of the quartette sang without full appreciation of the character of 9-8 movement.

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Mr. Foote's work was applauded heartily, and he was recalled two or three times.

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Prof. Paine's "Columbus March and Hymn" was "written by official invitation for the opening ceremonies of the World's Columbian Exposition at Chicago and performed there for the first time in October of last year." It was written with a view to performance in an immense hall, with an orchestra of 200 and a chorus of 5000. To judge of its merits when it is given under different conditions might be regarded properly as unfair. These general statements may, however, be made. First, nearly all of the compositions known to the French as "official machines" may have served their purpose on the occasion for which they were written; they have seldom been of permanent worth; they have seldom preserved alone the name of the composer. Again, Prof. Paine had contributed to the musical reputation of his country by his music to "Œ dipus" and by orchestral works before the Columbian Exposition was a fact. The invitation extended to him by the managers of the exposition was a deserved tribute of respect and admiration. The acceptance of the invitation was the graceful act of a composer who knew full well the difficulties of the undertaking. To write a march that should be worthy of his reputation and of the occasion and at the same time be not devoid of the elements of popularity, that was indeed a task.

It would seem from the performance of Saturday evening that if Prof. Paine erred in the fulfillment of his task, it was in the desire to gain instantaneous popularity. Whatever may have been the effect produced at Chicago, this march cannot be classed among the most dignified, original and thoroughly musical works of the eminent composer.

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The "Song of Destiny" has been heard in Music Hall under more favorable conditions. The Boston Symphony Chorus in its present state is not able to give such a work with proper effect.

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There will be no public rehearsal and concert this week. The programme of the rehearsal and concert of Feb. 17-18 will be as follows: Symphonietta, E major, op. 55, Thieriot; concerto, G minor, for pianoforte, Saint-Saens; Symphony, A major, No. 7, Beethoven. The pianist will be Mr. George M. Nowell.

PHILIP HALE.

Boston Sunday Globe.

SUNDAY, FEB. 5, 1893.

SYMPHONY AND SONG.

New Works by Arthur Foote and Prof. Paine.

The programme for the rehearsal and concert of the Symphony orchestra was made particularly attractive by Mr. Nikisch, who introduced two numbers, new to this city, both of which were written by prominent resident musicians. The concert consisted of Beethoven's overture, "Coriolan," Arthur Foote's "Skeleton in Armor," for the first time, Brahms' "Song of Destiny," and John K. Paine's Columbus march and hymn for the first time here.

The Beethoven overture is one of this master's grandest works, being full of dramatic effects and furious orchestration. Short and melodic phrases are repeated by the different instruments to be suddenly interrupted by a storm of brasses. It has been called "an overture in a new form," because of Beethoven's departure from the accepted canons of overture compositions.

The orchestra, especially the strings, played the number grandly. The phrase variations illustrated the homogeneity of team work of the different instruments, the passages being given with precision and unity.

Mr. Arthur Foote's musical setting of Longfellow's "Skeleton in Armor" was given by the orchestra, Boston Symphony chorus, and the soloists, Mrs. Barnard-Smith, Miss Lillian Carlsmith, Mr. George J. Parker and Mr. Clarence E. Hay, Mr. Foote conducting. After a short and sombre orchestral introduction the chorus takes up the line, "Speak, Speak! Thou Fearful Guest," which is the keynote as it were, to Mr. Foote's introductory music. The spirit then changes to the heroic style, and in this allegro the chorus sang with splendid results.

MR. ARTHUR FOOTE.

In gentler strain the quartet then follows; after which the story of the Viking's flight is told, closing with song of the sea. The passing away of the Viking's lady love and his violent death close the cantata.

Mr. Foote has written a work which may be classed as artistic and musical; musical in the sense of continued harmonious forms which are not over-elaborated or intricate.

The text of the poem is beautifully illustrated by the orchestral as well as the vocal setting, and the instruments are used as a background and seldom appearing prominently excepting in the dramatic portions of the work.

The allegro, "Scarce had I put to Sea," is a charmingly breezy bit of writing, and the descriptive, "Death Without Quarter," is broadly scored for both contingents of the performers.

In the closing quartet there is a dainty theme for strings and flutes, and the vocal part is also a fine example of sympathetic writing.

The composition must inevitably take high rank as a chorus composition, for to that body is given the principal work. The orchestra did very well as a whole, although the brass contingent showed unfamiliarity with the author's style of leading.

The solo roles were well sung by Mrs. Smith, Miss Carlsmith and Messrs. Parker and Hay. Mr. Foote was cordially received, and that his fine composition gave great pleasure to the large audience was shown by the liberal applause at the close of its rendition.

Brahm's "Song of Destiny" was given a satisfactory performance. The running accompaniments by the orchestra, with the chorus singing in unison, was very smoothly played.

The last number upon the programme was Prof. John Knowles Paine's Columbus march and hymn, written for the Columbian exhibition, and played for the first time in this city. The text is also by Prof. Paine, and the work is scored for the full modern orchestra.

PROF. JOHN K. PAINE.

The style of composition is, of course, martial, and it admits of heavy and sustained effects by the brasses and instruments of percussion.

Two themes are given to the orchestra in the march, which are worked out with stentorian modulations, these joining at the close and leading up to the hymn.

The chances for lights and shades in a work of this nature are so few that one is forced to view the piece from a patriotic rather than from an artistic standpoint.

Prof. Paine has scored the march grandly and with but little of the blatant element, when the style of the production is considered. The heroics are not tawdry or commonplace; the themes are developed harmoniously and clearly, and there are many passages which thrill the auditor, especially when that auditor is an American.

It was given without the organ, hardly a noticeable omission in this case, and with the quartet and chorus.

The vocal work was spirited and generally acceptable; although the volume of the instruments was sufficient to drown the efforts of the singers in many instances.

The next programme, to be given Feb. 17 and 18, is as follows: Thieriot, symphonietta in E major, op. 55, first time; Saint-Saens, concerto for pianoforte in G minor; Beethoven, symphony No. 7, in A major. Soloist, Mr. George M. Nowell.

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TUESDAY, FEBRUARY 8,

UNDER THE SPELL OF MR. NIKISCH.

Metzerott Hall's Audience Captivated by the Boston Symphony Orchestra.

A typical Boston orchestra audience filled Metzerott Music Hall last evening to enjoy the pleasing programme offered by Mr. Nikisch and his band. The "standing room only" sign was displayed soon after the doors were open, and at the close of the concert the lines of carriages spread out in both directions on F street. The programme could almost be called "popular," the selections all falling pleasantly on the ear. Even those who attend the concerts because it is the "correct thing" could not fail to be aroused by such music and such playing.

Mr. Nikisch was in most gracious mood, and repeated the two most pleasing numbers, something that has never happened before in the seven years that the orchestra has been coming to the city.

The Mozart Symphony in E flat came first on the programme. It is one of Mozart's latest works, numbered forty-seven of the forty-nine, and is the one most frequently played, with the exception of the "Jupiter," No. 49. "A veritable triumph of euphony," the work is pronounced. Throughout it presents a picture of perfect happiness, the shadows here and there serving only as a background—the better to bring out the brighter parts. The gayety of the closing movement is especially pronounced, the different instruments vying with each other in their sport and play.

It is becoming a difficult thing to find adjectives to apply to the work of the orchestra. Each number seems to surpass the previous one, and the symphony was played with finish and, at the same time, with that air of abandon peculiar to Nikisch. Handel's "Largo" has been heard here before, when the violins of the orchestra stood at the front of the stage and played the solo in unison. Mr. Kneisel played the solo in a broad, artistic manner, and when the thirty violins repeated it in unison the effect was little short of the marvelous. The audience felt it, and at the close burst out in applause. Mr. Nikisch bowed, Mr. Kneisel did the same, but there was no falling off in the hand-clapping until Mr. Nikisch raised his baton to repeat the number. It is a misfortune that the composer could not have heard his famous slow movement as played last night. That he would have recognized it may be questioned, as he wrote it for one of the voices in the opening scene of the opera, "Xerxes," now long forgotten, save for this excerpt. The two dance movements from "The Damnation of Faust," by Berlioz, were of special interest to many in the audience as giving a foretaste of the work which is soon to be presented in its entirety by the Choral Society. The "Dance of the Will-o'-the-Wisps" is a delicious bit of descriptive painting, the notes of the piccolo and flutes flashing out amid the general darkness depicted by the other instruments.

The "Waltz of the Sylphs," in the words of Mr. Aptherp, "is one of the most delicate, fairy-like bits of orchestration in all music." It is simply entrancing. No wonder that Faust in his sleep dreamed of love and Marguerite. It set the blood pulsing in the veins. Mr. Nikisch was fairly forced to repeat it, and seemed to take pleasure in so doing.

The concert closed with the "Euryanthe" overture of Weber, rich in coloring and full of effective passages.

The opera was given several years ago at the Metropolitan Opera House, New York, but it is seldom heard anywhere. Mr. Constantin Sternberg, of Philadelphia, played Schumann's piano concerto in a scholarly and effective style.

Mr. Nikisch comes once more this season, March 14, when Paderewski will be the soloist.

NORTH AMERICAN.

PHILADELPHIA,

FEBRUARY 9, 1893.

THE SYMPHONY CONCERT.

The Boston Orchestra at the Academy of Music Last Evening.

There was the usual crowd, the usual big crowd of society people and lovers of music, at the Academy last evening, when the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, gave the fourth in its current series of concerts. The leading feature of a varied and liberally arranged programme was Schumann's symphony in C major, No. 2, an inspired and deeply imaginative work, which received an interpretation of such excellence and eloquence and absolute sufficiency that nothing finer is imaginable. Mr. Nikisch, who seems to be in close sympathy with Schumann, read the score with an always intelligent appreciation, and the orchestra played it not only with the utmost accuracy and brilliancy, but with a degree of power and passion, with a sensitive responsiveness to the often changing and strongly contrasted moods of the composer, which left none of the beauties of the music and nothing of its meaning unrevealed. The reading of the superb finale was especially fine, but the whole performance was a triumph of every kind of musical ability. The other orchestral numbers were Liszt's wild and whirling Mephisto waltz, Wagner's prelude to "The Meistersingers" and Gounod's "Hymn to St. Cecilia," in which Mr. Kneisel played the violin obligato so beautifully that the audience insisted upon an encore. The soloist of the evening was Miss Minnie Wetzler, who played the Weber concerto for piano in F minor, one of Mendelssohn's "Lieder Ohne Worte" and Chopin's B-flat minor scherzo all in a very ladylike manner. The Adamowski Quartet will give its fourth concert at the New Century Club Drawing-Room this afternoon at 2.15.

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LEDGER AND TRANSCRIPT

Philadelphia, Thursday, Feb. 9, 1893.

Academy of Music—Boston Symphony Orchestra Concert.

One of those great audiences, of which the Boston Symphony Orchestra is now sure upon its appearances in this city, crowded the Academy of Music last night, at the fourth concert of the season, and the appreciativeness of the house was in proportion to its size. The symphony was the second (op. 61) of Schumann, written in 1845-46, and properly the third, which has had to fight its way as the most incomprehensible of Schumann's symphonies, since it was, on its first hearings, rejected by most of the European—probably all London—critics as obscure, unintelligible, unjustifiable and all that. Those critics can not have had it presented with the clearness, precision and warmth of expression that characterized its interpretation last night. To be sure, Schumann had to meet the opposition all innovators have to face. Even at this day one can sympathize with the taste and judgment that pronounced the opening movement somewhat morbid. It suggests something of the mood that drove the poor master—pursued by a single tone from which others fell like a shower of meteorites in his imagination—to throw himself into the Rhine. The persistency with which he adheres to the key of C major throughout—except in part of the Adagio and a portion of the first trio—might carry this thought farther into the work as a whole, but there is little that is either mystic or morbid in the beautifully bright and fiery energy of the second and fourth movements or in the lovely adagio, which was played with marked delicacy and tenderness. As to whether Mr. Nikisch divines the whole meaning of this great work it would be neither pertinent nor profitable to inquire at this juncture. His reading of it gave great satisfaction to the critical audience which made the fact entirely clear.

The remaining orchestral numbers were Liszt's graphic Tavern scene from Lenau's "Faust," Gounod's Hymn to St. Cecilia, which had to be repeated in response to demands that were made imperative, a fact due in large measure to Mr. Kneisel's beautiful performance of the violin solo, the prelude to the "Meistersinger." The part the orchestra bore in Weber's concerto for piano and orchestra, it should be added, was among the most enjoyable of its contributions.

The soloist in the concertstueck was Miss Minnie Wetzler, who had the technical power, understanding and feeling to make a very good impression upon the audience, which extended a triple recall to her at its conclusion. She was afterward heard in a couple of unaccompanied pieces. The final concert of the season takes place next month.

The Philadelphia Press.

THURSDAY, FEBRUARY 9, 1893.

The Boston Symphony Orchestra's Fourth Concert at the Academy.

The Boston Symphony Orchestra played at the Academy of Music last evening a programme well selected to show the power of the organization in expressing fine shades of emotion. The pieces were all emotional, but emotional within bounds. In the interpretation of refined music this orchestra is well nigh perfect. It played the Adajio in Schumann's curious symphony No. 2 with abundant feeling. Its significant work in performing Liszt's music to Lennau's "Faust" was admirable. Its rendering of the longing in Gounod's "Hymn to St. Cecilia" was delightfully appropriate. It was especially successful in the final climax of the "Meistersinger." Mr. Kneisel played the violin solo in the Hymn with fine understanding and beautiful tone.

Miss Minnie Wetzler, who performed Weber's "concert piece for piano and orchestra," a song without words, and part of a Chopin Sonata, is a fairly good pianist. She has a singing touch and good discrimination is manifest in her expression, but she seems to lack physical strength.

The audience was large and persistent in applause. An encore of the "Hymn to St. Cecilia" was granted.

Musical Notes.

The Adamowski Quartette will give its fourth concert in this city this season this afternoon in the New Century Drawing Room. Constantin Sternberg, the pianist, will be the soloist.

This will be "English Composers Day" in the series of Thursday afternoon concerts by the Germania Orchestra at the Academy of the Fine Arts.

The names of Lillian Nordica, Sofi Scalchi, Marie Engel, Italo Campanini, Giuseppe Del Puente and Emil Fischer compose the strong array offered in the announcement by Mr. Ellis of the Nordica operatic concert to be given at the Academy of Music on Friday evening of next week.

The Beacon.

BOSTON, SATURDAY, FEB. 11, 1893

THE SYMPHONY CONCERTS.

Before proceeding to consider the quality of the fourteenth Symphony concert, it must be said that the programme, consisting chiefly of three choral works, had no good right to intrude upon such a series. It is quite proper enough to make a place among orchestral concerts for Schumann's "Manfred" or Beethoven's "Egmont" music, because some of the most important portions of each were designed for an orchestra. But when the orchestra is purely subsidiary to vocal effects, the composition should be excluded, even though a conductor, ambitious to try his hand at a little of everything, should have at his disposition a first-rate chorus. The Symphony chorus is a great way from that. It appears to be made up chiefly of the stray singers, left stranded from the wrecks of other organizations, and the best that can be said of its second appearance is that it was not so bad as the first. It is imperfectly balanced, hesitating in attack and uncertain in difficulties, quite unobservant of light and shade and dynamics, and not to be named in comparison with the Cecilia. And even if it were of better material and undertook its duties more clearly, it could hardly accomplish much more for good, with so strong a band interposed between its sections. It is merely an inefficient body doing inadequately music which should be left to the societies formed for it, while the orchestra should stick to its legitimate field, of which so much is left untouched. Two works by Boston composers were performed—Mr. Arthur Foote's setting for chorus, solo quartette and orchestra of Longfellow's "Skeleton in Armor," and Professor John K. Paine's march and chorus, written for the inauguration of the Columbian Exposition last autumn. Mr. Foote's cantata is a mistake, in spite of some good *kapellmeister* writing in it, and in spite of his talent, indisputably worthy of much respect and his unquestionable earnestness and sincerity. A descriptive or narrative ballad may be taken properly enough as the basis for a cantata—but a monologue ballad never. Longfellow's stanzas are but the utterance of a single person who repeats what he has seen and heard of a strange visitant, and to distribute them round between a chorus and a quartette is simply illogical, musically and rhetorically, and not even a splendid setting could justify it. Mr. Foote's music is generally well put together and it has some graceful sentimental passages; but it is not for one instant dramatic, whether in the vocal or the instrumental score. If he feels impelled to do something with the poem, let him try his hand at some purely incidental and illustrative pages and couple them with such a powerful presentment of the story as a fine dramatic reader might give. Professor Paine's music was of course made to order and must be judged by the requirements of a vast space, a big mass of performers and the mightier demands of the proud and exuberant West. It is grandiose, pompous, loud, dsmonstrative and almost bombastic; yet it has dignity too, has musicianly wisdom, strength and reserve. The composer has done successfully a thing which is a good deal harder than it might seem at first—he has written a march which has "go" and vigor to it, without being tawdry or commonplace, and he has contrasted and combined themes in it without scholasticism or confusion. Heard as it was meant to be heard, it would probably be much more approved, as, *per contra*, the scene-painter's most delicate landscape would seem coarse in any gallery. Between these was put Brahms's "Song of Destiny," which was rather ineffectively given, and at the head of the programme stood Beethoven's "Coriolanas" overture, which was well read, but the effect of which was muffled by the encompassing bodies of the choristers.

There will be no concert tonight, the orchestra having been absent during the week on their monthly tours.

Philadelphia Abend-Post.

Dienstag, 7. Februar 1893.

Boston Symphonie Orchester. Für das morgen Abend in der Academy of Music stattfindende vierte große Konzert des Boston Symphonie Orchesters hat Herr Dirigent Arthur Nikisch ein interessantes Programm aufgestellt. Die zweite Symphonie von Schumann, der Mephisto-Walzer von Liszt, die Hymne an die heilige Cäcilia von Gounod und das Vorspiel zu Wagners „Meistersinger" werden vom Orchester zum Vortrag gebracht werden. Als Solistin wird eine junge Pianistin, Miß Minnie Wetzler, welcher ein trefflicher Ruf vorausgeht, mitwirken. Dieselbe wird das Concertstück von Weber und mehrere andere Soli vortragen. Tickets sind in No. 1221 Chestnut Str. zu haben.

Das Kneisel Quartett, bestehend aus den Herrn Franz Kneisel, Otto Roth, Otto Svecenski und Alwin Schröder, sämmtlich Mitglieder des Boston Symphonie Orchesters, trat gestern hier zum ersten Male im New Century Drawing Room in einem Konzert auf, welches den Musikfreunden große Kunstgenüsse bereitete. Es wurde Kammer-Musik geboten und zwar in so meisterhafter Weise, wie man sie eben selten zu hören bekommt. Beethoven G. Dur Konzert, Grieges Quartett in G Moll und Schuberts D Moll Quartett wurden in gleich vorzüglicher Weise zum Vortrag gebracht. Hoffentlich wird die Kneisel'sche Organisation sehr bald wieder einmal hierher zum Besuch kommen.

Das Vierte Konzert des Boston Symphonie Orchesters unter Leitung des Herrn Arthur Nikisch findet unter Mitwirkung der Pianistin Miß Minnie Wetzler am Mittwoch Abend in der Academy of Music statt.

Außer Schumanns zweiter Symphonie bietet das Programm Webers Konzertstück für Piano, den Mephisto-Walzer von Liszt, Hymne an die heilige Cecilie von Gounod, eine weitere Piano-Nummer und Vorspiel zu „Die Meistersinger".

[illegible]

Donnerstag, 9. Februar [illegible].

Das vierte große Konzert des Boston Symphonie Orchesters fand gestern Abend unter Leitung des Herrn Arthur Nikisch in der Academy of Music vor einem sehr zahlreichen und kunstsinnigen Publikum statt. Es bot ein reichhaltiges und interessantes Programm. Schuhmanns C Dur Symphonie No. 2, wurde in echt künstlerischer Weise zum Vortrag gebracht, so daß die anwesenden Musiker und Musikfreunde in enthusiastischen Beifall ausbrachen. Die andern Orchesternummern waren Liszt wilder Mephistowalzer, das Vorspiel zu Wagners „Meistersinger" und „Gounods Hymne an St. Cäcilia, in welcher der Konzertmeister des Orchesters Herr Kneisel das Violin-Solo so herrlich zum Vortrag brachte, daß das Publikum nicht ruhte, bis er es wiederholte. Miß Minnie Wetzler, eine sehr tüchtige im Westen und in Frankfurt a. M. ausgebildete Pianistin spielte mit Orchesterbegleitung Webers „Konzertstück", in welchem ihr besonders das „Presto" gelang, sowie ein „Lied ohne Worte" von Mendelssohn und ein Chopinsches Scherzo und entfaltete dabei sehr bedeutende Technik, sowie poetische Auffassung. Das Konzert wird den Musikfreunden noch lange in angenehmer Erinnerung bleiben.

THE BOSTON TIMES

BOSTON, SUNDAY, FEB. 12, 1893.

The Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, gave its fourth concert, the last but one of the series, at Chickering hall, New York, last Thursday evening. The programme was: Overture, "Flying Dutchman," Wagner; concerto for violoncello No. 3, Davidoff; symphony in A major (Italian), Mendelssohn; Mephisto waltz, Liszt; prelude "Die Meistersinger," Wagner. Mr. Alwin Schroeder was the soloist.

The Kneisel quartette gave a concert at Chickering hall, New York, yesterday afternoon. They played the Quartette E major, op. 80, Dvorak; quartette, G major, op. 18, Beethoven; quintette for clarinet, two violins, viola, and cello, B minor, op. 115, Brahms.

Gazette

SUNDAY MORNING EDITION.

BOSTON, FEB. 12, 1893.

—The audience at the last Symphony concert was uncommonly "smart." Mrs. Arthur Rotch was looking exceedingly well, and Mrs. Charles Inches more lovely than ever in black. Mrs. Montgomery Sears bore her recent honors with becoming gravity, and looked very well. Perhaps the most conspicuous person in the large audience, where almost every one looks gloomy in the dim light, was the fair maiden who graced the upper balcony with her large and picturesque white hat and starry white bow. The chorus added to the gloom of the scene by wearing dark gowns, instead of enlivening the stage by their pretty costumes, as do the ladies of the Cecilia chorus.

BOSTON COURIER,

, FEBRUARY 12, 1893.

The Kneisel Quartet tomorrow evening in Chickering Hall promises one of the best concerts in the series. Mr. Jules Jordan and Mr. Arthur Whiting will assist the quartet in the following interesting programme: Trio in B major, op. 8, Brahms; songs with piano; quartet in E major, op. 80, Dvorak. There is said to be a good demand for the tickets, which are on sale at Music Hall.

THE WASHINGTON POST

WEDNESDAY, FEBRUARY 8,

UNDER THE SPELL OF MR. NIKISCH.

Metzerott Hall's Audience Captivated by the Boston Symphony Orchestra.

A typical Boston orchestra audience filled Metzerott Music Hall last evening to enjoy the pleasing programme offered by Mr. Nikisch and his band. The "standing room only" sign was displayed soon after the doors were open, and at the close of the concert the lines of carriages spread out in both directions on F street. The programme could almost be called "popular," the selections all falling pleasantly on the ear. Even those who attend the concerts because it is the "correct thing" could not fail to be aroused by such music and such playing.

Mr. Nikisch was in most gracious mood, and repeated the two most pleasing numbers, something that has never happened before in the seven years that the orchestra has been coming to the city.

The Mozart Symphony in E flat came first on the programme. It is one of Mozart's latest works, numbered forty-seven of the forty-nine, and is the one most frequently played, with the exception of the "Jupiter," No. 49. "A veritable triumph of euphony," the work is pronounced. Throughout it presents a picture of perfect happiness, the shadows here and there serving only as a background—the better to bring out the brighter parts. The gayety of the closing movement is especially pronounced, the different instruments vying with each other in their sport and play.

It is becoming a difficult thing to find adjectives to apply to the work of the orchestra. Each number seems to surpass the previous one, and the symphony was played with finish and, at the same time, with that air of abandon peculiar to Nikisch. Handel's "Largo" has been heard here before, when the violins of the orchestra stood at the front of the stage and played the solo in unison. Mr. Kneisel played the solo in a broad, artistic manner, and when the thirty violins repeated it in unison the effect was little short of the marvelous. The audience felt it, and at the close burst out in applause. Mr. Nikisch bowed, Mr. Kneisel did the same, but there was no falling off in the hand-clapping until Mr. Nikisch raised his baton to repeat the number. It is a misfortune that the composer could not have heard his famous slow movement as played last night. That he would have recognized it may be questioned, as he wrote it for one of the voices in the opening scene of the opera, "Xerxes," now long forgotten, save for this excerpt. The two dance movements from "The Damnation of Faust," by Berlioz, were of special interest to many in the audience as giving a foretaste of the work which is soon to be presented in its entirety by the Choral Society. The "Dance of the Will-o'-the-Wisps" is a delicious bit of descriptive painting, the notes of the piccolo and flutes flashing out amid the general darkness depicted by the other instruments.

The "Waltz of the Sylphs," in the words of Mr. Apthorp, "is one of the most delicate, fairy-like bits of orchestration in all music." It is simply entrancing. No wonder that Faust in his sleep dreamed of love and Marguerite. It set the blood pulsing in the veins. Mr. Nikisch was fairly forced to repeat it, and seemed to take pleasure in so doing.

The concert closed with the "Euryanthe" overture of Weber, rich in coloring and full of effective passages.

The opera was given several years ago at the Metropolitan Opera House, New York, but it is seldom heard anywhere. Mr. Constantin Sternberg, of Philadelphia, played Schumann's piano concerto in a scholarly and effective style.

Mr. Nikisch comes once more this season, March 14, when Paderewski will be the soloist.

NORTH AMERICAN.

PHILADELPHIA,

FEBRUARY 9, 1893.

THE SYMPHONY CONCERT.

The Boston Orchestra at the Academy of Music Last Evening.

There was the usual crowd, the usual big crowd of society people and lovers of music, at the Academy last evening, when the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, gave the fourth in its current series of concerts. The leading feature of a varied and liberally arranged programme was Schumann's symphony in C major, No. 2, an inspired and deeply imaginative work, which received an interpretation of such excellence and eloquence and absolute sufficiency that nothing finer is imaginable. Mr. Nikisch, who seems to be in close sympathy with Schumann, read the score with an always intelligent appreciation, and the orchestra played it not only with the utmost accuracy and brilliancy, but with a degree of power and passion, with a sensitive responsiveness to the often changing and strongly contrasted moods of the composer, which left none of the beauties of the music and nothing of its meaning unrevealed. The reading of the superb finale was especially fine, but the whole performance was a triumph of every kind of musical ability. The other orchestral numbers were Liszt's wild and whirling Mephisto waltz, Wagner's prelude to "The Meistersingers" and Gounod's "Hymn to St. Cecilia," in which Mr. Kneisel played the violin obligato so beautifully that the audience insisted upon an encore. The soloist of the evening was Miss Minnie Wetzler, who played the Weber concerto for piano in F minor, one of Mendelssohn's "Lieder Ohne Worte" and Chopin's B-flat minor scherzo all in a very ladylike manner. The Adamowski Quartet will give its fourth concert at the New Century Club Drawing-Room this afternoon at 2.15.

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LEDGER AND TRANSCRIPT

Philadelphia, Thursday, Feb. 9, 1893.

Academy of Music—Boston Symphony Orchestra Concert.

One of those great audiences, of which the Boston Symphony Orchestra is now sure upon its appearances in this city, crowded the Academy of Music last night, at the fourth concert of the season, and the appreciativeness of the house was in proportion to its size. The symphony was the second (op. 61) of Schumann, written in 1845-46, and properly the third, which has had to fight its way as the most incomprehensible of Schumann's symphonies, since it was, on its first hearings, rejected by most of the European—probably all London—critics as obscure, unintelligible, unjustifiable and all that. Those critics can not have had it presented with the clearness, precision and warmth of expression that characterized its interpretation last night. To be sure, Schumann had to meet the opposition all innovators have to face. Even at this day one can sympathize with the taste and judgment that pronounced the opening movement somewhat morbid. It suggests something of the mood that drove the poor master—pursued by a single tone from which others fell like a shower of meteorites in his imagination—to throw himself into the Rhine. The persistency with which he adheres to the key of C major throughout—except in part of the Adagio and a portion of the first trio—might carry this thought farther into the work as a whole, but there is little that is either mystic or morbid in the beautifully bright and fiery energy of the second and fourth movements or in the lovely adagio, which was played with marked delicacy and tenderness. As to whether Mr. Nikisch divines the whole meaning of this great work it would be neither pertinent nor profitable to inquire at this juncture. His reading of it gave great satisfaction to the critical audience which made the fact entirely clear.

The remaining orchestral numbers were Liszt's graphic Tavern scene from Lenau's "Faust," Gounod's Hymn to St. Cecilia, which had to be repeated in response to demands that were made imperative, a fact due in large measure to Mr. Kneisel's beautiful performance of the violin solo, the prelude to the "Meistersinger." The part the orchestra bore in Weber's concerto for piano and orchestra, it should be added, was among the most enjoyable of its contributions.

The soloist in the concertstueck was Miss Minnie Wetzler, who had the technical power, understanding and feeling to make a very good impression upon the audience, which extended a triple recall to her at its conclusion. She was afterward heard in a couple of unaccompanied pieces. The final concert of the season takes place next month.

The Philadelphia Press.

THURSDAY, FEBRUARY 9, 1893.

The Boston Symphony Orchestra's Fourth Concert at the Academy.

The Boston Symphony Orchestra played at the Academy of Music last evening a programme well selected to show the power of the organization in expressing fine shades of emotion. The pieces were all emotional, but emotional within bounds. In the interpretation of refined music this orchestra is well nigh perfect. It played the Adajio in Schumann's curious symphony No. 2 with abundant feeling. Its significant work in performing Liszt's music to Lennau's "Faust" was admirable. Its rendering of the longing in Gounod's "Hymn to St. Cecilia" was delightfully appropriate. It was especially successful in the final climax of the "Meistersinger." Mr. Kheisel played the violin solo in the Hymn with fine understanding and beautiful tone.

Miss Minnie Wetzler, who performed Weber's "concert piece for piano and orchestra," a song without words, and part of a Chopin Sonata, is a fairly good pianist. She has a singing touch and good discrimination is manifest in her expression, but she seems to lack physical strength.

The audience was large and persistent in applause. An encore of the "Hymn to St. Cecilia" was granted.

Musical Notes.

The Adamowski Quartette will give its fourth concert in this city this season this afternoon in the New Century Drawing Room. Constantin Sternberg, the pianist, will be the soloist.

This will be "English Composers Day" in the series of Thursday afternoon concerts by the Germania Orchestra at the Academy of the Fine Arts.

The names of Lillian Nordica, Sofi Scalchi, Marie Engel, Italo Campanini, Giuseppe Del Puente and Emil Fischer compose the strong array offered in the announcement by Mr. Ellis of the Nordica operatic concert to be given at the Academy of Music on Friday evening of next week.

The Beacon.

BOSTON, SATURDAY, FEB. 11, 1893

THE SYMPHONY CONCERTS.

Before proceeding to consider the quality of the fourteenth Symphony concert, it must be said that the programme, consisting chiefly of three choral works, had no good right to intrude upon such a series. It is quite proper enough to make a place among orchestral concerts for Schumann's "Manfred" or Beethoven's "Egmont" music, because some of the most important portions of each were designed for an orchestra. But when the orchestra is purely subsidiary to vocal effects, the composition should be excluded, even though a conductor, ambitious to try his hand at a little of everything, should have at his disposition a first-rate chorus. The Symphony chorus is a great way from that. It appears to be made up chiefly of the stray singers, left stranded from the wrecks of other organizations, and the best that can be said of its second appearance is that it was not so bad as the first. It is imperfectly balanced, hesitating in attack and uncertain in difficulties, quite unobservant of light and shade and dynamics, and not to be named in comparison with the Cecilia. And even if it were of better material and undertook its duties more clearly, it could hardly accomplish much more for good, with so strong a band interposed between its sections. It is merely an inefficient body doing inadequately music which should be left to the societies formed for it, while the orchestra should stick to its legitimate field, of which so much is left untouched. Two works by Boston composers were performed—Mr. Arthur Foote's setting for chorus, solo quartette and orchestra of Longfellow's "Skeleton in Armor," and Professor John K. Paine's march and chorus, written for the inauguration of the Columbian Exposition last autumn. Mr. Foote's cantata is a mistake, in spite of some good *kapellmeister* writing in it, and in spite of his talent, indisputably worthy of much respect and his unquestionable earnestness and sincerity. A descriptive or narrative ballad may be taken properly enough as the basis for a cantata—but a monologue ballad never. Longfellow's stanzas are but the utterance of a single person who repeats what he has seen and heard of a strange visitant, and to distribute them round between a chorus and a quartette is simply illogical, musically and rhetorically, and not even a splendid setting could justify it. Mr. Foote's music is generally well put together and it has some graceful sentimental passages; but it is not for one instant dramatic, whether in the vocal or the instrumental score. If he feels impelled to do something with the poem, let him try his hand at some purely incidental and illustrative pages and couple them with such a powerful presentment of the story as a fine dramatic reader might give. Professor Paine's music was of course made to order and must be judged by the requirements of a vast space, a big mass of performers and the mightier demands of the proud and exuberant West. It is grandiose, pompous, loud, dsmonstrative and almost bombastic; yet it has dignity too, has musicianly wisdom, strength and reserve. The composer has done successfully a thing which is a good deal harder than it might seem at first—he has written a march which has "go" and vigor to it, without being tawdry or commonplace, and he has contrasted and combined themes in it without scholasticism or confusion. Heard as it was meant to be heard, it would probably be much more approved, as, *per contra*, the scene-painter's most delicate landscape would seem coarse in any gallery. Between these was put Brahms's "Song of Destiny," which was rather ineffectively given, and at the head of the programme stood Beethoven's "Coriolanas" overture, which was well read, but the effect of which was muffled by the encompassing bodies of the choristers.

There will be no concert tonight, the orchestra having been absent during the week on their monthly tours.

Philadelphia Abend-Post.

Dienstag, 7. Februar 1893.

Boston Symphonie Orchester. Für das morgen Abend in der Academy of Music stattfindende vierte große Konzert des Boston Symphonie Orchesters hat Herr Dirigent Arthur Nikisch ein interessantes Programm aufgestellt. Die zweite Symphonie von Schumann, der Mephisto-Walzer von Liszt, die Hymne an die heilige Cäcilia von Gounod und das Vorspiel zu Wagners „Meistersinger" werden vom Orchester zum Vortrag gebracht werden. Als Solistin wird eine junge Pianistin, Miß Minnie Wetzler, welcher ein trefflicher Ruf vorausgeht, mitwirken. Dieselbe wird das Concertstück von Weber und mehrere andere Soli vortragen. Tickets sind in No. 1221 Chestnut Str. zu haben.

Das Kneisel Quartett, bestehend aus den Herrn Franz Kneisel, Otto Roth, Otto Svecenski und Alwin Schröder, sämmtlich Mitglieder des Boston Symphonie Orchesters, trat gestern hier zum ersten Male im New Century Drawing Room in einem Konzert auf, welches den Musikfreunden große Kunstgenüsse bereitete. Es wurde Kammer-Musik geboten und zwar in so meisterhafter Weise, wie man sie eben selten zu hören bekommt. Beethoven G. Dur Konzert, Griegs Quartett in G Moll und Schuberts D Moll Quartett wurden in gleich vorzüglicher Weise zum Vortrag gebracht. Hoffentlich wird die Kneisel'sche Organisation sehr bald wieder einmal hierher zum Besuch kommen.

Das Vierte Konzert des Boston Symphonie Orchesters unter Leitung des Herrn Arthur Nikisch findet unter Mitwirkung der Pianistin Miß Minnie Wetzler am Mittwoch Abend in der Academy of Music statt.

Außer Schumanns zweiter Symphonie bietet das Programm Webers Konzertstück für Piano, den Mephisto-Walzer von Liszt, Hymne an die heilige Cecilie von Gounod, eine weitere Piano-Nummer und Vorspiel zu „Die Meistersinger".

Tickets sind in No. 1221 Chestnut Str. zu haben.

Philadelphia Abend-Post.

Donnerstag, 9. Februar 1893.

Das vierte große Konzert des Boston Symphonie Orchesters fand gestern Abend unter Leitung des Herrn Arthur Nikisch in der Academy of Music vor einem sehr zahlreichen und kunstsinnigen Publikum statt. Es bot ein reichhaltiges und interessantes Programm. Schuhmanns C Dur Symphonie No. 2, wurde in echt künstlerischer Weise zum Vortrag gebracht, so daß die anwesenden Musiker und Musikfreunde in enthusiastischen Beifall ausbrachen. Die andern Orchesternummern waren Liszt wilder Mephistowalzer, das Vorspiel zu Wagners „Meistersinger" und „Gounods Hymne an St. Cäcilia, in welcher der Konzertmeister des Orchesters Herr Kneisel das Violin-Solo so herrlich zum Vortrag brachte, daß das Publikum nicht ruhte, bis er es wiederholte. Miß Minnie Wetzler, eine sehr tüchtige im Westen und in Frankfurt a. M. ausgebildete Pianistin spielte mit Orchesterbegleitung Webers „Konzertstück", in welchem ihr besonders das „Presto" gelang, sowie ein „Lied ohne Worte" von Mendelssohn und ein Chopiniches Scherzo und entfaltete dabei sehr bedeutende Technik, sowie poetische Auffassung. Das Konzert wird den Musikfreunden noch lange in angenehmer Erinnerung bleiben.

THE BOSTON TIMES

BOSTON, SUNDAY, FEB. 12, 1893.

The Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, gave its fourth concert, the last but one of the series, at Chickering hall, New York, last Thursday evening. The programme was: Overture, "Flying Dutchman," Wagner; concerto for violoncello No. 3, Davidoff; symphony in A major (Italian), Mendelssohn; Mephisto waltz, Liszt; prelude "Die Meistersinger," Wagner. Mr. Alwin Schroeder was the soloist.

The Kneisel quartette gave a concert at Chickering hall, New York, yesterday afternoon. They played the Quartette E major, op. 80, Dvorak; quartette, G major, op. 18, Beethoven; quintette for clarinet, two violins, viola, and 'cello, B minor, op. 115, Brahms.

Gazette

SUNDAY MORNING EDITION.

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BOSTON COURIER.

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THE WASHINGTON POST,
FEBRUARY 8, 1893.

UNDER THE SPELL OF MR. NIKISCH.

Metzerott Hall's Audience Captivated by the Boston Symphony Orchestra.

A typical Boston orchestra audience filled Metzerott Music Hall last evening to enjoy the pleasing programme offered by Mr. Nikisch and his band. The "standing room only" sign was displayed soon after the doors were open, and at the close of the concert the lines of carriages spread out in both directions on F street. The programme could almost be called "popular," the selections all falling pleasantly on the ear. Even those who attend the concerts because it is the "correct thing" could not fail to be aroused by such music and such playing.

Mr. Nikisch was in most gracious mood, and repeated the two most pleasing numbers, something that has never happened before in the seven years that the orchestra has been coming to the city.

The Mozart Symphony in E flat came first on the programme. It is one of Mozart's latest works, numbered forty-seven of the forty-nine, and is the one most frequently played, with the exception of the "Jupiter." No. 49. "A veritable triumph of euphony," the work is pronounced. Throughout it presents a picture of perfect happiness, the shadows here and there serving only as a background—the better to bring out the brighter parts. The gayety of the closing movement is especially pronounced, the different instruments vying with each other in their sport and play.

It is becoming a difficult thing to find adjectives to apply to the work of the orchestra. Each number seems to surpass the previous one, and the symphony was played with finish and, at the same time, with that air of abandon peculiar to Nikisch. Handel's "Largo" has been heard here before, when the violins of the orchestra stood at the front of the stage and played the solo in unison. Mr. Kneisel played the solo in a broad, artistic manner, and when the thirty violins repeated it in unison the effect was little short of the marvelous. The audience felt it, and at the close burst out in applause. Mr. Nikisch bowed, Mr. Kneisel did the same, but there was no falling off in the hand-clapping until Mr. Nikisch raised his baton to repeat the number. It is a misfortune that the composer could not have heard his famous slow movement as played last night. That he would have recognized it may be questioned, as he wrote it for one of the voices in the opening scene of the opera, "Xerxes," now long forgotten, save for this excerpt. The two dance movements from "The Damnation of Faust," by Berlioz, were of special interest to many in the audience as giving a foretaste of the work which is soon to be presented in its entirety by the Choral Society. The "Dance of the Will-o'-the-Wisps" is a delicious bit of descriptive painting, the notes of the piccolo and flutes flashing out amid the general darkness depicted by the other instruments.

The "Waltz of the Sylphs," in the words of Mr. Apthorp, "is one of the most delicate, fairy-like bits of orchestration in all music." It is simply entrancing. No wonder that Faust in his sleep dreamed of love and Marguerite. It set the blood pulsing in the veins. Mr. Nikisch was fairly forced to repeat it, and seemed to take pleasure in so doing.

The concert closed with the "Euryanthe" overture of Weber, rich in coloring and full of effective passages.

The opera was given several years ago at the Metropolitan Opera House, New York, but it is seldom heard anywhere. Mr. Constantin Sternberg, of Philadelphia, played Schumann's piano concerto in a scholarly and effective style.

Mr. Nikisch comes once more this season, March 14, when Paderewski will be the soloist.

Philadelphia Inquirer

THURSDAY, FEBRUARY 9, 1893.

Boston Symphony Concert.

A large and brilliant audience which occupied every seat in the Academy of Music was present at the concert of the Boston Symphony Orchestra last evening, listening with attention which was broken only by applause. The program was as follows:

Symphony No. 2, in C major, op. 61, Schumann
Concertstueck for piano and orchestra in F minor..... Weber
Episode from Lenau's "Faust"..... Liszt
Hymn to St Cecilia..... Gounod
Solo, Violin, Mr. Kneisel,
Solo for piano.
(a) Song Without Words.....Mendelssohn
(b) Scherzo, in B flat minor.....Chopin
Prelude to "Die Meistersinger".....Wagner

The Schumann symphony, with its characteristic trumpet call, a short phrase of four notes, which reappears at intervals in all but one of the four movements, was performed by Mr. Nikisch's orchestra in truly noble style, all the delicacy of Schumann's work being cleverly brought out until the whole formed a perfect tone-picture. The "Faust" episode is a lively waltz movement, and its vivaciousness was well exemplified in the interpretation. The Weber and Gounod selections were given with fervor, force and effect. The grandest effort of the evening was undoubtedly the Wagner selection, which was given magnificently. Miss Minnie Wetzler was the soloist and was particularly successful in her rendition of the Chopin scherzo.

The fourth concert of the Adamowski Quartet will take place this afternoon at 2.15 o'clock at the New Century Drawing Room. Mr. Sternberg will be the soloist and a fine program has been selected.

LEDGER AND TRANSCRIPT.

Philadelphia, Thursday, Feb. 9, 1893.

Academy of Music—Boston Symphony Orchestra Concert.

One of those great audiences, of which the Boston Symphony Orchestra is now sure upon its appearances in this city, crowded the Academy of Music last night, at the fourth concert of the season, and the appreciativeness of the house was in proportion to its size. The symphony was the second (op. 61) of Schumann, written in 1845-46, and properly the third, which has had to fight its way as the most incomprehensible of Schumann's symphonies, since it was, on its first hearings, rejected by most of the European—probably all London—critics as obscure, unintelligible, unjustifiable and all that. Those critics can not have had it presented with the clearness, precision and warmth of expression that characterized its interpretation last night. To be sure, Schumann had to meet the opposition all innovators have to face. Even at this day one can sympathize with the taste and judgment that pronounced the opening movement somewhat morbid. It suggests something of the mood that drove the poor master—pursued by a single tone from which others fell like a shower of meteorites in his imagination—to throw himself into the Rhine. The persistency with which he adheres to the key of C major throughout—except in part of the Adagio and a portion of the first trio—might carry this thought farther into the work as a whole, but there is little that is either mystic or morbid in the beautifully bright and fiery energy of the second and fourth movements or in the lovely adagio, which was played with marked delicacy and tenderness. As to whether Mr. Nikisch divines the whole meaning of this great work it would be neither pertinent nor profitable to inquire at this juncture. His reading of it gave great satisfaction to the critical audience which made the fact entirely clear.

The remaining orchestral numbers were Liszt's graphic Tavern scene from Lenau's "Faust," Gounod's Hymn to St. Cecilia, which had to be repeated in response to demands that were made imperative, a fact due in large measure to Mr. Kneisel's beautiful performance of the violin solo, the prelude to the "Meistersinger." The part the orchestra bore in Weber's concerto for piano and orchestra, it should be added, was among the most enjoyable of its contributions.

The soloist in the concertstueck was Miss Minnie Wetzler, who had the technical power, understanding and feeling to make a very good impression upon the audience, which extended a triple recall to her at its conclusion. She was afterward heard in a couple of unaccompanied pieces. The final concert of the season takes place next month.

The New-York Times.

TEN PAGES.

NEW-YORK, FRIDAY, FEB. 10, 1893.

THE BOSTON ORCHESTRA.

It is not often that so enjoyable a programme as that given by the Boston Symphony Orchestra last night is arranged without the introduction of a novelty or of some one of the greater symphonic works. It only goes to show that with a little judicious forethought a good deal can be done in the way of providing highly-edible musical pabulum without attempting to make the feast too solid. To be sure, the concert began with a work of sufficient seriousness of mood, though not one of magnitude in extent. It is long past the time when any interesting comment can be made on Wagner's "Flying Dutchman" overture, but it may be said here that it belong to a class of emotionally rich compositions, for which Mr. Nikisch's fine perceptions and sensitive sympathy peculiarly fit him to be an interpreter.

He is sometimes charged with overelaborating Wagner and thereby losing some of the sweeping majesty of the avalanches of instrumentation which the mightiest master of score lets loose. But it may be questioned whether any one noted this in his reading of "The Flying Dutchman" overture. The second number on the list was the third violoncello concerto of that excellent player and prolific composer, Davidoff, which was performed with great beauty of tone, finish, and intelligence by the first 'cellist of the orchestra, Alwyn Schroeder.

Then followed a bright and happy work not heard here often in recent years—Mendelssohn's A major symphony, known as the "Italian" symphony. It is hardly necessary to remind music lovers that this work is full of its composer's suave, fluent melody, his gracefulness and elegance of development, and his unfailing charm of instrumentation. The work was beautifully read and beautifully played.

Liszt's "Mephisto Waltz," which followed, is liked very much by admirers of Liszt. To those whose taste has not yet been educated up to an enjoyment of the Abbé's dissected melodies it is not a succulent bit. The orchestra played it better than it deserved to be played. The concert concluded with a broad and eloquent performance of the noble prelude to Wagner's "Die Meistersinger." This afternoon the orchestra will play at the Brooklyn Academy of Music.

The Times

PHILADELPHIA, FEBRUARY 9, 1893.

The Boston Symphony Orchestra.

For the fourth concert of the Boston Symphony Orchestra at the Academy of Music last evening Mr. Nikisch had made up a varied programme. It opened with the C major symphony of Schumann, a complex work which Mr. Nikisch interprets with extraordinary analytical intelligence and skill and in a poetical spirit that gives the utmost value to its beauties of detail and to its romantic inventiveness. It is not necessary here to discuss the character of the symphony; in refinement of execution the performance has been excelled by nothing that this fine orchestra has done. The soloists were Miss Wetzler, who played the favorite Weber concertstueck, and Mr. Kneisel in the violin solo of Gounod's St. Cecilia hymn, and the programme included also the Mephisto waltz of Liszt and the prelude to the "Meistersinger."

NORTH AMERICAN,
PHILADELPHIA,
FEBRUARY 9, 1893.

THE SYMPHONY CONCERT.

The Boston Orchestra at the Academy of Music Last Evening.

There was the usual crowd, the usual big crowd of society people and lovers of music, at the Academy last evening, when the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, gave the fourth in its current series of concerts. The leading feature of a varied and liberally arranged programme was Schumann's symphony in C major, No. 2, an inspired and deeply imaginative work, which received an interpretation of such excellence and eloquence and absolute sufficiency that nothing finer is imaginable. Mr. Nikisch, who seems to be in close sympathy with Schumann, read the score with an always intelligent appreciation, and the orchestra played it not only with the utmost accuracy and brilliancy, but with a degree of power and passion, with a sensitive responsiveness to the often changing and strongly contrasted moods of the composer, which left none of the beauties of the music and nothing of its meaning unrevealed. The reading of the superb finale was especially fine, but the whole performance was a triumph of every kind of musical ability. The other orchestral numbers were Liszt's wild and whirling Mephisto waltz, Wagner's prelude to "The Meistersingers" and Gounod's "Hymn to St. Cecilia," in which Mr. Kneisel played the violin obligato so beautifully that the audience insisted upon an encore. The soloist of the evening was Miss Minnie Wetzler, who played the Weber concerto for piano in F minor, one of Mendelssohn's "Lieder Ohne Worte" and Chopin's B-flat minor scherzo all in a very ladylike manner. The Adamowski Quartet will give its fourth concert at the New Century Club Drawing-Room this afternoon at 2.15.

NEW YORK,
THE SUN.
FEBRUARY 10, 1893.

Boston Symphony Orchestra.

The Nikisch concert in Chickering Hall last evening was a brilliant one, both as regards audience and programme. There were two overtures by Wagner. "Der Fliegende Holländer" and the "Meistersinger;" Mendelssohn's Symphony in A major ("Italian"). Liszt's "Episode from Lenau's Faust," and one movement of Davidoff's Concerto No. 3 for violoncello.

The "Flying Dutchman" was played with a vigor and incisive strenuousness that gave to the imagination a tremendously vivid picture of the sea, and made the winds seem to howl and whistle over the desert of waters as distinctly as though the listeners were in mid-ocean during a raging storm. Nikisch brought out all the picturesqueness of this wonderfully descriptive overture, which was on the whole better interpreted than the "Meistersinger." This was too squarely cut, too rigid in *tempo*, too little elastic in phrasing, and lacking in impulse and spontaneity. There have been ideal renderings of this unique work in New York, in which the set and pedantic phrases of the Meistersingers were overlaid, surrounded, and intertwined by the passionate themes that represent spring and love, so that the whole mass of music surged and beat with restless motion as free and untrammelled as any growth or force of nature. Liszt's "Mephisto Waltz" was exceedingly interesting, artificial in character, but intellectual and refined to the highest degree, and almost as descriptive as any of Berlioz's own work. Its interpretation was a masterpiece of orchestral playing.

Mr. Alwin Schroeder was the soloist, whose efforts were received most heartily and graciously by the audience. His execution was certainly remarkable, but his tone is not rich, soft, or sympathetic. It is dry and almost repellent in its stringy quality.

NEW YORK HERALD,
Y, FEBRUARY 10, 1893.—1

FOURTH NIKISCH CONCERT.

The fourth concert of the Boston Orchestra last night in Chickering Hall was attended by the usual great throng packing the house to the doors, and the work of Mr. Nikisch and his men was followed with intense interest and rewarded with much hearty applause. During the evening the leader was presented with a laurel wreath upon behalf of a number of the subscribers to these concerts.

The programme consisted of Wagner's overtures to "The Flying Dutchman" and "Die Meistersinger," Mendelssohn's "Italian" symphony and Liszt's "Mephisto" waltz. The soloist was Mr. Alwin Schroeder, the 'cellist, who played one movement of Davidoff's third concerto for violoncello. Mr. Schroeder's tone is small but pure, and he phrases with great taste. He had the advantage of an incomparable accompaniment by the orchestra, and was rewarded with several recalls.

Of the orchestral programme the two Wagner overtures were, of course, the strongest feature, and both—particularly that of the "Dutchman"—were admirably played, Mr. Nikisch proving once more that the extreme finish of the Boston Orchestra's work is not attained at the expense of breadth and spirit. As an example of orchestral delicacy and brilliancy the "Mephisto" waltz was a *tour de force*. The harp passages were thrilling and the various little solos for 'cello, violin, horn and oboe were given with superb smoothness and effect. The Mendelssohn symphony was, of course, admirably played, but it is a question whether some stronger or less old fashioned work would not have been more welcome. There is a Russian composer named Rubinstein who has written some symphonies compared to which Mendelssohn's "Italian" is very wishy washy music, indeed. Mr. Nikisch ought to make their acquaintance.

Brooklyn Daily Eagle

SATURDAY EVENING, FEBRUARY 11, 1893.

BOSTON SYMPHONY ORCHESTRA.

Johannes Brahms paints unbeautiful things in a beautiful manner. The Boston orchestra played his Third symphony at the Academy of Music yesterday afternoon, and the beauty of the manner was therefore emphasized, but it could not make the matter lovely. This composer is just now a subject of controversy, and those who do not love him show a spirit of hatred like that of the anti Wagner element when "the Master's" wonder music began to be played in public. The cases are not quite parallel, however. There is a force of style and individuality about Wagner that Brahms does not yet possess—indeed, he affects one as a man whose style has not yet ripened. There is not the fervor in his music that will make him the chief of a new Brahminical religion, as it were, though it is hard to understand as some of the Brahminical wisdom that the theosophists tell about. It is the fault of some religions that they are deadly dull—at least, their Bibles and sermons are—so it may be that as they have prospered in spite of their drowsiness Brahms may yet be accepted as one of the great ones. He is a strong man, but he does not preach as one having authority nor a mission. There is a lack of purpose in what he does. He rambles. He cannot keep himself to any one thing. He is wanting in continuity and repose. We are so used to having things made easy for us in the arts that we accuse him of lack of form. It is as well to confess that, as yet, we frankly do not understand him, but at the same time it is pretty certain that we shall never like him extremely well. He is somewhat interesting, but not altogether engaging. It is one of his pleasures to do what he is not expected to do and to constantly disappoint the ear, thinking, maybe, that he is pleasantly surprising it. If only in his youth he had studied the Italians, or Mozart, who in his forms was Italian, he might have had something different to say to us, but he gives us only melody enough to enable us to put up with what is not melodious in the rest of his work. In the beginning of the andante in this symphony, for instance, he is as sweet and simple, for a few minutes, as Gluck—admirable and neglected man!—but the divine message that he is trying to enunciate becomes too much for him, the vapors of the Delphic pit overcome his senses, and instead of speaking reason to us he only raves. In one thing in this work he is entirely admirable: he ends it quietly. It is almost the only symphony of familiar use except Schubert's Unfinished, that closes that way. The other authors cry: "We are through playing now; watch and see us shoot the lights out." And calling in the brass and the bull fiddles and putting the wood wind on the top of its compass it screams and roars for two or three bars and the lights go out. It is a survival of that same self conscious tendency, that magnifying of self importance, that leads the Indian to smear his chaps with red and green paint when he goes into society, and that causes the circus rider after his turn, to extend his hands to the audience and wait for applause, as who would say, "Am I not a hero? Cheer me." There is one good thing about the so called naturalism that is creeping into the arts and, some think, injuring them, and that is that it is foreign to bombast and self assumption. The lesson that Brahms has taught, of foregoing the sort of declamatory conclusion that everybody is familiar with, is one that ought to sink several fathoms into the consciousness of trespassers on common sense. Praiseworthy is that speaker who knows how to sit down when he is through talking. In contrast with the erratic Brahms comes Weber with his concert piece, recently heard in Brooklyn and not worth going many miles to hear. It is played this time by Minnie Wetzler, a conscientious, young, not ill looking lass with limber fingers. But why—why—why is it necessary to have solos when there is such an orchestra as that from Boston sitting on the stage? What would be thought of a play where a scene should be interrupted by an actor coming forward and giving a quarter of an hour of recitations, suspending all the interest that comes of united action, shifting scene and heightening story? It would not be endured. Why is it that a noisy minority will have things over again when one person of no great achievement plays alone by his or her little self? Is it the same childlike interest that takes people to variety shows to see how many more flip flaps a certain acrobat can turn than the one who was there last week; that disregards a palace built with many hands and goes into ecstacies over a Chinese carving on a cherry pit? How if Mr. Nikisch were to give us a programme of just pure music some time, without any personal show? Not that Miss Wetzler made much of a show; she was modest enough; she should have been. The managers say that it is the solo that draws money into the house. Did it draw any yesterday? However, that is far from the point, which was that Weber is different from Brahms. He is. He knows what he wants and does it; not that it is always worth the doing, and the world would have gone pegging away in the same old rut and enjoying itself in a number of ways if the Concertstueck had never been written. George Bizet died too soon. Hear his Arlesian suite and testify to that fact. In the death of the composer of "Carmen" there was a distinct, great loss to the musical world. He was a creator, in a way, and he was a man whose art had so much sweetness that it is a joy to hear it. The public knows this suite, but it has not often heard it played as it was yesterday. It is full of beauties. The Handel Largo that gave Mr. Kneisel, the Roumanian kappelmeister, a legitimate opportunity to play a few bars of solo, which is right enough here, because the single passages are integral to the piece, was also delightfully rendered—smooth, stately, calm and healthful. The contrast between that and the succeeding and closing number—Wagner's "Emperor March"—affords a comprehensible measure of what the world has come to be in the century and more since the Largo was written. It has become noisier, more assertive, less concerned with forms, more with the things that forms used to be clothed upon, stronger, more restless, more intellectual, more ambitious. It has lost its fine old leisure, but it is getting a fine new habit of work, and these are a few of the things that this contrast means. It is a majestic, inspiring summing up of the glories in musical art, more than an exhibition of style. It moves resistless as Germanic power against the feeble nations that pitted have themselves against it: the same power that makes the Saxon in his continental, insular and Cisatlantic habitat the conquering race of the world. Mightily effective are the phrases of Luther's choral, "A Strong Castle is our God," that are wrought into the march, stern, rebellious phrases, declaring self reliance before all peoples. To-night at the concert the same performance will be given, plus flowers, palms and dress suits.

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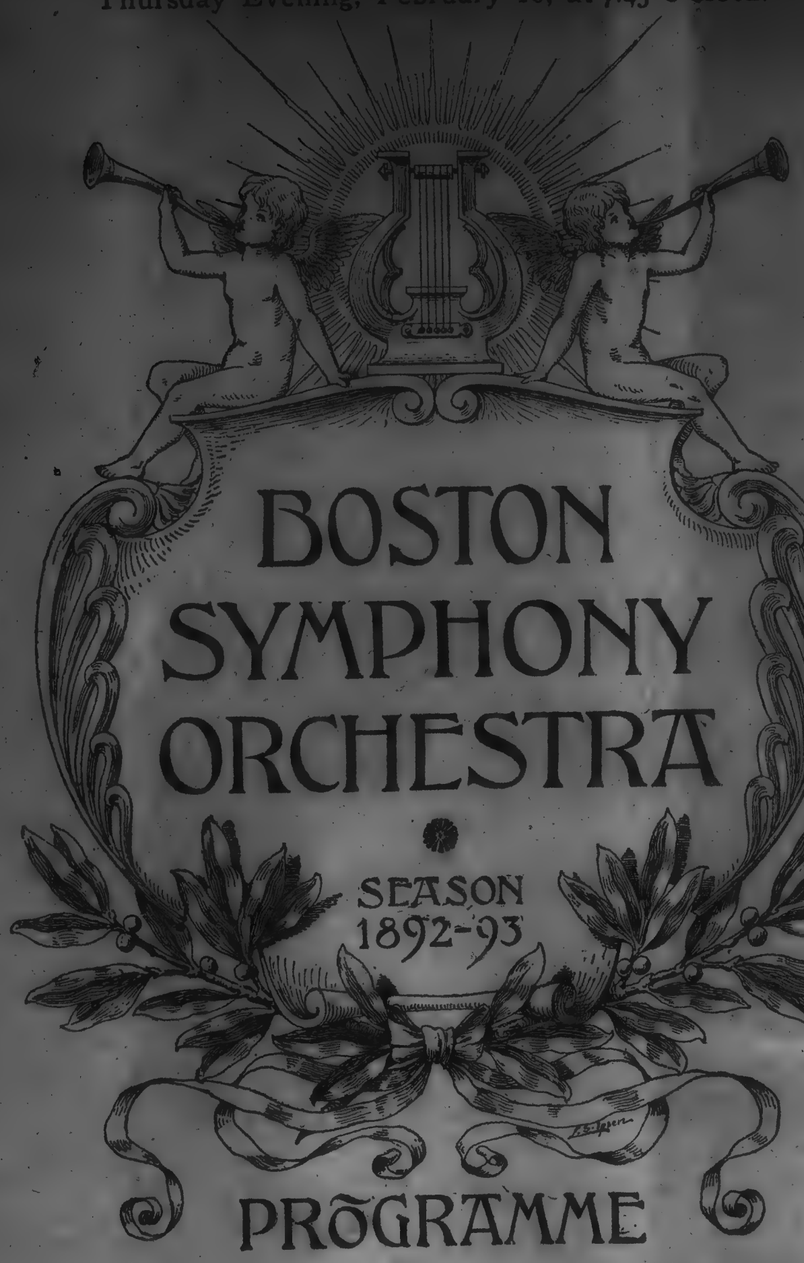
MECHANICS' HALL, ... WORCESTER

Thursday Evening, February 16, at 7.45 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Ass't Manager.

3

Tickets, with reserved seats, on sale at C. L. Gorham & Co.'s Music Store, 454 Main Street.

CHICKERING HALL.

EIGHTH SEASON 1892-93.

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Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MESSRS. JULES JORDAN AND ARTHUR WHITING.

VI. CONCERT.

MONDAY, FEBRUARY 13, AT 8 P. M.

PROGRAMME.

BRAHMS. TRIO, in B major, op. 8.
(Revised edition.)
Allegro con brio.—Scherzo (Allegro molto).—Adagio.—Allegro.
PIANO, Mr. Arthur Whiting.

SONGS with PIANO.

SCHUMANN. a) SPRING NIGHT.

SCHUBERT. b) WHITHER.
c) THE POST.
d) THE CARRIER DOVE.

DVOŘÁK. QUARTET, in E major, op. 80.
Allegro.—Andante con moto.—Allegro scherzando.—Finale (Allegro con brio).

The date of the Seventh Concert is February 27.

The Piano used is a Steinway.

TUESDAY, FEBRUARY 14.

The sixth concert of the Kneisel Quartet was given last evening in Chickering Hall. Mr. Arthur Whiting was the pianist. Mr. Jules Jordan was the singer. The programme was as follows:

Trio, B major, op. 8.....Brahms
Songs with piano:
a. Spring Night.....Schumann
b. Whither,
c. The Post,
d. The Carrier Dove,
.....Schubert
Quartette, E major, op. 80.....Dvorak

If the indexes of Mr. Wilson's "Musical Year Books" are trustworthy, the trio of Brahms, i. e., the original version, has not been heard in public concert in Boston since it was played during the season of '83-'84 by Miss O'Brion and Messrs. Loeffler and Mueller. When the trio was first played in Vienna (1870) the musical authorities found much to censure, although they admitted gladly the evidences of genius. There were barren wastes, harmonic and rythmic crudities, as well as indisputable proofs of "musikweist." Brahms did not revile his judges. He did not sulk. He put his trio on the anvil of correction and hammered lustily and long, until he had formed a noble thing of beauty. The incongruous fugato of the first movement was omitted, and he introduced a new subsidiary theme carefully elaborated. The scherzo, which is perhaps the finest of the movements, was slightly changed, but the finale of it was made new. Only the first measures of the adagio were allowed to remain; the second theme was dropped and another introduced; no allegro now interrupts the solemn strains. So, too, the finale was strengthened, and made more passionate. In its new form it was first played in Vienna in 1890, twenty years after the decision of the court. Here is, indeed, a lesson for modern composers who seem loath to obey the Horatian maxim.

If Brahms had always written in this clear and noble style, if he had been always willing to acknowledge the force of Euphony, his gospel would have drawn men to him at an earlier day. It is a pleasure to admit the great beauty and strength of the work in its present clarified condition, and it is also a pleasure to add that the performance of it last evening was in the main excellent. At times Mr. Whiting's touch seemed hard and dry, and his reading smacked of austerity; there was an occasional superabundance of pedal, but on the other hand he played, as a rule, fluently and intelligently. The performance of Messrs. Kneisel and Schroeder was worthy of their reputation as chamber players, and there is no higher praise than this.

The quartette by Dvorak was first given in Boston at a Kneisel concert in February, '89. In comparison with the trio by Brahms it seems a pleasant and unimportant work. It gives momentary pleasure, but it appears to be superficially thought out, and, at times, carelessly put together. The third movement contains an unmistakable echo of Schumann. The quartette was finely played.

Mr. Jules Jordan is well known as a composer and as an experienced musical conductor. He sings as though he were a composer, or conductor, or a man of musical feeling, and not as a singer. He displayed last evening, intelligence, appreciation and certain musical qualities. Nature was not extravagant in her gift of a voice, and art has not yet made good the natural deficiency. The tones last evening were not sustained. There was a constant tremolo that often suggested, though without reason, a falling from the true pitch. However honorable the musical intentions of the singer may be, the instrument of expression is now rebellious and inadequate.

The seventh concert will be given the 27th.

PHILIP HALE.

Kneisel Quartet.

The sixth concert in the present series was given at Chickering Hall last evening by the Kneisel quartet, Mr. Jules Jordan, tenor, and Mr. Arthur Whiting, pianist, assisting.

Brahm's trio in B major was played by Mr. Kneisel, violin; Mr. Schroeder, cello, and Mr. Whiting, piano. Whatever differences of opinion there is about this composer's abilities as a writer of symphonies, his high rank as a contributor to chamber music is generally conceded, and this piece is a fine example of this class of work.

It was beautifully given by the artists the ensemble placing it above the other numbers on the programme. Mr. Whiting is evidently a great admirer of Brahms, and his piano part was played with great delicacy and expression.

In the scherzo the blending of the strings was exquisite, and the whole work was probably never better interpreted in this city than by this trio.

Mr. Jules Jordan sang one number from Schumann and three from Schubert. His voice, though rather heavy for this style of work, was pleasing. His best number was "The Carrier Dove," by Schubert, which was very well suited to his vocal methods.

The concert closed with Dvorak's quartet in E major. The well-known characteristics of this composer are plainly shown in this work by his peculiar treatment of pleasing themes and phrases, broken by dissonants at intervals. The work is pleasing by reason of its somewhat strange orchestration, and the quartet evidently realized the true spirit of the various movements.

The next concert by this admirable quartet will be given Monday evening, Feb. 27.

The Symphony orchestra was stopping at the hotel, and when the strains of music reached their ears they came downstairs and surrounded the players, whispering to each other in German what the writer thought, and which proved to be words of approval. At the conclusion of the first piece every one of the Symphony men contributed liberally when the hat was passed around. They told the writer that they had never heard such good music before from street players. It was said that one of the leading lights of the orchestra tried to engage the young Italian, but without the slightest degree of success.

BOSTON DAILY ADVERTISER.
Established 1813.

TUESDAY MORNING, FEB. 14, 1893.

The Kneisel Quartette Concert.

Even Jupiter Pluvius has no power to stay the successful career of the Kneisel Quartette concerts, and a good sized audience attended the concert in Chickering Hall last night in spite of the dreary weather. The regular forces of the quartette were assisted by Mr. Arthur Whiting as pianist, and Mr. Jules Jordan as vocalist. Mr. Jordan's voice is not a tenor robusto, but he has such grace and expression in singing that he may rank high among lyrical tenors. He is more than a mere singer, he is a musician, and few appreciate the rarity of musical intelligence combined with a good voice. Mr. Jordan sang Schumann's "Spring Night," and "Whither," "The Post" and "The Carrier Dove" of Schubert.

The Brahms trio in B major falls in the early Leipsic period, when Breitkhof and Haertel were timidly bringing forth the works of the new composer whom Schumann had so cordially recommended. It is for piano, violin and 'cello. It has been a perfect Cinderella among the composer's more famous works, and Deiters justly says that it has been shamefully underrated. It is thoroughly melodious, in spite of the fact that the adversaries of the composer would have us believe that melody is not in any of his works. Its scherzo (for the typical Brahms' intermezzo had not yet been invented by the composer) is in the vein of Schubert, and shows the influence that the Viennese composer exerted on the north German. The adagio is most beautiful and was played with the greatest expression. Indeed, the performance throughout was thoroughly artistic, Mr. Whiting doing excellent work at the piano.

Boston Transcript

TUESDAY, FEBRUARY 14, 1893.

The Kneisel Quartet, assisted by Mr. Jules Jordan and Mr. Arthur Whiting, gave the sixth concert in this, their eighth, season in Chickering Hall last evening, the programme being as follows:

Brahms: Trio for pianoforte and strings, in B major (revised ed.), Opus 8.
Songs with pianoforte:
Schumann: Spring Night.
Schubert: Whither? The Post. The Carrier Pigeon.
Dvorák: Quartet for strings, in E major, Opus 80.

Eduard Hanslick of Vienna said of Brahms not long ago that all that was obscure in his earlier works—his first symphony and his pianoforte sonatas—was fast being cured of its obscurity, and that the man's genius would soon be patent to all listeners. This is much like what Schumann once said to a friend about Mendelssohn, "The man, as he grows older, grows ever clearer and more refulgent (*immer klarer und verklärter*), whereas I—!" That a clarifying process of some sort has been going on in Brahms for some years is indubitable; his later chamber music in particular gives all-sufficient evidence of it. But in the revised version of his opus 8 we have a work such as it would be hard to match in the composer's list. It has at once all Brahms's youthful fire and fertility of invention, and that finer clearness of form and expression that belongs to his riper years. It has all his old "*Verkünstlichkeit*" and all his new "*Klarheit*." One hardly can speak of the first three movements of this wonderful trio in terms of ordinary criticism; the music is so full of genius, beauty, inspiration and charm, and is at the same time so firmly knit, so stout in construction and classic in sentiment. Of the fourth movement (*allegro*) we feel less sure; but it has beauties that can not escape the ear even at a first hearing. It was no light work making Brahms's musical acquaintance; many of us can remember what a dose his C minor symphony was when the old Harvard Musical Association first brought it out at their concerts; and, although the Viennese (to believe Hanslick) found the second symphony "pure gold" at the outset, we doubt if many of us did until we had studied the work pretty hard. But, the man's musical acquaintance once thoroughly made, one finds him the most satisfying composer now going; he seems inexhaustible. He has been compared to Johann Nepomuk Hummel, as one who wrote for his own day only, who had little melodic invention, and was upon the whole a man not to live long in the world's memory. Well! it is no shame to anyone to be compared with the composer of the D minor septet; but of all the great composers of the present century — with the exception of Verdi and Wagner — Brahms is the very last man that we should have thought of mentioning in the same breath with him; we can see nothing that the two men have in common, except that both unquestionably knew how to write. There was a good deal of the pedant about Hummel, he seldom rose to the height of his septet; but in Brahms there is no touch of the pedant, his inspiration flows from as deep a spring as that of any but two or three composers in all history; and he knows how to put his ideas into a plastic shape as no other man living does. This B major trio of his is sufficient earnest of that. If any music for pianoforte and strings is great, it is this. It was most superbly played by Mr. Whiting, Mr. Kneisel and Mr. Schroeder; Mr. Whiting in especial added a new wreath to his collection of laurels last evening; he rose to the full height of his task, one cannot see how the pianoforte part could have been better played.

The Dvorák quartet was given with a perfection that makes all criticism ridiculous; never have the Kneisels done a finer piece of artistic work. The composition itself is full of beauty, but it is not quite a work to hold the attention very fast after the Brahms trio. Mr. Jordan sang the Schumann and Schubert songs in his well-known artistic fashion—a little dry, perhaps, but in excellent vocal style and with true sincerity of feeling.

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SEASON 1892-93

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Boston Transcript

TUESDAY, FEBRUARY 14, 1893.

The Kneisel Quartet, assisted by Mr. Jules Jordan and Mr. Arthur Whiting, gave the sixth concert in this, their eighth, season in Chickering Hall last evening, the programme being as follows:

Brahms: Trio for pianoforte and strings, in B major (revised ed.), Opus 8.
Songs with pianoforte:
Schumann: Spring Night.
Schubert: { Whither? The Post. The Carrier Pigeon.
Dvorák: Quartet for strings, in E major, Opus 80.

Eduard Hanslick of Vienna said of Brahms not long ago that all that was obscure in his earlier works—his first symphony and his pianoforte sonatas—was fast being cured of its obscurity, and that the man's genius would soon be patent to all listeners. This is much like what Schumann once said to a friend about Mendelssohn, "The man, as he grows older, grows ever clearer and more refulgent (*immer klarer und verklärter*), whereas I—!" That a clarifying process of some sort has been going on in Brahms for some years is indubitable; his later chamber music in particular gives all-sufficient evidence of it. But in the revised version of his opus 8 we have a work such as it would be hard to match in the composer's list. It has at once all Brahms's youthful fire and fertility of invention, and that finer clearness of form and expression that belongs to his riper years. It has all his old "*Verklärtheit*" and all his new "*Klarheit*." One hardly can speak of the first three movements of this wonderful trio in terms of ordinary criticism; the music is so full of genius, beauty, inspiration and charm, and is at the same time so firmly knit, so stout in construction and classic in sentiment. Of the fourth movement (*allegro*) we feel less sure; but it has beauties that can not escape the ear even at a first hearing. It was no light work making Brahms's musical acquaintance; many of us can remember what a dose his C minor symphony was when the old Harvard Musical Association first brought it out at their concerts; and, although the Viennese (to believe Hanslick) found the second symphony "pure gold" at the outset, we doubt if many of us did until we had studied the work pretty hard. But, the man's musical acquaintance once thoroughly made, one finds him the most satisfying composer now going; he seems inexhaustible. He has been compared to Johann Nepomuk Hummel, as one who wrote for his own day only, who had little melodic invention, and was upon the whole a man not to live long in the world's memory. Well! it is no shame to anyone to be compared with the composer of the D minor septet; but of all the great composers of the present century — with the exception of Verdi and Wagner — Brahms is the very last man that we should have thought of mentioning in the same breath with him; we can see nothing that the two men have in common, except that both unquestionably knew how to write. There was a good deal of the pedant about Hummel, he seldom rose to the height of his septet; but in Brahms there is no touch of the pedant, his inspiration flows from as deep a spring as that of any but two or three composers in all history; and he knows how to put his ideas into a plastic shape as no other man living does. This B major trio of his is sufficient earnest of that. If any music for pianoforte and strings is great, it is this. It was most superbly played by Mr. Whiting, Mr. Kneisel and Mr. Schroeder; Mr. Whiting in especial added a new wreath to his collection of laurels last evening; he rose to the full height of his task, one cannot see how the pianoforte part could have been better played.

The Dvorák quartet was given with a perfection that makes all criticism ridiculous; never have the Kneisels done a finer piece of artistic work. The composition itself is full of beauty; but it is not quite a work to hold the attention very fast after the Brahms trio. Mr. Jordan sang the Schumann and Schubert songs in his well-known artistic fashion—a little dryly, perhaps, but in excellent vocal style and with great sincerity of feeling.

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The Musical Courier.

NEW YORK, WEDNESDAY, FEBRUARY 15, 1893.

Nikisch Subscription Concert.—The third of the subscription concerts by the Nikisch Orchestra, of Boston, was given last night at the home of Mr. and Mrs. Anson Phelps Stokes, No. 229 Madison avenue. It was expected that this concert would take place at the house of Mrs. W. C. Whitney, but when her illness became so serious Mrs. Stokes consented to give the use of her house. About 300 people were present. The orchestra, numbering nearly sixty performers, was stationed in the library. The guests were all seated during the concert. After the music light refreshments were served. The program was as follows:

"Coronation March," from "Le Prophète".....Meyerbeer
Overture, "Merry Wives of Windsor".....Nicolai
Largo.....Händel

Solo violin, Franz Kneisel.

Symphonic poem, "Le Rouet d'Omphale".....Saint-Saëns
Soli for violoncello—
Nocturne.....Chopin
Moment Musical.....Schubert
Tarantelle.....Cossman

Alwin Schroeder.

Introduction to Act III. Dance of Apprentices, Procession of Mastersingers and Homage to Hans Sachs, from "Die Meistersinger".....Wagner
Ballet suite, "Sylvia".....Delibes
Prelude, "Les Chasseresses," intermezzo and valse lente. Pizzicato Polka, Cortege de Bacchus.

Among the subscribers and others present were Mr. and Mrs. Henry Clews, Mr. and Mrs. Elisha Dyer, Jr., Mr. and Mrs. William E. Strong, Miss Strong, Mrs. George Kidd, Miss Kidd, Mr. and Mrs. William D. Sloane, Miss Sloane, Mr. and Mrs. J. Abercrombie Burden, Miss Ethel Irvin, Mr. and Mrs. John Alexandre, Mr. and Mrs. Nicholas Fish, Miss Carola Livingston, Mr. and Mrs. Buchanan Winthrop, Mr. and Mrs. James M. Waterbury, Mrs. Burke Roche, Mr. and Mrs. Cooper Hewitt, Mr. and Mrs. E. N. Tailer, Miss Fannie Tailer, Mr. and Mrs. H. I. Barbey, Miss Callender, Mr. and Mrs. John I. Kane, Miss Marie Winthrop, Miss Amy Townsend, Mr. and Mrs. Townsend Burden, Miss Evelyn Burden, Miss Lilian Stokes, Mr. and Mrs. George L. Rives, Mr. and Mrs. Lawrence Turnure, Jr., the Misses Turnure, Sir Tatton and Lady Sykes, Miss Leary, Mr. and Mrs. Henry Sloane, Mr. and Mrs. Edward S. Willing, Miss Willing, Mr. and Mrs. H. McK. Twombly, Mrs. A. S. Hewitt, the Misses Hewitt, Mrs. S. V. R. Cruger, Miss Flora Davis, Augustus Gurnee, Mrs. Charles Whittier, Miss Whittier, Mrs. Elliott F. Shepard, Miss Edith Shepard, Mr. and Mrs. John Hobart Warren, Mr. and Mrs. Brayton Ives and Miss Eunice Ives.—"Tribune."

The Kneisel Quartet Concert.—It was a representative musical audience that assembled in Chickering Hall last Saturday afternoon to listen to the beautiful quartet playing of Messrs. Kneisel, Roth, Svecenski and Schroeder, the artists who comprise the Chamber Music Organization. The program consisted of Dvorák's quartet op. 80, Beethoven's quartet op. 18, and the new quintet by Johannes Brahms for two violins, viola, cello and clarinet. This latter work is numbered 115 in the list of its composer's compositions, and was given for the first time in this city, though it has been played in all the principal cities of Europe, and acclaimed as one of the most important contributions to chamber music literature of late years.

Whatever else Brahms' enemies say he is, they concur at least on one point—that is, he is one of the great masters in the exposition of that most difficult and recondite of art forms—chamber music. He is among living writers the profoundest writer for the string quartet. His work must therefore be approached from a view point that is entirely antagonistic to the sensational, color-overladen and theatric music of the day. The chastest ideals are pursued, the most austere habit of thought is coupled with a genial imagination, in which the play of feeling is unobscured because of the absolute mastery of the material. This new quintet is in B minor, and on a first hearing strikes one as being unforced, spontaneous, learned and fresh. The first allegro has for a leading motive a theme that is decidedly Slavic, a melancholy broods over the movement, which is powerfully imagined, worked out with that splendid skill peculiar to Brahms, and ends in a most powerful manner.

The adagio smacks of the gypsy, the roulades for clarinet, the tremolo of the strings—indeed, the whole character and coloring of the movement are utterly opposed to the canons of chamber music, which aim first at structure, and not at mere effect. The third movement, the andantino, is most happily planned and the most characteristic part of the quintet. The last movement is the variation form, and in it Brahms has lavished that wondrous ingenuity and variety that place this composer in the ranks of the great variationists of his art.

The work as a whole impresses one most favorably, for it is fluent, clear, even, luminous style and freedom from affectation.

The playing of the Kneisel organization in this and the other numbers was alike admirable for musical feeling and finesse.

Mr. Goldschmidt, clarinetist, ably aided his colleagues in the quintet.

The Boston Symphony Concert.

A PROGRAM that began and ended with Wagner and contained besides a Mendelssohn symphony, a Liszt orchestral episode and incidently a Davidoff violoncello concerto, can hardly be said to lack in variety, and variety is a spice in music quite as much as it is in the more conventional rôles of life.

Mr. Nikisch's concert program was all this at Chickering Hall last Thursday night, and something more—it was capitally played, for the Boston conductor and his band were in excellent spirits, and the large audience was sent home in a thoroughly music saturated mood.

The musical perspective of Chickering Hall crowds the tone of the orchestra at times, and in the "Flying Dutchman" overture the brass was too much in the foreground, but this is purely the fault of the environment and not of Mr. Nikisch. The Mendelssohn symphony, finer, brighter, sunnier than his "Scotch," was presented with a buoyant good humor and a sparkling attack which suited its winsome measures, particularly the gay little saltarello. Graceful in form, shallow in musical content, this symphony mirrors Mendelssohn most truthfully. The trite sentimentalism, the delicacy of the scoring, the formal cut of each neat little movement reminded one that Chopin could have better retorted, after Mendelssohn had playfully dubbed him "Chopinetto," with "Felix the jewsharp composer." This last really emanated from the Polish composer, who was often vulgar when sarcastic.

Alwin Schroeder, the solo 'cellist of the orchestra, played with considerable artistic fervor and technical skill a concerto by Karl Davidoff. The work is not violently interesting, not so interesting for example as the Lalo or Saint-Saëns concerti, but it served as an excellent vehicle to display Mr. Schroeder's attainments on his instrument. He received three or four recalls, but would not play again.

Liszt's characteristically clever dance in the village tavern, otherwise the "Mephisto Waltz," was played in brilliant fashion, its jolly, rude, leading theme, followed by the halting, syncopated, almost breathless second waltz subject, being delightfully given. Sensational music it is, but enjoyable always on account of its changeful coloring, startling effects and broad musical humor. When Liszt is not boring you with his musical mysticism he can say the most witty things imaginable. The evening closed with an impressive performance of the "Meistersinger" overture.

Paderewski Will Play Chamber Music—The only opportunity to hear Paderewski in chamber music this season will be at the concert to be given on Wednesday afternoon, in the Madison Square Garden Concert Hall, by the Adamowski Quartet. The program is a most interesting one. The regular recital by Mr. Paderewski will be at the Music Hall on Saturday afternoon.

. . . New Century Drawing-Room . . .

First Appearance in Philadelphia
of the - - -

Kneisel Quartet
of Boston

Franz Kneisel, 1st Violin — L. Svecenski, Viola
Otto Roth, 2d Violin — Alwin Schroeder, Violoncello

Monday Afternoon, February 6
at 3 o'clock - - -

Programme.

BEETHOVEN . . . Quartet in G major, Op. 18
Allegro—
Adagio cantabile—
Scherzo (Allegro)—
Allegro molto quasi presto.

GRIEG . . . . . Andante from Quartet in G minor

SCHUBERT . . . Quartet in D minor (Op. posth.)
Allegro—Andante
con moto—Allegro
molto—Presto.

Tickets at 1221 Chestnut Street — C. A. ELLIS, Manager

Geo. H. Ellis, Printer.

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PROGRAMME

FRIDAY EVENING, FEB. 10, 1893

229 MADISON AVENUE

WORCESTER THE TELEGRAM.

FRIDAY, FEBRUARY 17, 1893.

SYMPHONY CONCERT.

Franz Kneisel and Mrs. Nikisch Soloists Before an Appreciative Audience.

There were a number of reasons why last night's concert in Mechanics hall by the Boston symphony orchestra was probably the most successful and certainly the most enjoyable that has hitherto been given in the series. It was the third concert of the series, and the building contained the usual large and appreciative audience. It also contained two freaks, who sat near the rear of the hall, and occasioned a good deal of merriment to people in their vicinity by their odd antics. The one was a Clark-professor looking individual with long, black, unkempt hair and whiskers to match. His companion was a woman. They kept up a running conversation all the evening, and they applauded at the end of every selection as vociferously as if they had been hired to do it—the woman as if she had Chicago feet on her hands.

The feature of the evening was the playing of Franz Kneisel. The greatest violinists of two continents have fiddled in Mechanics hall, but among them all there has probably been found nobody who has received such kindly attention or has provoked such enthusiasm among Worcester musical folks than the talented, though modest and unassuming, leader of the Boston symphony orchestra. And yet, singularly enough, Mr. Kneisel bears about him none of the indications or his profession. He does not wear long hair or fierce whiskers or trousers that bag at the knees. He is simply an ordinary looking young man, always modest and retiring, who is able to handle his violin with the most pretentious virtuoso in America.

It was the same old story, last night. He played Gounod's "Hymn to St. Cecilia" to an accompaniment dominated by the sweet, trembling notes of the harp, and people scarcely breathed while he made his instrument yield out such eloquent music. The applause was as hearty as it was sustained, and everybody was ready to admit that Mr. Kneisel's playing was the triumph of the hour.

Mrs. Arthur Nikisch's singing was also an agreeable feature of the concert. The accomplished and beautiful wife of the conductor of the orchestra is not a Patti. Nor is she even a Nordica—but she has a mezzo voice of good round quality, a capital method and a most attractive personality. Her first contribution, last night, was Busoni's "Spring song," for soprano and orchestra. This she followed later in the evening by a group of songs by Ferrari, Brahms and DeKoven. Everything she did was encored, but Mrs. Nikisch contented herself with bowing her acknowledgements.

Of the playing of the orchestra very little need be said, for criticism was almost entirely disarmed before the admirable execution of the following selections, which made up the orchestra's share of the evening's entertainment:—

Ludwig van Beethoven, Symphony No. 2
1 Adagio molto. D major—Allegro con brio. D major.
2 Larghetto. A major.
3 Scherzo, Allegro. D major.
Trio, The same tempo. D major.
4 Allegro molto. D major.
Georges Bizet, Suite No. 1, from "L'Arlesienne"
1 Prelude, Allegro deciso (tempo di marcia.) C minor.
2 Minuetto, Allegro giocoso. C minor.
3 Adagietto, Adagio. F major.
4 Carillon, Allegretto moderato. E major.
Richard Wagner, Prelude to "Die Meistersinger von Nuernberg."
In very moderate movement, broad and weighty, throughout, C major.

The fourth concert will be given in Mechanics hall on Tuesday evening, the 28th of March.

MORNING Worcester Spy

THE SPY SHOULD HAVE THE EYE OF ARGUS: HE IS DISHONORABLE IF HE DO BUT LOOK TO THE WELFARE OF THE COMMONWEALTH

WORCESTER.

FRIDAY, FEB. 17, 1893.

KNEISEL AND NIKISCH.

THIRD CONCERT BY THE BOSTON SYMPHONY ORCHESTRA.

Among Other Good Music Was a Song Specially Arranged for the Worcester Performance.

The third concert given in Mechanics Hall last evening by the Boston Symphony Orchestra was no less gratifying than its predecessors in the course. The audience was large and reasonably demonstrative. The program was:

Beethoven—Symphony No. 2.

Busoni—"Spring Song," soprano and orchestra.

Bizet—Suite No. 1, "L'Arlesienne."

Songs with piano: "A une Fiancee," Ferrari; "Lullaby," Brahms; "Little Doris," DeKoven.

Gounod—"Hymn to St. Cecilia," solo violin by Franz Kneisel.

Wagner—Prelude to "Die Meistersinger."

It was probably the first time that DeKoven's name appeared on a "symphony" concert program in this state, at least.

Mrs. Nikisch gave good satisfaction not only in her small group of songs, but in the piece with orchestra. The writer of the latter, Mr. Busoni, was brought from Germany to the New England Conservatory of Music in Boston, somewhat more than a year ago, and promptly took rank as one of the leading pianists of the city. In this respect he has quite outshone Prof. Carl Faelten, his coadjutor and the present director of the conservatory. He is also a successful composer, as his broad, well moulded song clearly showed last night. This song was first written with only piano accompaniment, but at Mrs. Nikisch's request Mr. Busoni specially instrumented it for the Worcester concert, where it had its first hearing as a song with orchestra. The orchestral parts are an undoubted addition to the beauty of the original music. To return to the singer, it is barely justice to say that Mrs. Nikisch has grown in her art since last she was heard here, and she deserved her numerous recalls. Mr. Nikisch, as an accompanist at the piano, always gives pleasure.

Mr. Kneisel has never played the St. Cecilia hymn in Boston, but played it at the orchestra's last concert in New York. After a few bars of introduction the solo violin gives out the air, accompanied by the harp, to which the wooden wind are soon added, and finally the entire orchestra joins in the song, the violins carrying the air in unison. The music is pleasing, but not great. Mr. Kneisel has no superior in this country as to technical ability, breadth of tone, exact intonation and artistic feeling, and his performance last night did not belie his reputation. The applause that followed was hearty and long continued.

The orchestra gave the Beethoven Symphony a spirited reading, though at times, especially in the first movement, played rather carelessly, and the wooden wind was now and then too true to the key. Furthermore, Mr. Nikisch manifested his not uncommon practice of covering up certain figures in the inner parts. In such music as the Arlesian suite (heard here at the last festival, and in the "Mastersingers" prelude, the conductor is in his element. The former was finely played and the latter was given with irresistible dash and enthusiasm.

The next and final concert will be given Tuesday evening, March 28.

American Art Journal.

The Oldest Musical Weekly Published in America.

FOUNDED IN 1863 BY HENRY C. WATSON.

WM. M. THOMS, Editor.

NEW YORK, SATURDAY, FEBRUARY 18, 1893.

Fourth Boston Symphony Concert.

The fourth of the Boston Symphony Orchestra's pleasant concerts took place on Thursday evening, Feb. 9, at Chickering Hall. The audience tested the capacity of the hall to the utmost, as has been the case with each of the present series. The program was a romantic one and held the interest of the audience from first to last, although it would have been better taste to have given one Wagner overture instead of two.

The overture to "Der Fliegende Hollaender," with which the concert, opened is not as frequently given as some of the others, not from any inherent lack of beauty in the work, but that it is hardly as effective as those in which a happier spirit prevails. Tragedy and gloom are the characteristics of the overture, and the lighter elements are hardly sufficient to counteract the somberness of the score. If anything could make it popular as a concert number, it would be the careful reading of Nikisch, who has a quick ear for an effect.

This was followed by a Concerto by Karl Davidoff for violoncello, with Mr. Alvin Schroeder, the excellent cellist of the band, as the soloist. Davidoff is a renowned cellist and has written much for that instrument that is highly regarded, this being his third concerto. There is always danger, however, when the virtuoso composes, that he may fall into the error of overloading the music with ornamentations designed to exhibit the technical dexterity of the player. Fully aware of the utmost capacity of the instrument, there is a too evident desire to test it. This is the case in this instance. The musical ideas are meager, but the difficulties are great.

Mr. Schroeder is an artist of no mean ability, and in spite of the disadvantages he labored under in the work he made an excellent impression, although his tone had not always that roundness and sonority that is, after all, the most desirable quality in an instrumentalist. In many of the intricate passages the tone became almost "scratchy" and thin, but the miserable weather (true Nikisch weather, as somebody remarked) may have had much to do with that.

Mendelssohn's tuneful and melodious Italian symphony was the *piéce de resistance* of the evening, played as it was with that extreme finish and nicety in which this orchestra is pre-eminent. It is a treat to listen to one of the Mozart, Haydn or Mendelssohn symphonies when Mr. Nikisch wields the baton, for his conceptions abound in felicitous touches. The brilliant melodic coloring of this work is an example of Mendelssohn's happiest inspiration, and his deft touches of graceful humor and sentiment keep the hearer on the *qui vive* lest they miss some dainty point. The second movement, with its gentle melancholy, that verges on morbidness, was exquisitely given. The cheerful little *con moto moderato*, which follows and forms such a fine contrast, charmed all; the harmonious treatment of the horns and bassoons is one of the best things in the symphony. The dashing Saltarello which forms the closing movement is a fitting close for an Italian work. The gay scene is vividly presented and the music brings light to the eye and quickens the pulse as it whirls madly onward in the dizzy whirl. This usually wonderfully accurate orchestra was led astray a trifle in this headlong dash, and for the first few pages failed to keep in unison. In fact, the instruments were rather at sixes and sevens for a while, but they recovered in time to give a unanimous climax.

The episode from Lenau's "Faust," by Liszt, which represents the "Dance in the Village Tavern," was the next orchestral selection. Liszt was in his element in a scene like this where he could give free play to his imagination; a touch of the weird brought out all his sarcastic humor and strong emotional power. It is not always beautiful, yet what a vivid picture is presented, and how the bold outlines seize the fancy and hold it concentrated! Liszt had a Mephistophelean touch about his own nature that enabled him to enter fully into the spirit of a subject like this. The program closed with Wagner's prelude to "Die Meistersinger von Nuernberg," which was superbly played.

AT the residence of Mrs. Nicholas Fish, Irving Place, the Adamowski String Quartet, assisted by Arthur Nikisch at the piano, gave their third private subscription concert. The program comprised Goldmark's suite for violin and piano; Hollander's Spinning Song; a Scherzo, by Rubinstein, and a Saint-Saens Quartet for piano and strings. Among the ladies present were Mrs. James W. Gerard, Mrs. William H. L. Lee, Miss Carola Livingston, Mrs. Edward Potter, Miss Whitney, Mrs. Gordon Norrie, Mrs. Arthur M. Dodge, Mrs. John Jacob Astor, Mrs. Ogden, Mrs. George Robbins, Mrs. Adrian Iselin, Jr.; Mrs. E. L. Baylies, Mrs. Cooper Hewitt, Mrs. Gaspar Griswold, and Mrs. H. B. Livingston.

Gazette

BOSTON, SUNDAY MORNING, FEB. 19.

The Symphony Concert.

There was an excellent audience in attendance at the concert by the Boston Symphony Orchestra, in Music Hall, last night, despite the storm. The programme was: Sinfonietta in E, op. 55, F. Theriot; Concerto for piano No. 2, G-minor, Saint-Saëns, and Symphony No. 7, Beethoven. The Sinfonietta is in three movements, the first of which, an allegro moderato, is the best. It is delightful in its freshness, its graceful orchestration and the pleasing individuality that distinguish it. The harmonies are rich without forcing, and there is no struggle for novelty, the music flowing easily and naturally, and the effect of the whole, with its warmly melodious themes, being charming. The second movement, a romanza with a spirited second part, was less interesting and more labored in style, while the finale, a tarentella, has little to commend it except the piquant brilliancy of its opening theme. The work was admirably performed. The Beethoven Symphony was finely read along conservative lines, with the exception of certain portions of the first allegro, with which unauthorized liberties were taken with infelicitous results. The break into the vivace was awkwardly made. This followed evidently from a misconception of the composer's dynamic marks, which indicate and call for a crescendo from pianissimo to piano. The conductor, instead, made the crescendo culminate in forte, and then suddenly dropped to piano, by which curious innovation the attack was without precision, and the effect was confusing. This and a neglect to begin the movement with the vivacity demanded were, however, the only blemishes on the performance. Both reading and playing otherwise resulted in the best Beethoven interpretation the orchestra has given this season. Mr. George W. Nowell was the soloist. His rendering of the Saint-Saëns concerto was very neat, brilliant and clean-cut in its finger-work, and was characterized generally by sincerity in style and fluency in execution. The reading was wanting in the fire necessary to give the concerto its just effect, and there was also a lack of contrast in light and shade that imparted to the effort something of monotony, but, on the whole, Mr. Newell acquitted himself very creditably. He was heartily applauded, and twice recalled. The programme for the next concert is: Overture, "Fingal's Cave," Mendelssohn; Concerto for violin, Saint-Saëns; Suite, "Peer Gynt," No. 2, Grieg; and Symphony No. 2, Dvorak. Mr. C. M. Loeffler is the soloist.

Music Notes.

On Monday evening the Kneisel Quartet gave the sixth concert of their season in Chickering Hall. It opened with Brahms's Trio in B, op. 8, a delightful work, beautiful in its themes, and, though abundant in that learning which the composer is so fond of displaying, yet never lacking in clearness and interest. The Brahms of this trio is a more genial and attractive Brahms than is the one with whom we are better acquainted. He is noble without austerity, and dignified without affectation. Here his music has all the effect of spontaneity in inspiration, and can be listened to with pleasure from beginning to end. The performance of the work may be warmly commended. The reading of the piano part by Mr. A. Whiting was perhaps over rigid now and then, in point of style, but his playing was clean cut, discreet and musicianly. Messrs. Kneisel and Schroeder left nothing to be wished for. The concert closed with Dvorak's string quartet in E, op. 80. It is not a work of the first order, but it has in it much that is charming, though, on the other hand, it is not without much that is vague and eccentric, to say nothing of certain evidences of haste or carelessness in construction. It was perfectly read and played. Mr. Jules Jordan assisted as soloist, with songs by Schumann and Schubert. His voice, always thin, weak and dry, has not improved with wear, and is not as well under control as it was. His singing was intelligent, but beyond this there is not much to be said in its favor. The next concert will be given Monday evening, February 27.

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PROGRAMME

FRIDAY EVENING, FEB. 10, 1893

229 MADISON AVENUE

WORCESTER THE TELEGRAM.

FRIDAY, FEBRUARY 17, 1893.

SYMPHONY CONCERT.

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In very moderate movement, broad and weighty, throughout, C major.

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WORCESTER.

FRIDAY, FEB. 17, 1893.

KNEISEL AND NIKISCH.

THIRD CONCERT BY THE BOSTON SYMPHONY ORCHESTRA.

Among Other Good Music Was a Song Specially Arranged for the Worcester Performance.

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American Art Journal.

The Oldest Musical Weekly Published in America.

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WM. M. THOMS, Editor.

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AT the residence of Mrs. Nicholas Fish, Irving Place, the Adamowski String Quartet, assisted by Arthur Nikisch at the piano, gave their third private subscription concert. The program comprised Goldmark's suite for violin and piano; Hollander's Spinning Song; a Scherzo, by Rubinstein, and a Saint-Saens Quartet for piano and strings. Among the ladies present were Mrs. James W. Gerard, Mrs. William H. L. Lee, Miss Carola Livingston, Mrs. Edward Potter, Miss Whitney, Mrs. Gordon Norrie, Mrs. Arthur M. Dodge, Mrs. John Jacob Astor, Mrs. Ogden, Mrs. George Robbins, Mrs. Adrian Iselin, Jr.; Mrs. E. L. Baylies, Mrs. Cooper Hewitt, Mrs. Gaspar Griswold, and Mrs. H. B. Livingston.

Gazette

BOSTON, SUNDAY MORNING, FEB. 19.

The Symphony Concert.

There was an excellent audience in attendance at the concert by the Boston Symphony Orchestra, in Music Hall, last night, despite the storm. The programme was: Sinfoinetta in E, op. 55, F. Theriot; Concerto for piano No. 2, G-minor, Saint-Saëns, and Symphony No. 7, Beethover. The Sinfoinetta is in three movements, the first of which, an allegro moderato, is the best. It is delightful in its freshness, its graceful orchestration and the pleasing individuality that distinguish it. The harmonies are rich without forcing, and there is no struggle for novelty, the music flowing easily and naturally, and the effect of the whole, with its warmly melodious themes, being charming. The second movement, a romanza with a spirited second part, was less interesting and more labored in style, while the finale, a tarentella, has little to commend it except the piquant brilliancy of its opening theme. The work was admirably performed. The Beethoven Symphony was finely read along conservative lines, with the exception of certain portions of the first allegro, with which unauthorized liberties were taken with infelicitous results. The break into the vivace was awkwardly made. This followed evidently from a misconception of the composer's dynamic marks, which indicate and call for a crescendo from pianissimo to piano. The conductor, instead, made the crescendo culminate in forte, and then suddenly dropped to piano, by which curious innovation the attack was without precision, and the effect was confusing. This and a neglect to begin the movement with the vivacity demanded were, however, the only blemishes on the performance. Both reading and playing otherwise resulted in the best Beethoven interpretation the orchestra has given this season. Mr. George W. Nowell was the soloist. His rendering of the Saint-Saëns concerto was very neat, brilliant and clean-cut in its finger-work, and was characterized generally by sincerity in style and fluency in execution. The reading was wanting in the fire necessary to give the concerto its just effect, and there was also a lack of contrasts in light and shade that imparted to the effort something of monotony, but, on the whole, Mr. Newell acquitted himself very creditably. He was heartily applauded, and twice recalled. The programme for the next concert is: Overture, "Fingal's Cave," Mendelssohn; Concerto for violin, Saint-Saëns; Suite, "Peer Gynt," No. 2, Grieg; and Symphony No. 2, Dvorak. Mr. C. M. Loeffler is the soloist.

Music Notes.

On Monday evening the Kneisel Quartet gave the sixth concert of their season in Chickering Hall. It opened with Brahms's Trio in B, op 8, a delightful work, beautiful in its themes, and, though abundant in that learning which the composer is so fond of displaying, yet never lacking in clearness and interest. The Brahms of this trio is a more genial and attractive Brahms than is the one with whom we are better acquainted. He is noble without austerity, and dignified without affectation. Here his music has all the effect of spontaneity in inspiration, and can be listened to with pleasure from beginning to end. The performance of the work may be warmly commended. The reading of the piano part by Mr. A. Whiting was perhaps over rigid now and then, in point of style, but his playing was clean cut, discreet and musicianly. Messrs. Kneisel and Schroeder left nothing to be wished for. The concert closed with Dvorak's string quartet in E, op. 80. It is not a work of the first order, but it has in it much that is charming, though, on the other hand, it is not without much that is vague and eccentric, to say nothing of certain evidences of haste or carelessness in construction. It was perfectly read and played. Mr. Jules Jordan assisted as soloist, with songs by Schumann and Schubert. His voice, always thin, weak and dry, has not improved with wear, and is not as well under control as it was. His singing was intelligent, but beyond this there is not much to be said in its favor. The next concert will be given Monday evening, February 27.

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Mr. ARTHUR NIKISCH

AND

THE BOSTON SYMPHONY ORCHESTRA

: : PROGRAMME : :

I. *Meyerbeer* . . CORONATION MARCH, from "Le Prophète"

II. *Nicolai* . . . . OVERTURE, "Merry Wives of Windsor"

III. *Haendel* . . . . . LARGO

Solo Violin, Mr. FRANZ KNEISEL.

IV. *Saint-Saëns* . SYMPHONIC POEM, "Le Rouet d'Omphale"

V. SOLI FOR VIOLONCELLO.

a. *Chopin* . . . . . NOCTURNE
b. *Schubert* . . . . MOMENT MUSICAL
c. *Cossman* . . . . . TARANTELLE

Mr. ALWIN SCHROEDER.

VI. *Wagner*, INTRODUCTION TO ACT III., Dance of Apprentices, Procession of Mastersingers, and Homage to Hans Sachs, from "Die Meistersinger"

VII. *Délibes* . . . . . BALLET SUITE, "Sylvia"

PRELUDE. "LES CHASSERESSES"
INTERMEZZO AND VALSE LENTE
PIZZICATO POLKA
CORTEGE DE BACCHUS

WORCESTER THE TELEGRAM.

FRIDAY, FEBRUARY 17, 1893.

SYMPHONY CONCERT.

Franz Kneisel and Mrs. Nikisch Soloists Before an Appreciative Audience.

There were a number of reasons why last night's concert in Mechanics hall by the Boston symphony orchestra was probably the most successful and certainly the most enjoyable that has hitherto been given in the series. It was the third concert of the series, and the building contained the usual large and appreciative audience. It also contained two freaks, who sat near the rear of the hall, and occasioned a good deal of merriment to people in their vicinity by their odd antics. The one was a Clark-professor looking individual with long, black, unkempt hair and whiskers to match. His companion was a woman. They kept up a running conversation all the evening, and they applauded at the end of every selection as vociferously as if they had been hired to do it—the woman as if she had Chicago feet on her hands.

The feature of the evening was the playing of Franz Kneisel. The greatest violinists of two continents have fiddled in Mechanics hall, but among them all there has probably been found nobody who has received such kindly attention or has provoked such enthusiasm among Worcester musical folks than the talented, though modest and unassuming, leader of the Boston symphony orchestra. And yet, singularly enough, Mr. Kneisel bears about him none of the indications of his profession. He does not wear long hair or fierce whiskers or trousers that bag at the knees. He is simply an ordinary looking young man, always modest and quiet, who is able to handle his violin with the most pretentious virtuoso in America.

It was the same old story, last night. He played Gounod's "Hymn to St. Cecilia" to an accompaniment dominated by the sweet, rambling notes of the harp, and people scarcely breathed while he made his instrument yield out such eloquent music. The applause was as hearty as it was sustained, and everybody was ready to admit that Mr. Kneisel's playing was the triumph of the

Mrs. Arthur Nikisch's singing was also an admirable feature of the concert. The accomplished and beautiful wife of the conductor of the orchestra is not a Patti. Nor is she even a Melba—but she has a mezzo voice of good natural quality, a capital method and a most attractive personality. Her first contribution, last night, was Busoni's "Spring song," for piano and orchestra. This she followed later in the evening by a group of songs by Ferrari, Brahms and DeKoven. Everything she did was encored, but Mrs. Nikisch contented herself with bowing her acknowledgments.

The playing of the orchestra very little need be said, for criticism was almost disarmed before the admirable execution of the following selections, which made up the orchestra's share of the evening's entertainment:—

Beethoven, Symphony No. 2 in D molto. D major—Allegro con brio. D major.
Allegretto. A major.
Allegro. D major.
Allegro, same tempo. D major.
Presto molto. D major.
Bizet, Suite No. 1, from "L'Arlesienne"
Adagio, Allegro deciso (tempo di marcia.) C minor.
Allegretto, Allegro giocoso. C minor.
Andante, Adagio. F major.
Menuetto, Allegretto moderato. E major.
Richard Wagner, Prelude to "Die Meistersinger von Nuernberg."
Allegro moderate movement, broad and weighty, throughout, C major.

The fourth concert will be given in Mechanics hall on Tuesday evening, the 28th of

MORNING Worcester Spy

THE SPY SHOULD HAVE THE EYE OF ARGUS: HE IS HONORABLE IF HE DO BUT LOOK TO THE WELFARE OF THE COMMONWEALTH

WORCESTER.

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Gilbert and Sullivan.

(From Our Own Correspondent.)

LONDON, Jan. 27, 1893.

TRINCULO'S LONDON NOTES.

German resident and professor who has paid great attention to the revival of Old English music and of the instruments of the 16th and 17th centuries, gave an interesting con-

THE AMERICAN HEBREW

A Weekly Journal for the Jewish Home.

Contents, Feb. 17, 1893.

When it has to be recorded that a concert by the Boston Symphony Orchestra was given in this city or Brooklyn the student of musical affairs knows at once what to expect to read, for there is very little variation in what is said after each concert. The expectations of those who attend these concerts are never doomed to disappointment and in this respect no one concert ever differs from another. All that has hitherto been said, therefore, in these columns in regard to the faultless playing of this orchestra can only be reiterated in speaking of the concert which was given on Thursday evening of last week, and there remains only to note the programme which gave absolute unalloyed pleasure from beginning to end. The symphony was Mendelssohn's "Italian," the overture to "The Flying Dutchman," the prelude to "Die Meistersinger" and Liszt's "Mephisto Waltz" being the other orchestral selections. The soloist was Mr. Alwin Schroeder, who played one movement from a concerto for violoncello by Davidoff. Once more the wisdom of selecting the soloist from the orchestra was shown, for while the composition was not particularly interesting the performance of it was delightful It had been a question among the admirers of Wagner whether Mr. Nikisch had succeed hitherto in interpreting the greatest of all composers in a manner to fully satisfy those who realized all the possibilities of the orchestra. This question, however, no longer exists. No one who heard the two Wagnerian selections at this concert could conceive of their being given with greater musical eloquence, beauty and intensity. The last concert this season will be given on Thursday evening, March 12. It is to be hoped that next year the orchestra will play in a larger auditorium such as Music Hall, for instance. More people than Chickering Hall can accommodate now desire to attend and enjoy these concerts. The orchestra played in Brooklyn on Friday afternoon and Saturday evening and gave the same pleasure there as here, though the programme was different of course, the symphony being Brahm's No. 3, and the soloist a young pianist, Miss Minnie Wetzler whose playing of Weber's "Concertstuck" aroused an enthusiastic encore.

On Saturday afternoon the Kneisel Quartet gave its third concert at Chickering Hall, playing Dvorak's Quartet in E major, Beethoven's Quartet in G major, and Brahm's Quintet in B minor, the claronet being added to the string quartet. All these works were beautifully played and created much enthusiasm from the large and select musical audience present.

BOSTON DAILY ADVERTISER.
Established 1813.

MONDAY MORNING, FEB. 20, 1893.

Symphony Concert.

The strictly orchestral music of the Saturday symphony concert consisted of symphonietta in E major, of 55 by Ferdinand Thieriot, and Beethoven's seventh symphony. Certain portions of the syphmonietta were admirable, notably its first movement, an allegro moderato in which there is an always pure and spontaneous flow of inspiration, combined with grace, with subtility, too, and a bountiful supply of skilful treatment. The romanza conveys a somewhat vague impression as to what it really means, and this is rendered all the more ambiguous by the intrusion of a weirdly dry, a scrambling, stupid intermezzo. As for the tarantella withwhich the symphonietta closes, it would seem but a trifle too severe to characterize it as a weakly cooked-up sham, which should have found no place in one of the symphony concerts. Mr. G. M. Nowell then played Saint Saëns' G minor concerto.

The seventh symphony of Beethoven followed the sixth, or "Pastoral," after an interval of four years, and at a time, too, when the composer's hearing had already become seriously impaired. Writing to Neate in November, 1813, Beethoven says: "Among my best works, I can boldly pronounce my symphony in A." Beethoven left no record, however, of his purpose when composing it, and after its first performance in the hall of the University of Vienna, Dec. 8, 1813, diverse speculations were then as now rife respecting the meaning of the work, and ever since then commentators have been widely at variance regarding it. Berlioz and Ambros, however, would seem to agree that the first movement is intended as a true picture of some rustic wedding. Lenz regards the symphony as one result of the military enthusiasm which produced the "Battle of Vittoria" symphony. Marks discerns a Moorish knighthood, Onbibicheff, a masked ball, etc.

In the performance last evening the composer's manifest intentions were not always clearly presented, but the technique of the performance was, for the most part, admirable.

Boston Journal.

TEN PAGES.

MONDAY, FEBRUARY 20, 1893.

The Fifteenth Concert of the Boston Symphony Orchestra.

The programme of the fifteenth concert of the Symphony Orchestra was as follows:

Sinfonietta, E major, op. 55.....Thieriot
Concerto for pianoforte, No. 2, G minor.....Saint-Saens
Symphony No. 7, A major.....Beethoven

Mr. George M. Nowell was the pianist.

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It is said that the ending "etta" in the Italian language indicates diminution with the accessory idea of fondness, loveliness, compassion, tenderness. This composition by Thieriot does not call for compassion; it may be patted on the head and called "a pretty little symphony." The first movement is the most pleasing of the three. The themes are graceful and fresh, although the chief theme bears a passing resemblance to a well-known tune by Meyer-Helmund. The harmonization is agreeable, and, at times, beautiful. The instrumentation abounds in color that is discreetly applied. The second movement, a romanza, is interrupted by an intermezzo that is, perhaps, in too strong contrast, and neither the romanza nor the intermezzo is of unusual strength or beauty.

The tarantella after the exposition of the chief theme sounded like all the other pieces of music that are supposed to assuage the feelings of the victim of the spider, which grows to horrific size in Tarentum. Although the two last movements of the sinfonietta did not seem equal in value to the first, the composition as a whole gave much pleasure on account of its modesty, its melodiousness, its reasonable length. The day may come when the symphony fashioned after old and approved models will be presented only in sections; and it may be supplanted by the "symphonic-poem" or even the sinfonietta. Bruckner, however, would dispute this proposition; for his eighth symphony, played lately in Vienna, ate the whole time allotted to the concert. The adagio alone lasted 28 minutes; but as, according to the analytical programme, this same adagio represented "the all-loving Father in His boundless wealth of mercy," the time was none too long. Thieriot's sinfonietta was played in Leipzig in 1891.

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The sinfonietta was played Saturday evening with an apparent appreciation of its pleasant qualities, and the performance of the symphony was admirable. It is true one or two liberties of interpretation were taken in the vivace of the first movement, as at the very start and also at the beginning of the long pianissimo and following crescendo that bring the exultant close; and the effect thus gained was, if not absolutely injurious to precision and rhythm, at least of doubtful value. With these exceptions the reading and the performance were of unusual excellence. The impressive and finely proportioned rendering of the allegretto was especially worthy of praise.

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The pianoforte concerto in G minor was played for the first time at a Concert Populaire in Paris, and by the composer, Dec. 13, 1868. It afterward served as a test piece in the competition of pianoforte pupils at the Paris Conservatory. There is no need at this late day of speaking of its surpassing merit.

From the merely technical standpoint there was much to praise in the performance of Mr. Nowell.

He has good fingers.

His runs were smooth and clean; his arpeggio work was characterized by its evenness; he did not smear; he did not pound; his delivery was frank, his bearing was modest.

His performance showed the results of patience, industry and excellent instruction.

Now, accuracy, honesty of purpose and ability to overcome mechanical obstacles are characteristics that lead to success in many of the callings of life.

These characteristics mark the experienced bookbinder, the trusted surveyor, the ship pilot.

Other characteristics enter into the supreme success of the man that moves, persuades, commands by the display of his art.

Above all things in the performance of the G minor concerto is temperament imperiously demanded.

From the intellectual or the sensuous standpoint there was little to commend in the performance of Mr. Nowell.

Take the first movement, for instance: there was little or no distinction made between the delivery of the imposing prelude on the pedal-point and the impassioned theme in G minor that follows: they had alike the same defined, hewn-out hardness; the style of Bach and the style of the ultra-modern were called one.

One might pass over without objection Mr. Nowell's breaking of the aforesaid pedal-octave and the breaking of chords that might have been better attacked boldly; one might allow the liberty taken in the opening of the cadenza; but the lack of rhythmic swing in the second movement and of demoniac energy in the stormier passages cannot so easily be overlooked.

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The orchestral noveity of the evening was the Sinfonietta in E major by Ferdinand Thieriot, a composer better known in Hamburg than in this country. The work made a good introduction for its composer, however, and its performance gave great pleasure. The opening allegro is built upon a tuneful theme, which is admirably treated, the scoring being for the classic orchestra, with two horns and trumpets, but no trombones. The second movement, in romanza form, is also admirably well written, and the final presto, a tarantella, is peculiarly pleasing in its sudden changes of time and its tuneful characteristics. Its reading by Mr. Nikisch brought out all its merits, and the audience was quick in its appreciation of the good work done by the composer.

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Boston Sunday Globe.

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The second part is a strongly marked and brilliant will-o'-the-wisp movement, alternating between the solo instrument and the orchestra. The finale is a series of tempestuous passages, with sudden changes in tempo, in which the soloist and orchestra vie in brilliancy.

The Boston artist, Mr. George M. Nowell, played very effectively, lacking perhaps the necessary vigor and dash in the "diabolique" movements, which have proved stumbling blocks to so many performers.

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Particularly noticeable was the manner in which the famous allegro was performed, the difficult repeated rythm being taken up by the different parts of the orchestra without a suggestion of uncertainty or blurring of the notes.

The programme of the rehearsal and concert, Feb. 24, 25, will be as follows: Mendelssohn's "Fingal's Cave"; Saint-Saens' concerto for violin, A major; Grieg's "Peer Gynt," No. 2; Dvorak's D minor symphony, No. 2. Mr. Loeffler will be the solo violinist.

——The third of the Adamowski quartet concerts, in New York, was given last Saturday afternoon at the house of Mrs. Nicholas Fish, No. 53 Irving pl. Mrs. Fish's house is particularly well adapted for music. Mr. Nikisch was at the piano. Both of these musicales of Mr. Adamowski's were to have been presided over by Mrs. Whitney in her own house, and the recollection of her abundant vitality and keen desire to make others enjoy with her the higher pleasures that this world has to give was not absent from many of the guests at both entertainments.

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THE AMERICAN HEBREW

A Weekly Journal for the Jewish Home.

Contents, Feb. 17, 1893.

When it has to be recorded that a concert by the Boston Symphony Orchestra was given in this city or Brooklyn the student of musical affairs knows at once what to expect to read, for there is very little variation in what is said after each concert. The expectations of those who attend these concerts are never doomed to disappointment and in this respect no one concert ever differs from another. All that has hitherto been said, therefore, in these columns in regard to the faultless playing of this orchestra can only be reiterated in speaking of the concert which was given on Thursday evening of last week, and there remains only to note the programme which gave absolute unalloyed pleasure from beginning to end. The symphony was Mendelssohn's "Italian," the overture to "The Flying Dutchman," the prelude to "Die Meistersinger" and Liszt's "Mephisto Waltz" being the other orchestral selections. The soloist was Mr. Alwin Schroeder, who played one movement from a concerto for violoncello by Davidoff. Once more the wisdom of selecting the soloist from the orchestra was shown, for while the composition was not particularly interesting the performance of it was delightful It had been a question among the admirers of Wagner whether Mr. Nikisch had succeed hitherto in interpreting the greatest of all composers in a manner to fully satisfy those who realized all the possibilities of the orchestra. This question, however, no longer exists. No one who heard the two Wagnerian selections at this concert could conceive of their being given with greater musical eloquence, beauty and intensity. The last concert this season will be given on Thursday evening, March 12. It is to be hoped that next year the orchestra will play in a larger auditorium such as Music Hall, for instance. More people than Chickering Hall can accommodate now desire to attend and enjoy these concerts. The orchestra played in Brooklyn on Friday afternoon and Saturday evening and gave the same pleasure there as here, though the programme was different of course, the symphony being Brahm's No. 3, and the soloist a young pianist, Miss Minnie Wetzler whose playing of Weber's "Concertstuck" aroused an enthusiastic encore.

On Saturday afternoon the Kneisel Quartet gave its third concert at Chickering Hall, playing Dvorak's Quartet in E major, Beethoven's Quartet in G major, and Brahm's Quintet in B minor, the claronet being added to the string quartet. All these works were beautifully played and created much enthusiasm from the large and select musical audience present.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, FEB. 20, 1893.

Symphony Concert.

The strictly orchestral music of the Saturday symphony concert consisted of symphonietta in E major, of 55 by Ferdinand Thieriot, and Beethoven's seventh symphony. Certain portions of the syphmonietta were admirable, notably its first movement, an allegro moderato in which there, is an always pure and spontaneous flow of inspiration, combined with grace, with subtlitv, too, and a bountiful supply of skilful treatment. The romanza conveys a somewhat vague impression as to what it really means, and this is rendered all the more ambiguous by the intrusion of a weirdly dry, a scrambling, stupid intermezzo. As for the tarantella withwhich the symphonietta closes, it would seem but a trifle too severe to characterize it as a weakly cooked-up sham, which should have found no place in one of the symphony concerts. Mr. G. M. Nowell then played Saint Saëns' G minor concerto.

The seventh symphony of Beethoven followed the sixth, or "Pastoral," after an interval of four years, and at a time, too, when the composer's hearing had already become seriously impaired. Writing to Neate in November, 1813, Beethoven says: "Among my best works, I can boldly pronounce my symphony in A." Beethoven left no record, however, of his purpose when composing it, and after its first performance in the hall of the University of Vienna, Dec. 8, 1813, diverse speculations were then as now rife respecting the meaning of the work, and ever since then commentators have been widely at variance regarding it. Berlioz and Ambros, however, would seem to agree that the first movement is intended as a true picture of some rustic wedding. Lenz regards the symphony as one result of the military enthusiasm which produced the "Battle of Vittoria" symphony. Marks discerns a Moorish knighthood, Onbibicheff, a masked ball, etc.

In the performance last evening the composer's manifest intentions were not always clearly presented, but the technique of the performance was, for the most part, admirable.

Boston Journal.

TEN PAGES.

MONDAY, FEBRUARY 20, 1893.

The Fifteenth Concert of the Boston Symphony Orchestra.

The programme of the fifteenth concert of the Symphony Orchestra was as follows:

Sinfonietta, E major, op. 55.....Thieriot
Concerto for pianoforte, No. 2, G minor.....Saint-Saens
Symphony No. 7, A major.....Beethoven

Mr. George M. Nowell was the pianist.

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It is said that the ending "etta" in the Italian language indicates diminution with the accessory idea of fondness, loveliness, compassion, tenderness. This composition by Thieriot does not call for compassion; it may be patted on the head and called "a pretty little symphony." The first movement is the most pleasing of the three. The themes are graceful and fresh, although the chief theme bears a passing resemblance to a well-known tune by Meyer-Helmund. The harmonization is agreeable, and, at times, beautiful. The instrumentation abounds in color that is discreetly applied. The second movement, a romanza, is interrupted by an intermezzo that is, perhaps, in too strong contrast, and neither the romanza nor the intermezzo is of unusual strength or beauty.

The tarantella after the exposition of the chief theme sounded like all the other pieces of music that are supposed to assuage the feelings of the victim of the spider, which grows to horrific size in Tarentum. Although the two last movements of the sinfonietta did not seem equal in value to the first, the composition as a whole gave much pleasure on account of its modesty, its melodiousness, its reasonable length. The day may come when the symphony fashioned after old and approved models will be presented only in sections; and it may be supplanted by the "symphonic-poem" or even the sinfonietta. Bruckner, however, would dispute this proposition; for his eighth symphony, played lately in Vienna, ate the whole time allotted to the concert, The adagio alone lasted 28 minutes; but as, according to the analytical programme, this same adagio represented "the all-loving Father in His boundless wealth of mercy," the time was none too long. Thieriot's sinfonietta was played in Leipzig in 1891.

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The sinfonietta was played Saturday evening with an apparent appreciation of its pleasant qualities, and the performance of the symphony was admirable. It is true one or two liberties of interpretation were taken in the vivace of the first movement, as at the very start and also at the beginning of the long pianissimo and following crescendo that bring the exultant close; and the effect thus gained was, if not absolutely injurious to precision and rhythm, at least of doubtful value. With these exceptions the reading and the performance were of unusual excellence. The impressive and finely proportioned rendering of the allegretto was especially worthy of praise.

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The pianoforte concerto in G minor was played for the first time at a Concert Populaire in Paris, and by the composer, Dec. 13, 1868. It afterward served as a test piece in the competition of pianoforte pupils at the Paris Conservatory. There is no need at this late day of speaking of its surpassing merit.

From the merely technical standpoint there was much to praise in the performance of Mr. Nowell.

He has good fingers.

His runs were smooth and clean; his arpeggio work was characterized by its evenness; he did not smear; he did not pound; his delivery was frank, his bearing was modest.

His performance showed the results of patience, industry and excellent instruction.

Now, accuracy, honesty of purpose and ability to overcome mechanical obstacles are characteristics that lead to success in many of the callings of life.

These characteristics mark the experienced bookbinder, the trusted surveyor, the ship pilot.

Other characteristics enter into the supreme success of the man that moves, persuades, commands by the display of his art.

Above all things in the performance of the G minor concerto is temperament imperiously demanded.

From the intellectual or the sensuous standpoint there was little to commend in the performance of Mr. Nowell.

Take the first movement, for instance: there was little or no distinction made between the delivery of the imposing prelude on the pedal-point and the impassioned theme in G minor that follows: they had alike the same defined, hewn-out hardness; the style of Bach and the style of the ultra-modern were called one.

One might pass over without objection Mr. Nowell's breaking of the aforesaid pedal-octave and the breaking of chords that might have been better attacked boldly; one might allow the liberty taken in the opening of the cadenza; but the lack of rhythmic swing in the second movement and of demoniac energy in the stormier passages cannot so easily be overlooked.

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SUNDAY HERALD.

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Boston Courier.

SUNDAY MORNING, FEBRUARY 19, 1893.

THE FIFTEENTH SYMPHONY CONCERT.

The programme chosen for the fifteenth symphony concert last evening in Music Hall had for its most noteworthy features the concerto for pianoforte, No. 2, in G minor, op. 22, Camille Saint Saens; while its least important, yet by no means mediocre, selection was a sinfonietta in E major, op. 55, by Thieriot. The allegro with which the sinfonetta begins is characterised by a transparent, yet simple, clearness of design and a harmonious development of the parts; it is quasi classical art work against which no serious objection can be urged. The themes of its first movement are unaffectedly pleasing and are also naively yet carefully developed. The pathos of the romanza, the second movement, is by no means over done; but the finale a tarantella, presto in E major is inexplicably vulgar. The soloist for the ever welcome concerto in G minor by Camille Saint Saens was Mr. George M. Nowell.

Such an ideal performance of the work from any artist's standpoint of technique has not been heard here, while a superbly cultivated and sympathetic touch, and a touch more thoroughly musical, refined and poetic it would be difficult to imagine, often enabled the artist to contribute a wonderously photographic representation of the music—a recognition of Mr. Nowell's ability that is especially applicable to his superlatively fine performance of the presto. There was no sacrifice of respect of the composer, and the entire rendition carried with it a merit of execution so delightfully unimpeachable that the enthusiastic plaudits received by the artist upon the conclusion of the work was indeed as highly merited a tribute as is seldom bestowed.

Of the concerto it can truly be said that it will always remain a master-piece. The themes of the first movement are spontaneous on the one hand, and impressively scholastic and dignified on the other. The allegro scherzando is a complete and charming contrast to the first movement, is jovial without being vulgar, and the piano and orchestra fairly seemed engaged in a friendly skirmish, yet always filling up the general structure and uniting to contribute a rich, warm tone to the general effect. The finale with all its cheerful themes and sparkling vivacity is full of just such individual traits as have so often suggested Saint-Saens as the most musical of Frenchmen.

Beethoven's seventh symphony has had two few hearings here of recent years not to make its appearance heartily welcome on the programme for last evening. Beethoven has left no record of his purpose while composing it, yet how highly he valued it may be inferred from his correspondence. In a letter to Salomon he says: "The grand symphony in it is one of my very best;" and again he writes to Neate concerning it as follows: "Among my best works, which I can hardly say of my symphony in A." Commentators, who by reason of their intimate study of Beethoven, are regarded as authorities, disagree in interpeting the seventh symphony, whose composer has given them no other aid by which their differences might be settled. Berlioz would have us believe that the first movement is a rustic wedding, and we are therefore to suppose that it is drawn from the same scene of village mirth that suggested the dance in the "Pastoral" Symphony. Lenz looks on the symphony and its comparison, the Eighth, as one result of the military enthusiasm, which produced the "Battle of Vittoria" symphony, and as Grove says, "bends and warps every passage to give its warlike intention." But where "doctors differ who shall decide?" Marx sees in the work Moorish knighthood; Oribicheff discovers a masked ball; Bischoff called it a sequel to the "Pastoral;" Ambrose sides with Berlioz, while Richard Wagner declares it is the apotheosis of the dance, the ideal embodiment in tones of the bodily movement.

The performance of the work lacked in positive clear outline, in accuracy of detail, in distinct and palpable contribution of each instrument. One also missed in the finale allegro the fine vitality of accent and free, buoyant onward movement that the music should have incited and would have done, doubtless, had it not been for the prevailing effeminacy and sterility of Mr. Nikisch's lead.

MONDAY, FEBRUARY 20, 1893.

Music Hall: Boston Symphony Orchestra.

The programme for the fifteenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Thieriot: Sinfonietta in E major, Opus 55.
Saint-Saëns: Concerto for pianoforte, No. 2, in G minor, Opus 22.
Beethoven: Symphony No. 7, in A major, Opus 92.
Mr. George M. Nowell was the pianist.

Of all novelties by men of local fame that have been brought out here for several years the Thieriot sinfonietta is by far the most pleasing. In fact, looking back over the things by Grädener, Baumgärtner, Bruckner, Herbeck, Humperdink, et al., that have been given here from time to time, this sinfonietta by Thieriot is the first work by a man of this class that has seemed really worth while giving at all. The composer is a Hamburg musician, born in that city, and living there now at the age of fifty-four; he studied in Altona under Eduard Marxsen—who was also Brahms's teacher—and later in Munich under Joseph Rheinberger. He has occupied the positions of music director and conductor in several German and Austrian towns. The sinfonietta is, like the earlier symphonies of Philipp Emanuel Bach's day, in three movements: an *Allegro moderato* in E major; a Romanze (*andante*) in B major; and a Tarantella (*presto*) in E minor. The first of these movements is strictly according to the sonata-form in its construction. It is not to be gainsaid that the thematic material in the work is not of the highest quality; it does not show melodic invention of a high order, and often grazes the commonplace. But, for all that, it does show melodic invention, and that most decidedly: the themes are spontaneous, natural, musical and easily flowing; and, moreover, their lack of the highest distinction is in a great measure atoned for by a certain unassuming air they have. But where the composer shows his musical inventiveness most unmistakably is in his treatment of his material, in his working-out. His inspiration, such as it is, does not flag after the first eight or sixteen measures; it persists to the end. The musical sense is delighted at every turning by some happy device, by some charming way of doing things that shows more than mere routine skill. It is this that lifts the work out of the domain of mere *Kapellmeistermusik*, and gives it true artistic life and vitality. Every phrase proclaims its divine right of being there; the music is not only coherent, but charmingly, naturally, genially coherent. One feels that the composer is never at a loss what to say next: the presence of a genuine talent is felt throughout. The sinfonietta was admirably played and made a very vivid impression.

In the performance of Beethoven's A-major symphony there was much to praise, also something to criticise. We must say, to begin with, that of all the now current fads in musical performance, the modern slow *allegro* seems most out of place when applied to Beethoven. We can well remember the time when it was the fashion to take almost every *allegro* with a rush, as if thrashed out to the crack of the ring master's whip. That was bad enough; but now the pendulum has swung over to the other side, and it seems as if conductors and pianists were bound to take off the *vivace* from the fair forehead of an innocent *allegro*, and set a *moderato* there? Why should brisk, lively movements like the first *Vivace* of this symphony be played as if they had an insatiable yearning to become *Allegrettos?* Why must they be made to creep along as if hired by the hour, and not by the course? What becomes of all Beethoven's so characteristic dash and *brio* with this tame ambling? 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The dotted triplet throughout the first movement—one of the rhythmic figures most seldom played right—was given palpably as a dotted triplet, and not as an eighth-note followed by two-sixteenths. The long *crescendo* in the coda, if taken too slow for our taste, was played with incomparable beauty of tone and phrasing. The principal figure in the trio of the third movement (on the clarinets, bassoons and horns) was swelled and diminished just right. Here, by the way, we would bring up the question once more of whether double and triple grace notes and turns before the first note of a measure are to be considered as belonging to the measure in which they are written, or to the one immediately preceding. Each interpretation of these ornaments has its advocates; the best conclusion probably is that neither method should be applied invariably. Mr. Nikisch has these grace-notes played as belonging to the preceding measure, that is before the beat, instead of on the beat. We should have nothing to urge against this—as it is in most cases purely a matter of taste—were it not that in one place (the fifth and sixth measures of the second section of the trio) playing the three-note turn before the beat brings the C-sharp in the oboe and second clarinet and bassoon immediately over the low G-sharp in the second horn, thus making rather questionable fourths between the middle-voice and the bass. Four measures later the turn in the flute makes open octaves between the upper voice and the bass. This may be a slight point, but it is surely quite as important as that "trilling on every note of a triad" that Mendelssohn once noticed in Italy, which resulted in "the most terrible fifths!" The finale was played with all due brilliancy and dash. This movement presents one of those problems, not uncommon in Beethoven, which are exceedingly difficult for the conductor's ingenuity to solve. It is like the famous organ-point in the scherzo of the ninth symphony, of which Wagner wrote, "I call upon a musician to assert with a good conscience that he has ever heard this melody clearly in orchestral performances, yea, whether he would ever [illegible] the pianoforte-arrangement!" Play the finale of the seventh symphony as it is written, and you cannot hear the theme in the first violins; tone down the wind instruments so as to make the theme audible, and you obliterate the whole character of the music. And here there can be no question of changing the scoring as in the passage from the ninth symphony already referred to; there a great part of the trouble arose from Beethoven's not having valvehorns and trumpets to write for; here it is nothing of the sort. To "improve" this movement there would be nothing for it but to distribute the second violin and viola parts among the violas *divisi*, and to double the first violins with the second—a liberty that should by no means be taken with Beethoven. There only remain the two different ways of playing it: right, with an inaudible or barely audible theme; or wrong, with an audible theme. Mr. Gericke used to do the latter; Mr. Nikisch does the former. We must say that we far prefer Mr. Nikisch's way.

Saint-Saëns's G minor concerto has not, we believe, been heard here for some time. It was good to hear it again, to find it holding its own against the hand of Time, the great Destroyer, and showing itself as fresh, strong and beautiful as when we first heard it. Surely this work is one of the finest pianoforte concertos written since Mendelssohn and Schumann; in inspiration, workmanship, form, and style it is alike admirable. And it is all such pure pianoforte playing, too; never has the instrument been more congenially written for with orchestra. Never mind how much it owes to Mendelssohn, Berlioz, or whom you please. Mendelssohn owed a good deal to Bach, and Bach not a little to those who went before him. Let it suffice that it all bears the stamp of Saint-Saëns's style and individuality. The first movement is as strong and brilliant as steel; and the second and third movements may look long before finding their match in modern writing. Mr. George M. Nowell has gained much since we last (and first) heard him in Weber's Concertstück at the symphony concerts some years ago. It must be admitted that he then made a decidedly feeble impression.

But last Saturday evening he played the Saint-Saëns concerto both with brilliancy and musicianly authority. His technique is not to be compared to that of the great finger-knights, but he shirked none of the difficulties of the concerto, and carried through the most dangerous passages with unflinching *bravura*. We suspect him of having studied the work with the composer, for he plays it—excepting a little over-rapid *tempo* in the second theme of the second movement—just as he does. There is no great opportunity for showing depth of feeling in the work; but Mr. Nowell fully satisfied all the demands it makes upon a player's emotional expressiveness. He played it with great distinction of style, clearness, and effect. He fully earned the repeated recalls he got at the end.

The next programme is: Mendelssohn, overture to "Fingal's Cave," opus 26; Saint-Saëns, concerto for violin, in A major; Grieg, suite No. 2 from "Peer Gynt;" Dvorák, symphony No. 2, in D minor, opus 70. Mr. C. M. Loeffler will be the violinist.

Sanders Theatre, Cambridge.

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VII. CONCERT.

IN MEMORIAM : : : : : : :
GEORGE WILLIAM CURTIS.

THURSDAY, FEBRUARY 23, AT 7.45, P. M.

PROGRAMME.

GLUCK.	OVERTURE. "Iphigenie en Aulis." (with Wagner's ending).
HANDEL.	ARIA from "Samson."
SCHUBERT.	UNFINISHED SYMPHONY, in B minor. Allegro moderato.—Andante con moto.
WAGNER.	FUNERAL MARCH from "Die Goetterdaemmerung."
WAGNER.	"WOTAN'S FAREWELL," and "FIRE CHARM," from "Die Walkure."

SOLOIST:

MR. HEINRICH MEYN.

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Boston Courier.

SUNDAY MORNING, FEBRUARY 19, 1893.

THE FIFTEENTH SYMPHONY CONCERT.

The programme chosen for the fifteenth symphony concert last evening in Music Hall had for its most noteworthy features the concerto for pianoforte, No. 2, in G minor, op. 22, Camille Saint Saens, while its least important, yet by no means mediocre, selection was a sinfonietta in E major, op. 55, by Thieriot. The allegro with which the sinfonetta begins is characterised by a transparent, yet simple, clearness of design and a harmonious development of the parts; it is quasi classical art work against which no serious objection can be urged. The themes of its first movement are unaffectedly pleasing and are also naively yet carefully developed. The pathos of the romanza, the second movement, is by no means over done; but the finale a tarantella, presto in E major is inexplicably vulgar. The soloist for the ever welcome concerto in G minor by Camille Saint Saens was Mr. George M. Nowell.

Such an ideal performance of the work from any artist's standpoint of technique has not been heard here, while a superbly cultivated and sympathetic touch, and a touch more thoroughly musical, refined and poetic it would be difficult to imagine, often enabled the artist to contribute a wonderously photographic representation of the music—a recognition of Mr. Nowell's ability that is especially applicable to his superlatively fine performance of the presto. There was no sacrifice of respect of the composer, and the entire rendition carried with it a merit of execution so delightfully unimpeachable that the enthusiastic plaudits received by the artist upon the conclusion of the work was indeed as highly merited a tribute as is seldom bestowed.

Of the concerto it can truly be said that it will always remain a master-piece. The themes of the first movement are spontaneous on the one hand, and impressively scholastic and dignified on the other. The allegro scherzando is a complete and charming contrast to the first movement, is jovial without being vulgar, and the piano and orchestra fairly seemed engaged in a friendly skirmish, yet always filling up the general structure and uniting to contribute a rich, warm tone to the general effect. The finale with all its cheerful themes and sparkling vivacity is full of just such individual traits as have so often suggested Saint-Saens as the most musical of Frenchmen.

Beethoven's seventh symphony has had two few hearings here of recent years not to make its appearance heartily welcome on the programme for last evening. Beethoven has left no record of his purpose while composing it, yet how highly he valued it may be inferred from his correspondence. In a letter to Salomon he says: "The grand symphony in it is one of my very best;" and again he writes to Neate concerning it as follows: "Among my best works, which I can hardly say of my symphony in A." Commentators, who by reason of their intimate study of Beethoven, are regarded as authorities, disagree in interpeting the seventh symphony, whose composer has given them no other aid by which their differences might be settled. Berleoz would have us believe that the first movement is a rustic wedding, and we are therefore to suppose that it is drawn from the same scene of village mirth that suggested the dance in the "Pastoral" Symphony. Lenz looks on the symphony and its comparison, the Eighth, as one result of the military enthusiasm, which produced the "Battle of Vittoria" symphony, and as Grove says, "bends and warps every passage to give its warlike intention." But where "doctors differ who shall decide?" Marx sees in the work Moorish knighthood; Oribicheff discovers a masked ball; Bischoff called it a sequel to the "Pastoral;" Ambrose sides with Berlioz, while Richard Wagner declares it is the apotheosis of the dance, the ideal embodiment in tones of the bodily movement.

The performance of the work lacked in positive clear outline, in accuracy of detail, in distinct and palpable contribution of each instrument. One also missed in the finale allegro the fine vitality of accent and free, buoyant onward movement that the music should have incited and would have done, doubtless, had it not been for the prevailing effeminacy and sterility of Mr. Nikisch's lead.

Boston Transcript

MONDAY, FEBRUARY 20, 1893.

Music Hall: Boston Symphony Orchestra.

The programme for the fifteenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Thieriot: Sinfonietta in E major, Opus 55.
Saint-Saëns: Concerto for pianoforte, No. 2, in G minor, Opus 22.
Beethoven: Symphony No. 7, in A major, Opus 92.
Mr. George M. Nowell was the pianist.

Of all novelties by men of local fame that have been brought out here for several years the Thieriot sinfonietta is by far the most pleasing. In fact, looking back over the things by Grädener, Baumgärtner, Bruckner, Herbeck, Humperdink, et al., that have been given here from time to time, this sinfonietta by Thieriot is the first work by a man of this class that has seemed really worth while giving at all. The composer is a Hamburg musician, born in that city, and living there now at the age of fifty-four; he studied in Altona under Eduard Marxsen—who was also Brahms's teacher—and later in Munich under Joseph Rheinberger. He has occupied the positions of music director and conductor in several German and Austrian towns. The sinfonietta is, like the earlier symphonies of Philipp Emanuel Bach's day, in three movements: an *Allegro moderato* in E major; a Romanze (*andante*) in B major; and a Tarantella (*presto*) in E minor. The first of these movements is strictly according to the sonata-form in its construction. It is not to be gainsaid that the thematic material in the work is not of the highest quality; it does not show melodic invention of a high order, and often grazes the commonplace. But, for all that, it does show melodic invention, and that most decidedly: the themes are spontaneous, natural, musical and easily flowing; and, moreover, their lack of the highest distinction is in a great measure atoned for by a certain unassuming air they have. But where the composer shows his musical inventiveness most unmistakably is in his treatment of his material, in his working-out. His inspiration, such as it is, does not flag after the first eight or sixteen measures; it persists to the end. The musical sense is delighted at every turning by some happpy device, by some charming way of doing things that shows more than mere routine skill. It is this that lifts the work out of the domain of mere *Kapellmeistermusik*, and gives it true artistic life and vitality. Every phrase proclaims its divine right of being there; the music is not only coherent, but charmingly, naturally, genially coherent. One feels that the composer is never at a loss what to say next; the presence of a genuine talent is felt throughout. The sinfonietta was admirably played and made a very vivid impression.

In the performance of Beethoven's A-major symphony there was much to praise, also something to criticise. We must say, to begin with, that of all the now current fads in musical performance, the modern slow *allegro* seems most out of place when applied to Beethoven. We can well remember the time when it was the fashion to take almost every *allegro* with a rush, as if thrashed out to the crack of the ring master's whip. That was bad enough; but now the pendulum has swung over to the other side, and it seems as if conductors and pianists were bound to take off the *vivace* from the fair forehead of an innocent *allegro*, and set a *moderato* there? Why should brisk, lively movements like the first *Vivace* of this symphony be played as if they had an insatiable yearning to become *Allegrettos?* Why must they be made to creep along as if hired by the hour, and not by the course? What becomes of all Beethoven's so characteristic dash and *brio* with this tame ambling? And then that other modern fad: expressive modifications of the *tempo!* One gets tremendously tired of it. That holding back the rhythm on the last two or three syncopated horn notes in the trio of the third movement, just before the trumpets take the A's out of the violins' mouth, and the whole orchestra plunges *fortissimo* into the theme! To us it sounds cheap and trivial, like a Laputan flapper, to wake up the audience and call their attention to the fact that something important is coming. Beginning the long *crescendo* in the coda of the first movement at a markedly slower *tempo* than what has gone before is another instance of this, and to us equally unpalatable. If there ever were a composition in which inveterate rhythmic persistency was the prime feature, Beethoven's A-major symphony is that one; it is an apotheosis of the Dance from beginning to end. But, on the other hand, there were items in the performance which call for the highest praise. The dotted triplet throughout the first movement—one of the rhythmic figures most seldom played right—was given palpably as a dotted triplet, and not as an eighth-note followed by two-sixteenths. The long *crescendo* in the coda, if taken too slow for our taste, was played with incomparable beauty of tone and phrasing. The principal figure in the trio of the third movement (on the clarinets, bassoons and horns) was swelled and diminished just right. Here, by the way, we would bring up the question once more of whether double and triple grace notes and turns before the first note of a measure are to be considered as belonging to the measure in which they are written, or to the one immediately preceding. Each interpretation of these ornaments has its advocates; the best conclusion probably is that neither method should be applied invariably. Mr. Nikisch has these grace-notes played as belonging to the preceding measure, that is before the beat, instead of on the beat. 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The next programme is: Mendelssohn, overture to "Fingal's Cave," opus 26; Saint-Saëns, concerto for violin, in A major; Grieg, suite No. 2 from "Peer Gynt;" Dvorák, symphony No. 2, in D minor, opus 70. Mr. C. M. Loeffler will be the violinist.

Sanders Theatre, Cambridge.

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VII. CONCERT.

IN MEMORIAM : : : : : : :
GEORGE WILLIAM CURTIS.

THURSDAY, FEBRUARY 23, AT 7.45, P. M.

PROGRAMME.

GLUCK.	OVERTURE. "Iphigenie en Aulis." (with Wagner's ending).
HANDEL.	ARIA from "Samson."
SCHUBERT.	UNFINISHED SYMPHONY, in B minor. Allegro moderato.—Andante con moto.
WAGNER.	FUNERAL MARCH from "Die Goetterdaemmerung."
WAGNER.	"WOTAN'S FAREWELL" and "FIRE CHARM," from "Die Walkure."

SOLOIST:

MR. HEINRICH MEYN.

[110]

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BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager

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Single tickets, $1.25 each, now on sale at 170 Westminster St.

The Beacon.

BOSTON, SATURDAY, FEB. 25, 1893.

THE SYMPHONY CONCERTS.

The programme for the fifteenth Symphony concert was altogether instrumental, and in the greater part of it the orchestra did its best work, the only real exceptions to be taken being in regard to points of interpretation when the conductor deliberately stepped aside for a moment or two from both long-confirmed customs and from the plain prescriptions of his author. The symphony was Beethoven's seventh, in the reading of which these innovations appeared; but they were not such as to do any real harm or to deserve any serious censure, while, on the other hand, the rest of the reading was excellent in temper and in treatment. The evening began with the first performance at these concerts of Thierrot's sinfonietta in E-major, *opus* 55, originally played in Boston for the Harvard Musical Association. Its name expresses it fairly, for in the character of its themes and in their development it is less in force, fulness, dignity and concentration than a symphony should be. It is melodious, sweet, flowing and pleasant to the ear. Its scoring shows learning and skill, but it is rather light and sensuous than solid and impressive. Its moods are changeable, but they avoid the deep or serious, and its spirit never becomes strength or earnestness. It was delightfully played. Between these works the second pianoforte concerto of Saint-Saens was performed, Mr. George M. Nowell being the soloist. His playing was sensible, sincere, solid and accurate; but it seemed less the playing of a pianist by temperament than by determination. Music is distinctly a mathematical art, and anybody who can learn to keep time, has reasonably obedient hands, patience and six hours a day, may master any instrument sufficiently to become an acceptable concert player. Mr. Nowell's reading had all the solid qualities which come from a good, clear head, careful and judicious instruction, assiduous practice, conscientiousness and a persistent disposition, but it did not show individuality, sensitiveness or elasticity of nature. It was excellent so far as it went; but it did not get far beyond the distinct and balanced delivery of the composition from the standpoint of its technical construction.

The programme for this evening includes Mendelssohn's overture to "Fingal's Cave," Saint-Saens's concerto for violin, in A-major, Grieg's *suite* No. 2 from "Peer Gynt," Dvorak's symphony No. 2, in D-minor. Mr. C. M. Loeffler will be the violinist.

BOSTON HOME JOURNAL.

103 Washington Street, Boston, Mass.

SATURDAY, FEBRUARY 25,

The performance of Mr. George Nowell of the Saint-Saëns Concerto in G minor at the fifteenth Symphony Concert last Saturday evening was of extraordinary merit as a specimen of artistic execution, the precise equivalent of which is rarely experienced. Possibly the performance suffered from the effects of over-study; and there were not such sympathetically musical qualities in attendance upon it as the pianist at his best would have displayed, but it was a masterly performance for all that. It constantly won the admiring attention of the refined and critical audience, and was as unimpeachable an illustration of refined and artistic technique as one would care to hear.

The Kneisel Quartette has received an invitation likely to be accepted; namely, to give a series of concerts at the World's Fair late in May. This will add an important feature to the excellent program prepared by the committee of music.

The Musical Courier.

ESTABLISHED JANUARY, 1880.

No. 677.

NEW YORK, WEDNESDAY, FEBRUARY 22, 1893.

The program of the fifteenth Symphony concert was as follows:

Sinfonietta, E major, op. 55.....Thierot
Concerto for piano, G minor.....Saint-Saëns
Symphony No. 7.....Beethoven

Mr. George M. Nowell was the pianist.

The first mention I remember of Ferdinand Thierot's Sinfonietta was at the time that it was played at a Gewandhaus concert in Leipsic (October 29, 1891) under the direction of the composer. The work was first heard in Boston last week. As a whole it is a pleasing composition, although the three movements are of uneven worth. The first, an allegro moderato, is graceful, flowing music, with agreeable themes, fine and discreet harmonization and ingenious and effective instrumentation. The second, a romanze with a too strongly contrasting and interrupting intermezzo, is less interesting; and the finale, a tarantella, is dangerously near vulgarity in its frank appeal to the hearer. The Sinfonietta and the symphony were finely played, although in the vivace of the first movement of the latter there were liberties taken with the pace that only led to effects of doubtful value.

Mr. George M. Nowell gave a performance of Saint-Saëns' brilliant concerto that was marked rather by incongruous scholasticism and professional coolness and dignity than by the warmth, light and color demanded by the work. Mr. Nowell has good fingers and from the technical standpoint there was much to praise. The concerto, however, should be played by a man of temperament.

*

The Adamowski Quartet and Paderewski.—A program that might have been transposed in some manner, or at least curtailed, was presented last Wednesday afternoon at the Madison Square Garden Concert Hall by the Adamowski String Quartet, of Boston. This organization consists of T. Adamowski, first violin; A. Moldauer, second violin; M. Zach, viola, and J. Adamowski, 'cello. All these artists are members of the Boston Symphony Orchestra, and have played in this city, chiefly in private. As an organization the Adamowski Quartet lacks the supreme polish that characterizes the Kneisel Quartet, though the members of the Quartet are Polish. But they play musically and with spirit, and if they had omitted one quartet the program would have gained in interest.

Mozart's G major quartet was given first, then three movements from Tschaikowski's lovely op. 2, the slow muted movement being especially well played. Mr. Paderewski, who was suffering from a sore finger, played a group of soli Schubert's B flat impromptu with its charming variations, all most musically played, Chopin's A flat prelude and C sharp minor valse. Mr. Paderewski, though apparently not in the best of spirits, was as usual poetical and interesting, but he wisely refused to play any encores.

The afternoon closed with a performance of Beethoven's great trio, for piano, violin and 'cello in B flat, op. 97. This truly noble work should have been given precedence on the program, for, coming as it did at the end, it proved a trifle trying. It was very well played indeed, the andante being given in a noble manner.

Mr. Paderewski proved himself to be a fine ensemble player, entering devotedly into the spirit of the work and subordinating himself when occasion required. His accompaniments were a model of delicacy and musicianly skill. The Messrs. Adamowski again proved their capabilities as excellent artists. The audience was very large, very fashionable, and of course very enthusiastic.

Gazette

BOSTON, SUNDAY MORNING, FEB. 26.

The Symphony Concert.

The concert by the Boston Symphony Orchestra, in Music Hall, last night, was very well attended, notwithstanding the miserable weather. The programme was: Overture, "Fingal's Cave," Mendelssohn; Concerto for Violin, No. 1, in A, op. 20, Saint-Saëns; Orchestral Suite, No. 2, from the music to "Peer Gynt," op. 55, Grieg; Symphony in D-minor, No. 2, op. 70, Dvorak. The Grieg Suite, which, if we are not mistaken, had not been heard at these concerts before, is not especially interesting. As music, pure and simple, it says very little that was worth the saying, and though by no means lacking in clearness, is somewhat unmeaning without the text that it was intended to illustrate and emphasize. It is a curious medley of commonplace and pretentiousness; of spasms of tunefulness and throes of melodrama; the whole seasoned with spicy and frequently novel orchestral effects which are now and then more vulgar than edifying. The suite was remarkably well played, but it made no very strong effect, despite its eccentricities and its bid for popular favor. The fiery Dvorak symphony was also very well played, and with great spirit. Mr. Loeffler played the fine violin concerto with exquisite taste, perfect finish of style, purity and brilliancy of technique, and nobility of sentiment. The warm and graceful artistic feeling, and the conscientious devotion to the composer that always give a characteristic distinction to his playing, were manifested at their fullest, and proved a potent element in the pleasure that his performance afforded. He was applauded with exceptional enthusiasm, and was three times recalled with tremendous fervor. The programme for the next concert is: Overture, "Der Freyschutz," Weber; Symphony, No. 4, E-minor, Brahms; "Todentanz," Riemenschneider (first time); Overture, "Merry Wives of Windsor," Nicolai. There will be no soloist.

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BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager

5

Single tickets, $1.25 each, now on sale at 170 Westminster St.

The Beacon.

BOSTON, SATURDAY, FEB. 25, 1893.

THE SYMPHONY CONCERTS.

The programme for the fifteenth Symphony concert was altogether instrumental, and in the greater part of it the orchestra did its best work, the only real exceptions to be taken being in regard to points of interpretation when the conductor deliberately stepped aside for a moment or two from both long-confirmed customs and from the plain prescriptions of his author. The symphony was Beethoven's seventh, in the reading of which these innovations appeared; but they were not such as to do any real harm or to deserve any serious censure, while, on the other hand, the rest of the reading was excellent in temper and in treatment. The evening began with the first performance at these concerts of Thierrot's sinfonietta in E-major, *opus* 55, originally played in Boston for the Harvard Musical Association. Its name expresses it fairly, for in the character of its themes and in their development it is less in force, fulness, dignity and concentration than a symphony should be. It is melodious, sweet, flowing and pleasant to the ear. Its scoring shows learning and skill, but it is rather light and sensuous than solid and impressive. Its moods are changeable, but they avoid the deep or serious, and its spirit never becomes strength or earnestness. It was delightfully played. Between these works the second pianoforte concerto of Saint-Saens was performed, Mr. George M. Nowell being the soloist. His playing was sensible, sincere, solid and accurate; but it seemed less the playing of a pianist by temperament than by determination. Music is distinctly a mathematical art, and anybody who can learn to keep time, has reasonably obedient hands, patience and six hours a day, may master any instrument sufficiently to become an acceptable concert player. Mr. Nowell's reading had all the solid qualities which come from a good, clear head, careful and judicious instruction, assiduous practice, conscientiousness and a persistent disposition, but it did not show individuality, sensitiveness or elasticity of nature. It was excellent so far as it went; but it did not get far beyond the distinct and balanced delivery of the composition from the standpoint of its technical construction.

The programme for this evening includes Mendelssohn's overture to "Fingal's Cave," Saint-Saens's concerto for violin, in A-major, Grieg's *suite* No. 2 from "Peer Gynt," Dvorak's symphony No. 2, in D-minor. Mr. C. M. Loeffler will be the violinist.

BOSTON HOME JOURNAL.

403 Washington Street, Boston, Mass.

SATURDAY, FEBRUARY 25,

The performance of Mr. George Nowell of the Saint-Saëns Concerto in G minor at the fifteenth Symphony Concert last Saturday evening was of extraordinary merit as a specimen of artistic execution, the precise equivalent of which is rarely experienced. Possibly the performance suffered from the effects of over-study; and there were not such sympathetically musical qualities in attendance upon it as the pianist at his best would have displayed, but it was a masterly performance for all that. It constantly won the admiring attention of the refined and critical audience, and was as unimpeachable an illustration of refined and artistic technique as one would care to hear.

The Kneisel Quartette has received an invitation likely to be accepted; namely, to give a series of concerts at the World's Fair late in May. This will add an important feature to the excellent program prepared by the committee of music.

The Musical Courier.

ESTABLISHED JANUARY, 1880.

No. 677.

NEW YORK, WEDNESDAY, FEBRUARY 22, 1893.

The program of the fifteenth Symphony concert was as follows:

Sinfonietta, E major, op. 55.....Thierot
Concerto for piano, G minor.....Saint-Saëns
Symphony No. 7.....Beethoven

Mr. George M. Nowell was the pianist.

The first mention I remember of Ferdinand Thierot's Sinfonietta was at the time that it was played at a Gewandhaus concert in Leipsic (October 29, 1891) under the direction of the composer. The work was first heard in Boston last week. As a whole it is a pleasing composition, although the three movements are of uneven worth. The first, an allegro moderato, is graceful, flowing music, with agreeable themes, fine and discreet harmonization and ingenious and effective instrumentation. The second, a romanze with a too strongly contrasting and interrupting intermezzo, is less interesting; and the finale, a tarantella, is dangerously near vulgarity in its frank appeal to the hearer. The Sinfonietta and the symphony were finely played, although in the vivace of the first movement of the latter there were liberties taken with the pace that only led to effects of doubtful value.

Mr. George M. Nowell gave a performance of Saint-Saëns' brilliant concerto that was marked rather by incongruous scholasticism and professional coolness and dignity than by the warmth, light and color demanded by the work. Mr. Nowell has good fingers and from the technical standpoint there was much to praise. The concerto, however, should be played by a man of temperament.

*

The Adamowski Quartet and Paderewski.—A program that might have been transposed in some manner, or at least curtailed, was presented last Wednesday afternoon at the Madison Square Garden Concert Hall by the Adamowski String Quartet, of Boston. This organization consists of T. Adamowski, first violin; A. Moldauer, second violin; M. Zach, viola, and J. Adamowski, 'cello. All these artists are members of the Boston Symphony Orchestra, and have played in this city, chiefly in private. As an organization the Adamowski Quartet lacks the supreme polish that characterizes the Kneisel Quartet, though the members of the Quartet are Polish. But they play musically and with spirit, and if they had omitted one quartet the program would have gained in interest.

Mozart's G major quartet was given first, then three movements from Tschaikowski's lovely op. 2, the slow muted movement being especially well played. Mr. Paderewski, who was suffering from a sore finger, played a group of soli Schubert's B flat impromptu with its charming variations, all most musically played, Chopin's A flat prelude and C sharp minor valse. Mr. Paderewski, though apparently not in the best of spirits, was as usual poetical and interesting, but he wisely refused to play any encores.

The afternoon closed with a performance of Beethoven's great trio, for piano, violin and 'cello in B flat, op. 97. This truly noble work should have been given precedence on the program, for, coming as it did at the end, it proved a trifle trying. It was very well played indeed, the andante being given in a noble manner.

Mr. Paderewski proved himself to be a fine ensemble player, entering devotedly into the spirit of the work and subordinating himself when occasion required. His accompaniments were a model of delicacy and musicianly skill. The Messrs. Adamowski again proved their capabilities as excellent artists. The audience was very large, very fashionable, and of course very enthusiastic.

Gazette

BOSTON, SUNDAY MORNING, FEB. 26.

The Symphony Concert.

The concert by the Boston Symphony Orchestra, in Music Hall, last night, was very well attended, notwithstanding the miserable weather. The programme was: Overture, "Fingal's Cave," Mendelssohn; Concerto for Violin, No. 1, in A, op. 20, Saint-Saëns; Orchestral Suite, No. 2, from the music to "Peer Gynt," op. 55, Grieg; Symphony in D-minor, No. 2, op. 70, Dvorak. The Grieg Suite, which, if we are not mistaken, had not been heard at these concerts before, is not especially interesting. As music, pure and simple, it says very little that was worth the saying, and though by no means lacking in clearness, is somewhat unmeaning without the text that it was intended to illustrate and emphasize. It is a curious medley of commonplace and pretentiousness; of spasms of tunefulness and throes of melodrama; the whole seasoned with spicy and frequently novel orchestral effects which are now and then more vulgar than edifying. The suite was remarkably well played, but it made no very strong effect, despite its eccentricities and its bid for popular favor. The fiery Dvorak symphony was also very well played, and with great spirit. Mr. Loeffler played the fine violin concerto with exquisite taste, perfect finish of style, purity and brilliancy of technique, and nobility of sentiment. The warm and graceful artistic feeling, and the conscientious devotion to the composer that always give a characteristic distinction to his playing, were manifested at their fullest, and proved a potent element in the pleasure that his performance afforded. He was applauded with exceptional enthusiasm, and was three times recalled with tremendous fervor. The programme for the next concert is: Overture, "Der Freyschutz," Weber; Symphony, No. 4, E-minor, Brahms; "Todentanz," Riemenschneider (first time); Overture, "Merry Wives of Windsor," Nicolai. There will be no soloist.

[111]

Boston Courier.

SUNDAY MORNING, FEBRUARY 26, 1893.

THE SYMPHONY CONCERT.

Certain traditions regarding the "Fingal's Cave" overture, by Mendelssohn, with which the sixteenth symphony concert opened last evening, are of peculiar interest. After having enjoyed to his hearts content the social season in London in 1829, Mendelssohn being then but twenty years old, visited with his friend Klingemann the Scotch Highlands, where he made a six weeks' tour. The wonders of Fingal's Cave deeply impressed the composer and according to Ferdinand Hiller, "the first few bars containing the principal subject, actually occurred to him on the spot;" yet according to Moscheles the overture was not complete until the composer arrived in Rome Dec. 16, 1830. Moscheles' account of it is generally accepted by later authorities.

One writer tells how Mendelssohn, after having conceived the principal theme as above described, left the cave with his friend and in all possible haste rushed to the residence of a well known Scotch family who refused him the privilege of playing it on; their excellent pianoforte, because by so doing he would violate their rigorous Sabbath rule; and the two friends, Mendelssohn and Klingeman, actually sat up until midnight in order to play the theme. Mendelssohn's vascillation as to the title of the overture is somewhat singular. Before the work was completed he frequently referred it as "The Hebrides"; yet the first score is entitled "The Lonely Island." Strangely enough another change of title was made at the first performance of the overture at the Crystal Palace concert, Oct. 14, 1871, when it was announced in the programme as "The Isles of Fingal." Regarding the title under which it was performed last evening, it would be interesting to know wherein it has the authority of Mendelssohn. The work for the most part was exquisitely played, and the rich combination of instruments assigned in connection with its second theme with the poetic cantabile in attendance upon it, was uncommonly well reproduced. The fiery passage, however, that brings back the chief subject in its original key was by no means given the prodigious power that rendered it so effective when the work was performed here under Mr. Gericke, Nov. 17, 1888.

The concerto for violin by Saint-Saens which Mr. Loeffler played last evening, is a thoroughly characteristic and charming work, throughout which a rare consistency is shown in maintaining the prominent as well as the subordinate relations respectively of the solo instrument and orchestra. It is a remarkably effective composition especially in the hands of an artist so eminently well qualified for its interpretation as Mr. C. M. Loeffler. The poetic spirit of the work and its wide variety of arch and piquant strains were one and all presented by Mr. Loeffler with a pervading sense of deep feeling, sympathetic delivery and a masterly execution tempered by the very best of taste, so that the performance as a whole, was remarkable beyond cavil in the justice it reflected upon one of the most refined and beautiful of concerti that any composer of the present generation has produced. The cadenza to the work, which is Mr. Loeffler's own, is a master-piece, every note of which has a spontaneous origin,—no less inspired than exceptionally appropriate. At its close the artist received one of the heartiest and best merited ovations that has greeted any artist who has appeared here this season.

After the concerto came the familiar "Peer Gynt" suite No. 2, by Grieg. The work, which is a quasi epitome of the voluminous music Grieg wrote to Ibsen's drama of "Peer Gynt," had its initial version played for the first time in Boston at one of the popular concerts in 1889, it has had several hearings, notably at the fourteenth symphony concert Jan. 25, 1890.

The symphony No. 2 in D minor, op. 20, Dvorak, had its first performance in London under Dvorak April 22, 1885; and it has also had at least one previous hearing in our own city. Its chief characteristics are with its unmistakably Slavonic themes. Although the work was designated on last evening's programme as Dvorak's second symphony, yet such designation is only accurate in its relation to the composer's published works. Dr. Josef Zubatz, a biographer of Dvorak, says that as long ago as 1864 Dvorak had two already composed two symphonies. This was years before he had obtained the "artist's stipend" from the Austrian government, which enabled him to devote himself exclusively to composition and through Brahms and Hanslick, who were committee on awards, opened for him his road to fame. Dr. Hanslick, when he introduced Dvorak to the Vienna public, related that among the compositions which accompanied the young Bohemian artist's application for a stipend was "a symphony, pretty wild and untrammeled, but at the same time so full of talent that Herbeck, then a member of our committee, interested himself warmly in it." The key of this work was not mentioned in Hanslick's report, but it was probably the symphony in E flat composed in 1874. If this inference is of value, then the so-called second symphony may be Dvorak's fifth,

His first two published symphonies are respectively in D major op. 60, produced in Boston by Mr. Henschel and D minor, the one performed last evening. It is also worthy of note that Dvorak composed a scherzo for a symphony in D minor in 1874 and it is quite probable that the London Philharmonic's work was constructed around the movement composed eleven years before." If so the fact is a suggestive commentary on the extent to which success stimulates appreciation and might also serve as an indication that the unknown Dvorak of eleven years ago was even a worthier composer than the musical lion of today, for the opinion that the Scherzo is by far the best movement of the D minor symphony will be generally indorsed by critics and musicians. Both the suite and the symphony were worthly played.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, FEB. 27, 1893.

The 16th Symphony Concert.

The programme for the 16th Symphony concert in Music Hall, Saturday, could but have proven comprehensive and eclectic enough to have satisfied the not over-exacting demands of the many amateurs who are in the habit of attending the symphony concerts simply because it is the proper thing to do. To local musicians, too, the programme was not without interest, although the Peer Gynt suite, No. 2, might wisely have been spared, and some other symphony than Dvorak's in D minor would doubtless have proven more acceptable.

Mendelssohn's overture, now known as "Fingal's Cave," a title which its composer probably never intended for it, is always welcome. It is one of the few orchestral compositions by Mendelssohn that, in its organic whole, shows genius and mastery of the very highest order. Mendelssohn always had his say with a rare charm, naturalness, like one who utters his own thoughts in his own way, and with a cloying grace, sweetness and beauty with which even a child might sympathize. Now the "Fingal's Cave" overture, so called, not only delights, and it is not simply Mendelssohnian in form and spirit, but it also impels intellectual admiration.

Before Mendelssohn had finished the work at the early age of 20, he named it "The Hebrides"; but the score first appeared under the title of "The Lonely Island," while at its first performance at one of the Crystal Palace concerts in 1871, it was announced as "The Isle of Finland" overture.

It is known, however, that the initial thoughts of the overture came to the composer when, during his tarry in the Scotch Highlands in 1829, he visited Fingal's Cave; "the first two bars," according to Ferdinand Hiller, actually occurring to him on the spot.

Mendelssohn's constant companion at that time was Klingemann, a fairly well-known poet and musician. It is said that when the chief theme of the overture suggested itself to Mendelssohn he hurriedly left Fingal's cave, and, with his friend, sought in vain for a pianoforte upon which to improvise; but it was the Sabbath day, and, furthermore, it was the Scotchman's Sabbath day. So scrupulous were Mendelssohn's Scotch friends in their observance of it that the composer was admonished that he must wait until after midnight in order to musicalize the inspiration that had come to him in the wondrous "Fingal's Cave." And he waited.

The overture was not completed until a year later, and then upon Mendelssohn's visit to Rome, Dec. 16, 1830. It received a fairly effective performance under conductor Nikisch, and the rich combination of instruments assigned for its second theme, notwithstanding slight deviations from a true pitch, were finely reproduced. The fiery passage that was superbly brought out when Herr Gericke performed it here in 1888, fell far short of the ideal effect that conductors other than Herr Nikisch have felt to be its due.

For the concerto by Saint Saens, No. 1, in A major, op. 20, the soloist was Mr. C. M. Loeffler.

About the concerto itself, the disposition is willing, but the time and space at command are insufficient to treat with justice its merits and defects. Certainly but few modern concerti demand such exceptional talent for execution; but few great masterworks for violin require so constantly as does this concerto in A major the high faculty of poetical expression. Mr. Loeffler's response to such demands were more than adequate. The masterly cadenza of his own composition that he charmingly introduced at the *finale* was, to say the least for it, one of the most interesting features of his performance.

Negatively considered his playing was free from the slightest virtuosal obtrusiveness or sentimental self-display. On the contrary while all personal and material virtuosity was subordinated by the artist with an objective regard for the interest of the art work itself, the conception and execution of the concerto could not have failed to satisfy the most exacting admirer of the Saint-Saens. Not only did the tone flow naturally from the artist's singing instrument, and not only did he realize the full extent of his ability as a master *au fond*, but his interpretation, in all its psychological beardings, while his lithe and pliant right arm contributed a characteristic and brilliant share to the success of his performance. In brief, critic and optimist alike seemed enamored both of the concerto and of Mr. Loeffler's playing. The performance acted as a powerful magnet or charm in holding the attention of the audience, and its close was immediately followed by some of the heartiest plaudits that any artist has received at the symphony concerts this season.

It need not be told that the second orchestral suite from the Grieg-Ibsen music drama interested the audience immensely; and it was effectually played, but the voluptuous, and ear-tickling effects of its livelier movements on the one hand are so permeated with musical vulgarity, and on the other, its andante is imbued with such mawkish sentimentality that it seems inexplicable how Mr. Nikisch could have tolerated a performance of the work at a symphony concert.

Dvorak's symphony No. 2 (*sic*) gains no material advantage as the result of repeated hearings. The symphonic architecture of the work is superbly constructed, but its psychical effects are more or less fettered by the crude and doleful character of the weird folk-mode to which its composer too constantly adheres, and with results in which no musical person can be expected to take more than a transient degree of interest, howsoever reverently he may rate Dvorak as one of the foremost masters of his time.

The final impressions of the concert came with as sterling and a substantial performance of the symphony as one would care to hear. The contrasting *fortès* and *pianos* of the first movement, the pizzicato accompaniment of the strings in the adagio, and the buoyant dance rhythms of the scherzo were notably given out with exquisit effect.

C. L. CAPEN.

Boston Journal.

MONDAY, FEBRUARY 27, 1893.

The Sixteenth Concert of the Boston Symphony Orchestra.

The programme of the sixteenth concert of the Symphony Orchestra was as follows:

Overture, "Fingal's Cave".....Mendelssohn
Concerto for violin, No. 1, A major.....Saint-Saens
Suite No. 2, "Peer Gynt," Op. 55.....Grieg
(First time in Boston.)
Symphony, D minor, No. 2, Op. 70.....Dvorak

Mr. C. M. Loeffler was the solo violinist.

Saint-Saens's violin concerto, Op. 20, was dedicated to Sarasate, and it was played by the great Spaniard at a concert at the Chatelet. It is my impression that it was brought out in Boston by Mr. Adamowski in March, 1885, at a Symphony concert, and the work was then called a "concertstueck."

This concerto is a work of eminent distinction, pure and refined, graceful in melody, always interesting in harmonic structure, and elegant in the discreet simplicity of instrumental color. It was played most sympathetically by Mr. Loeffler. His performance, faultless from the technical standpoint, was marked by purity of style, warmth of expression, and a largeness, a liberality of conception. In whole and in detail it was a noteworthy performance. It was a lesson to the student, a pleasure to the professional as well as the amateur, an honor to the orchestra of which Mr. Loeffler is a member. Not the least agreeable feature was the modesty of the player, the modesty that is characteristic of the true artist.

Mr. Loeffler, it is said, wrote the cadenza that he introduced. The cadenza is a relict of the past. In a work of to-day it seems a mere survival, like unto the organ of unknown use in the human body that endangers the life, and might perhaps be extirpated.

Who was the first that invented the habit of flourishing with breath, or bow or fingers while accompanists and audience were silent spectators of ingenuity employed chiefly for self-glorification? Alas, the habit is apparently as old as the vanity of mankind. To be sure there are wiseacres who say boldly the cadenza was invented in such a year and by a certain person. They are not unlike the well-known lecturer in a Western law school. Although, as Judge, he was a worthy follower of Cyriac Skinner's "grandsire on the Royal Bench of British Themis," he was nervous when he addressed the students, and so he had recourse to alcoholic preparation. Thus fortified, he laid everything to the Corsican, and he would blandly begin as follows: "Bills of exchange, young gentlemen, and promissory notes were invented by the First Napoleon."

Mr. Loeffler's interpolation was in good taste, and it displayed his virtuosoship; but the concerto would have pleased as much without the addition.

***

Grieg wrote incidental music (op. 23) for Ibsen's long-winded dramatic poem, "Peer Gynt." The music contains numbers for solo voices, chorus and orchestra. The first suite (op. 46) is well known. The second suite (op. 55) was played here last week for the first time.

This second suite is not equal to the first. With the exception of the beautiful arrangement of "Solveig's Song" the music is cheap stuff. It may serve in the theatre to enhance strange scenic effects or grotesque situations, but in the concert room it is without value. The "Return of Peer Gynt" has echoes of "The Flying Dutchman," but each echo seems a burlesque. The "Arabian Dance" suggests the invasion of Arabia by the Salvation Army, personally conducted by one of the numerous relatives of General Booth; and there was a time during the dance when all necks in the audience were stretched in joyful expectation of the apparition of Miss Lottie Collins. However, the number was written long before the ingenious arrangement of music to "Ta-ra-ra, Boom-de-ay."

This "Arabian Dance" is local color with a vengeance; that is, it is Grieg's idea of Arabian music. He that wishes to know the real character of Arabian music, with a description of instruments, melodies, tonality and the "danse du ventre," may consult with pleasure Tiersot's "Musiques pittoresques."

The last number, "Dance of the Mountain King's Daughter," is a wretched replica of the last movement, a wretched original of the first suite. Throughout the movements, with the above-named delightful exception, the "doubling drum is beat with furious heat;" not only kettle-drums, but other pulsatile instruments strive laboriously for effect. The xylophone puts an end to the charivari. Now, the xylephone is an instrument of antiquity. Holbein introduced it in his "Dance of Death," and the skeleton beats upon it there with ghastly glee. Saint-Saens used it with prodigious effect in the "Danse Macabre." As used by Grieg, it brings to mind the variety show.

"Solveig's Song" was applauded. The other numbers met with a cold reception, although there was a desire to laugh after the finale.

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The symphony and the overture were played with marked effect, and the performance of the latter was, indeed, brilliant.

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The programme of the next rehearsal and concert is as follows: Overture "Der Freischuetz:" Brahm's Fourth Symphony; Riemenschneider's "Dance of Death;" Nicolai's overture to "Merry Wives of Windsor."

PHILIP HALE.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

MONDAY MORNING, FEB. 27, 1893.

The programme of the sixteenth Symphony concert in Music Hall, Saturday evening, was artistically satisfactory in every detail. Mr. C. M. Loeffler, who is a member of the orchestra, was the soloist, and gave some finished playing on the violin, at the conclusion of which he was enthusiastically encored. His selection was the concerto in A major, by Saint-Saens, which he executed most admirably, with that breadth of style that characterizes all his playing and gained him the prominence of an artist. Just before the close Mr. Loeffler introduced a cadenza of his own, which continues with more and more brilliancy, and so brings the concerto to the end. The full orchestra under Mr. Nikisch did some finished playing in the support. Particularly enjoyable was the orchestral suite No. 2 by Grieg, "Peer Gynt," a composition of novel orchestral effects, and which is likely to become as popular as the suite No. 1. Mendelssohn's familiar "Fingals Cave" was the opening number, a work full of wild sounds and realism in music, which was ably given by the orchestra. The symphony in D minor, Dvorak, closed the evening's programme. The next concert will take place Saturday evening, March 4.

Boston Sunday Globe.

SUNDAY, FEB. 26, 1893.

Echoes from the Sixteenth Symphony.

Piano Recital by Mr. Nikisch—Grossmith's Merry Entertainment.

Mr. Nikisch introduced as the soloist at the Symphony rehearsal and concert last week the well-known artist and composer, Mr. C. M. Loeffler, the fourth member of the violin contingent of the orchestra that has appeared as soloist under Mr. Nikisch's baton during the season. Saint-Saens' concerto No. 1, for violin, although in three parts, is linked by cadenza-like passages, making it practically one movement, a slow episode being inserted in the middle.

Mr. Loeffler's playing was, in the main, commendable. He has an excellent command of his bow, and his broad tones were sweetly resonant and devoid of harshness. The repeated trills in the andante were clearly given and well sustained, and his leading themes were clean cut and firm, though lacking somewhat in strength.

The slides running through the composition were unpleasantly frequent, although that was probably not the fault of the performer.

Without being particularly brilliant, Mr. Loeffler played with facility and commendable dash. Just before the close of the piece he introduced a cadenza of his own, which was in keeping with the general tone of the composition and very well performed.

The artist was enthusiastically received, being recalled several times at the close of his performance.

Mendelssohn's fantastic overture, "Fingal's Cave," was played with great effect. Each part of the orchestra did its work splendidly. The fragments of themes which the great composer introduces throughout the work are impartially distributed among the instruments, and the fine contrasts and changes in tempo and harmony were given in such a manner as to realize a tone picture of great beauty.

Grieg's suite, "Peer Gynt," was a novelty, Norwegian in treatment and at times startling in its grotesque orchestration, the 'cellos being added to the instruments of percussion by the performers striking the strings with the back of the bow.

It was played with great spirit and the proper abandon, the dance, "The Mountain King's Daughter," with its glissando terminal by the xylophone, being the sensational feature of the number.

Dvorak's symphony in D minor, No. 2, closed the concert. The beautiful orchestral coloring of the first two movements were effectively presented, and the Sla ic characteristics of the composer in the last numbers were given with admirable contrasting energy and boldness.

The programme for the next rehearsal and concert will consist of the overture from "Der Freischuetz," Weber; symphony No. 4 in E minor, Brahms; "Todtentanz," for orchestra, first time, Riemenschneider, and overture, "Merry Wives of Windsor," Nicolai.

The Nikisch Recital.

The well-known artists, Mr. and Mrs. Arthur Nikisch, will give their first recital this season in Chickering Hall, next Tuesday evening. They will be assisted by the young violinist, Miss Leonora von Stosch.

Mrs. Nikisch will sing these songs: "Im Lenze," "Schifffarth," "Sommerabend," "Der Kranz," "In der Beeren," "Vergebliches Staendchen," by Brahms; Schubert's "Freublingslaube," "StilleSicherheit" and "Auf der Wanderschaft," by Franz; "Unter den Linden," Busoni; "Rosentage" and "Treuss Roesslein," by Paderewski; "Princessin," Heinrichs; "Wandwalderung," Greig; "Auftraege," Schumann; "Ein Bettlerpaerchen," Henberger.

Miss von Stosch will play Vieuxtemps' "Reverie" and Scharwenka's rondo.

The Kneisel quartet has received an invitation likely to be accepted, namely, to give a series of concerts at the World's fair late in May. This will add an important feature to the excellent programme prepared by the committee of music.

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Boston Courier.

SUNDAY MORNING, FEBRUARY 26, 1893.

THE SYMHHONY CONCERT.

Certain traditions regarding the "Fingal's Cave" overture, by Mendelssohn, with which the sixteenth symphony concert opened last evening, are of peculiar interest. After having enjoyed to his hearts content the social season in London in 1829, Mendelssohn being then but twenty years old, visited with his friend Klingemann the Scotch Highlands, where he made a six weeks' tour. The wonders of Fingal's Cave deeply impressed the composer and according to Ferdinand Hiller, "the first few bars containing the principal subject, actually occurred to him on the spot;" yet according to Moscheles the overture was not complete until the composer arrived in Rome Dec. 16, 1830. Moscheles' account of it is generally accepted by later authorities.

One writer tells how Mendelssohn, after having conceived the principal theme as above described, left the cave with his friend and in all possible haste rushed to the residence of a well known Scotch family who refused him the privilege of playing it on; their excellent pianoforte, because by so doing he would violate their rigorous Sabbath rule; and the two friends, Mendelssohn and Klingeman, actually sat up until midnight in order to play the theme. Mendelssohn's vascillation as to the title of the overture is somewhat singular. Before the work was completed he frequently referred it as "The Hebrides"; yet the first score is entitled "The Lonely Island." Strangely enough another change of title was made at the first performance of the overture at the Crystal Palace concert, Oct. 14, 1871, when it was announced in the programme as "The Isles of Fingal." Regarding the title under which it was performed last evening, it would be interesting to know wherein it has the authority of Mendelssohn. The work for the most part was exquisitely played, and the rich combination of instruments assigned in connection with its second theme with the poetic cantabile in attendance upon it, was uncommonly well reproduced. The fiery passage, however, that brings back the chief subject in its original key was by no means given the prodigious power that rendered it so effective when the work was performed here under Mr. Gericke, Nov. 17, 1888.

The concerto for violin by Saint-Saens which Mr. Lœffler played last evening, is a thoroughly characteristic and charming work, throughout which a rare consistency is shown in maintaining the prominent as well as the subordinate relations respectively of the solo instrument and orchestra. It is a remarkably effective composition especially in the hands of an artist so eminently well qualified for its interpretation as Mr. C. M. Lœffler. The poetic spirit of the work and its wide variety of arch and piquant strains were one and all presented by Mr. Lœffler with a pervading sense of deep feeling, sympathetic delivery and a masterly execution tempered by the very best of taste, so that the performance as a whole, was remarkable beyond cavil in the justice it reflected upon one of the most refined and beautiful of concerti that any composer of the present generation has produced. The cadenza to the work, which is Mr. Loeffler's own, is a master-piece, every note of which has a spontaneous origin,—no less inspired than exceptionally appropriate. At its close the artist received one of the heartiest and best merited ovations that has greeted any artist who has appeared here this season.

After the concerto came the familiar "Peer Gynt" suite No. 2, by Grieg. The work, which is a quasi epitome of the voluminous music Grieg wrote to Ibsen's drama of "Peer Gynt,,' had its initial version played for the first time in Boston at one of the popular concerts in 1889, it has had several hearings, notably at the fourteenth symphony concert Jan. 25, 1890.

The symphony No. 2 in D minor, op. 20, Dvorak, had its first performance in London under Dvorak April 22, 1885; and it has also had at least one previous hearing in our own city. Its chief characteristics are with its unmistakably Slavonic themes. Although the work was designated on last evening's programme as Dvorak's second symphony, yet such designation is only accurate in its relation to the composer's published works. Dr. Josef Zubatz, a biographer of Dvorak, says that as long ago as 1864 Dvorak had two already composed two symphonies. This was years before he had obtained the "artist's stipend" from the Austrian government, which enabled him to devote himself exclusively to composition and through Brahms and Hanslick, who were committee on awards, opened for him his road to fame. Dr. Hanslick, when he introduced Dvorak to the Vienna public, related that among the compositions which accompanied the young Bohemian artist's application for a stipend was "a symphony, pretty wild and untrammeled, but at the same time so full of talent that Herbeck, then a member of our committee, interested himself warmly in it." The key of this work was not mentioned in Hanslick's report, but it was probably the symphony in E flat composed in 1874. If this inference is of value, then the so-called second symphony may be Dvorak's fifth,
His first two published symphonies are respectively in D major op. 60, produced in Boston by Mr. Henschel and D minor, the one performed last evening. It is also worthy of note that Dvorak composed a scherzo for a symphony in D minor in 1874 and it is quite probable that the London Philharmonic's work was constructed around the movement composed eleven years before." If so the fact is a suggestive commentary on the extent to which success stimulates appreciation and might also serve as an indication that the unknown Dvorak of eleven years ago was even a worthier composer than the musical lion of today, for the opinion that the Scherzo is by far the best movement of the D minor symphony will be generally indorsed by critics and musicians. Both the suite and the symphony were worthly played.

BOSTON DAILY ADVERTISER.

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MONDAY MORNING, FEB. 27, 1893.

The 16th Symphony Concert.

The programme for the 16th Symphony concert in Music Hall, Saturday, could but have proven comprehensive and eclectic enough to have satisfied the not over-exacting demands of the many amateurs who are in the habit of attending the symphony concerts simply because it is the proper thing to do. To local musicians, too, the programme was not without interest, although the Peer Gynt suite, No. 2, might wisely have been spared, and some other symphony than Dvorak's in D minor would doubtless have proven more acceptable.

Mendelssohn's overture, now known as "Fingal's Cave," a title which its composer probably never intended for it, is always welcome. It is one of the few orchestral compositions by Mendelssonn that, in its organic whole, shows genius and mastery of the very highest order. Mendelssohn always had his say with a rare charm, naturalness, like one who utters his own thoughts in his own way, and with a cloying grace, sweetness and beauty with which even a child might sympathize. Now the "Fingal's Cave" overture, so called, not only delights, and it is not simply Mendelssohnian in form and spirit, but it also impels intellectual admiration.

Before Mendelssohn had finished the work at the early age of 20, he named it "The Hebrides"; but the score first appeared under the title of "The Lonely Island," while at its first performance at one of the Crystal Palace concerts in 1871, it was announced as "The Isle of Finland" overture.

It is known, however, that the initial thoughts of the overture came to the composer when, during his tarry in the Scotch Highlands in 1829, he visited Fingal's Cave; "the first two bars," according to Ferdinand Hiller, actually occurring to him on the spot.

Mendelssohn's constant companion at that time was Klingemann, a fairly well-known poet and musician. It is said that when the chief theme of the overture suggested itself to Mendelssohn he hurriedly left Fingal's cave, and, with his friend, sought in vain for a pianoforte upon which to improvise; but it was the Sabbath day, and, furthermore, it was the Scotchman's Sabbath day. So scrupulous were Mendelssohn's Scotch friends in their observance of it that the composer was admonished that he must wait until after midnight in order to musicalize the inspiration that had come to him in the wondrous "Fingal's Cave." And he waited.

The overture was not completed until a year later, and then upon Mendelssohn's visit to Rome, Dec. 16, 1830. It received a fairly effective performance under conductor Nikisch, and the rich combination of instruments assigned for its second theme, notwithstanding slight deviations from a true pitch, were finely reproduced. The fiery passage that was superbly brought out when Herr Gericke performed it here in 1888, fell far short of the ideal effect that conductors other than Herr Nikisch have felt to be its due.

For the concerto by Saint Saens, No. 1, in A major, op. 20, the soloist was Mr. C. M. Loeffler.

About the concerto itself, the disposition is willing, but the time and space at command are insufficient to treat with justice its merits and defects. Certainly but few modern concerti demand such exceptional talent for execution; but few great masterworks for violin require so constantly as does this concerto in A major the high faculty of poetical expression. Mr. Loeffler's response to such demands were more than adequate. The masterly cadenza of his own composition that he charmingly introduced at the *finale* was, to say the least for it, one of the most interesting features of his performance.

Negatively considered his playing was free from the slightest virtuosal obtrusiveness or sentimental self-display. On the contrary while all personal and material virtuosity was subordinated by the artist with an objective regard for the interest of the art work itself, the conception and execution of the concerto could not have failed to satisfy the most exacting admirer of the Saint-Saens. Not only did the tone flow naturally from the artist's singing instrument, and not only did he realize the full extent of his ability as a master *au fond*, but his interpretation, in all its psychological beardings, while his lithe and pliant right arm contributed a characteristic and brilliant share to the success of his performance. In brief, critic and optimist alike seemed enamored both of the concerto and of Mr. Loeffler's playing. The performance acted as a powerful magnet or charm in holding the attention of the audience, and its close was immediately followed by some of the heartiest plaudits that any artist has received at the symphony concerts this season.

It need not be told that the second orchestral suite from the Grieg-Ibsen music drama interested the audience immensely; and it was effectually played, but the voluptuous, and ear-tickling effects of its livelier movements on the one hand are so permeated with musical vulgarity, and on the other, its andante is imbued with such mawkish sentimentality that it seems inexplicable how Mr. Nikisch could have tolerated a performance of the work at a symphony concert.

Dvorak's symphony No. 2 (*sic*) gains no material advantage as the result of repeated hearings. The symphonic architecture of the work is superbly constructed, but its psychical effects are more or less fettered by the crude and doleful character of the weird folk-mode to which its composer too constantly adheres, and with results in which no musical person can be expected to take more than a transient degree of interest, howsoever reverently he may rate Dvorak as one of the foremost masters of his time.

The final impressions of the concert came with as sterling and a substantial performance of the symphony as one would care to hear. The contrasting *fortès* and *pianos* of the first movement, the pizzicato accompaniment of the strings in the adagio, and the buoyant dance rhythms of the scherzo were notably given out with exquisit effect.

C. L. CAPEN.

Boston Journal.

MONDAY, FEBRUARY 27, 1893.

The Sixteenth Concert of the Boston Symphony Orchestra.

The programme of the sixteenth concert of the Symphony Orchestra was as follows:

Overture, "Fingal's Cave".....Mendelssohn
Concerto for violin, No. 1, A major.....Saint-Saens
Suite No. 2, "Peer Gynt," Op. 55.....Grieg
(First time in Boston.)
Symphony, D minor, No. 2, Op. 70.....Dvorak

Mr. C. M. Loeffler was the solo violinist.

Saint-Saens's violin concerto, Op. 20, was dedicated to Sarasate, and it was played by the great Spaniard at a concert at the Chatelet. It is my impression that it was brought out in Boston by Mr. Adamowski in March, 1885, at a Symphony concert, and the work was then called a "concertstueck."

This concerto is a work of eminent distinction, pure and refined, graceful in melody, always interesting in harmonic structure, and elegant in the discreet simplicity of instrumental color. It was played most sympathetically by Mr. Loeffler. His performance, faultless from the technical standpoint, was marked by purity of style, warmth of expression, and a largeness, a liberality of conception. In whole and in detail it was a noteworthy performance. It was a lesson to the student, a pleasure to the professional as well as the amateur, an honor to the orchestra of which Mr. Loeffler is a member. Not the least agreeable feature was the modesty of the player, the modesty that is characteristic of the true artist.

Mr. Loeffler, it is said, wrote the cadenza that he introduced. The cadenza is a relict of the past. In a work of to-day it seems a mere survival, like unto the organ of unknown use in the human body that endangers the life, and might perhaps be extirpated.

Who was the first that invented the habit of flourishing with breath, or bow or fingers while accompanists and audience were silent spectators of ingenuity employed chiefly for self-glorification? Alas, the habit is apparently as old as the vanity of mankind. To be sure there are wiseacres who say boldly the cadenza was invented in such a year and by a certain person. They are not unlike the well-known lecturer in a Western law school. Although, as Judge, he was a worthy follower of Cyriac Skinner's "grandsire on the Royal Bench of British Themis," he was nervous when he addressed the students, and so he had recourse to alcoholic preparation. Thus fortified, he laid everything to the Corsican, and he would blandly begin as follows: "Bills of exchange, young gentlemen, and promissory notes were invented by the First Napoleon."

Mr. Loeffler's interpolation was in good taste, and it displayed his virtuosoship; but the concerto would have pleased as much without the addition.

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Grieg wrote incidental music (op. 23) for Ibsen's long-winded dramatic poem, "Peer Gynt." The music contains numbers for solo voices, chorus and orchestra. The first suite (op. 46) is well known. The second suite (op. 55) was played here last week for the first time.

This second suite is not equal to the first. With the exception of the beautiful arrangement of "Solvejg's Song" the music is cheap stuff. It may serve in the theatre to enhance strange scenic effects or grotesque situations, but in the concert room it is without value. The "Return of Peer Gynt" has echoes of "The Flying Dutchman," but each echo seems a burlesque. The "Arabian Dance" suggests the invasion of Arabia by the Salvation Army, personally conducted by one of the numerous relatives of General Booth; and there was a time during the dance when all necks in the audience were stretched in joyful expectation of the apparition of Miss Lottie Collins. However, the number was written long before the ingenious arrangement of music to "Ta-ra-ra, Boom-de-ay."

This "Arabian Dance" is local color with a vengeance; that is, it is Grieg's idea of Arabian music. He that wishes to know the real character of Arabian music, with a description of instruments, melodies, tonality and the "danse du ventre," may consult with pleasure Tiersot's "Musiques pittoresques."

The last number, "Dance of the Mountain King's Daughter," is a wretched replica of the last movement, a wretched original of the first suite. Throughout the movements, with the above-named delightful exception, the "doubling drum is beat with furious heat;" not only kettle-drums, but other pulsatile instruments strive laboriously for effect. The xylophone puts an end to the charivari. Now, the xylophone is an instrument of antiquity. Holbein introduced it in his "Dance of Death," and the skeleton beats upon it there with ghastly glee. Saint-Saens used it with prodigious effect in the "Danse Macabre." As used by Grieg, it brings to mind the variety show.

"Solvejg's Song" was applauded. The other numbers met with a cold reception, although there was a desire to laugh after the finale.

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The symphony and the overture were played with marked effect, and the performance of the latter was, indeed, brilliant.

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The programme of the next rehearsal and concert is as follows: Overture "Der Freischuetz;" Brahm's Fourth Symphony; Riemenschneider's "Dance of Death;" Nicolai's overture to "Merry Wives of Windsor."

PHILIP HALE.

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

MONDAY MORNING, FEB. 27, 1893.

The programme of the sixteenth Symphony concert in Music Hall, Saturday evening, was artistically satisfactory in every detail. Mr. C. M. Loeffler, who is a member of the orchestra, was the soloist, and gave some finished playing on the violin, at the conclusion of which he was enthusiastically encored. His selection was the concerto in A major, by Saint-Saens, which he executed most admirably, with that breadth of style that characterizes all his playing and gained him the prominence of an artist. Just before the close Mr. Loeffler introduced a cadenza of his own, which continues with more and more brilliancy, and so brings the concerto to the end. The full orchestra under Mr. Nikisch did some finished playing in the support. Particularly enjoyable was the orchestral suite No. 2 by Grieg, "Peer Gynt," a composition of novel orchestral effects, and which is likely to become as popular as the suite No. 1. Mendelssohn's familiar "Fingals Cave" was the opening number, a work full of wild sounds and realism in music, which was ably given by the orchestra. The symphony in D minor, Dvorak, closed the evening's programme. The next concert will take place Saturday evening, March 4.

Boston Sunday Globe.

SUNDAY, FEB. 26, 1893.

Echoes from the Sixteenth Symphony.

Piano Recital by Mr. Nikisch—Grossmith's Merry Entertainment.

Mr. Nikisch introduced as the soloist at the Symphony rehearsal and concert last week the well-known artist and composer, Mr. C. M. Loeffler, the fourth member of the violin contingent of the orchestra that has appeared as soloist under Mr. Nikisch's baton during the season. Saint-Saens' concerto No. 1, for violin, although in three parts, is linked by cadenza-like passages, making it practically one movement, a slow episode being inserted in the middle.

Mr. Loeffler's playing was, in the main, commendable. He has an excellent command of his bow, and his broad tones were sweetly resonant and devoid of harshness. The repeated trills in the andante were clearly given and well sustained, and his leading themes were clean cut and firm, though lacking somewhat in strength.

The slides running through the composition were unpleasantly frequent, although that was probably not the fault of the performer.

Without being particularly brilliant, Mr. Loeffler played with facility and commendable dash. Just before the close of the piece he introduced a cadenza of his own, which was in keeping with the general tone of the composition and very well performed.

The artist was enthusiastically received, being recalled several times at the close of his performance.

Mendelssohn's fantastic overture, "Fingal's Cave," was played with great effect. Each part of the orchestra did its work splendidly. The fragments of themes which the great composer introduces throughout the work are impartially distributed among the instruments, and the fine contrasts and changes in tempo and harmony were given in such a manner as to realize a tone picture of great beauty.

Grieg's suite, "Peer Gynt," was a novelty, Norwegian in treatment and at times startling in its grotesque orchestration, the 'cellos being added to the instruments of percussion by the performers striking the strings with the back of the bow.

It was played with great spirit and the proper abandon, the dance, "The Mountain King's Daughter," with its glissando terminal by the xylophone, being the sensational feature of the number.

Dvorak's symphony in D minor, No. 2, closed the concert. The beautiful orchestral coloring of the first two movements were effectively presented, and the Sla ic characteristics of the composer in the last numbers were given with admirable contrasting energy and boldness.

The programme for the next rehearsal and concert will consist of the overture from "Der Freischuetz," Weber; symphony No. 4 in E minor, Brahms; "Todtentanz," for orchestra, first time, Riemenschneider, and overture, "Merry Wives of Windsor," Nicolai.

The Nikisch Recital.

The well-known artists, Mr. and Mrs. Arthur Nikisch, will give their first recital this season in Chickering Hall, next Tuesday evening. They will be assisted by the young violinist, Miss Leonora von Stosch.

Mrs. Nikisch will sing these songs: "Im Lenze," "Schiffarth," "Sommerabend," "Der Kranz," "In der Beeren," "Vergebliches Staendchen," by Brahms; Schubert's "Freuhlingslaube," "Stille Sicherheit" and "Auf der Wanderschaft," by Franz; "Unter den Linden," Busoni; "Rosentage" and "Treuss Roesslein," by Paderewski; "Princessin," Heinrichs; "Wandwalderung," Greig; "Auftraege," Schumann; "Ein Bettlerpaerchen," Henberger.

Miss von Stosch will play Vieuxtemps' "Reverie" and Scharwenka's rondo.

The Kneisel quartet has received an invitation likely to be accepted, namely, to give a series of concerts at the World's fair late in May. This will add an important feature to the excellent programme prepared by the committee of music.

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...EVERY SUNDAY IN THE YEAR
Vol. XCIII., NO. 57.

...FEBRUARY 26, 1898.

...phony Concert, Soloist Mr. C. M. Loeffler.

...evening's Symphony concert Mr. ... gave the patrons of the season's ... programme of rare interest, and ... performance was in keeping with the ... of the several compositions per...

...soloist was Mr. C. M. Loeffler, who ... with Mr. Kneisel the first desk in ... section. Mr. Loeffler was heard ... concerto by Saint-Saens in A major, ... selection peculiarly suited to display ... excellencies as a soloist. It is ... a pleasure to listen to such honest ... is done by this artist at all times. ... master of the violin, he plays ... a lack of affectation that is a source ... pleasure to the listener. His tone ... faultlessly true, his taste so artistic ... detail, and his bowing so free and ..., that he gives a degree of satisfac... seldom realized in the playing of ... pretentious artists. In the final ... of the concerto Mr. Loeffler in... a brilliant original cadenza full ... which were given with ad... skill and effect. His associates in ... orchestra gave him excellent support, ... Mr. Nikisch's baton, and joined ... enthusiasm in the applause which re... Mr. Loeffler as he completed his ...

...gramme was introduced with the ... "Fingal's Cave" overture by ...delssohn, which was read with charm... its contrasts being judiciously ...tically heightened with pleasing ...

...novelty of the evening was the ...," suite No. 2, by Grieg, which ... given its first complete hearing here ... occasion. It is likely to become ... popular as the already familiar ... from the same work, and an idea ... characteristics can best be gained ... description of the scenes its ... movements are supposed to depict, ... in the preface to the full score, ... reads as follows:

...Gynt, the only son of poor peas... drawn by the poet as a character of ...ically developed fancy and a prey to ...mania. In his youth he has many ...ventures—comes, for instance, to a ...'s wedding, where he carries off the ... to the mountain peaks. Here he ...(No. 1, Ingrid's Lament) to roam ... wild cow herd girls. He then ... kingdom of the Mountain King, ... daughter falls in love with him and ... to him (No. 5, Dance of the ...tain King's Daughter). But he ... at the dance and the droll ..., whereupon the enraged mountain... ...ish to kill him. But he succeeds in ..., and wanders to foreign countries. ... others to Morocco, where he ap... as a prophet, and is greeted by Arab ... (No. 2, Arabian dance). After many ...derful guidings of fate he at last re... as an old man, after suffering ship... on his way (No. 3, Peer Gynt's re... to his home as poor as he left it. Here ...sweetheart of his youth, Solvejg, who ...served true to him all these years, ...m; and his weary head at last ...t in her lap (No. 4 Solvejg's song)."

...who have heard the first suite from ... work can easily imagine how the ... has improved the opportunities ... orchestral scoring afforded in such a se... of tone pictures, and whatever criti... may be made of his use of effects com... with the popular composers of t e day, ... admitted that he has got some ...etting results by his free use of the ... and percussion adjuncts of the ...theatre orchestra.

...isch and his men entered into the ... of the composition with as much zest ... would display in a Brahms sym... and the audience followed the lead ... musicians, showing a degree of de... ...the quaint forms of the suite and ...ment that fully proved the ...ility of the second "Peer Gynt" ... it shall have gained a more ... hearing.

...'s symphony in D minor No. 2 ... programme, and Mr. Nikisch ... all his best talents to its inter... bringing out its many tuneful ...istics with fine effect and winning ... hearty appreciation of the work it ... here.

...Saturday evening's programme will ... Weber's overture, "Der Frei... Brahms' symphony No. 4, in E ... Riemenschneider's "Todtentanz" ... (first time), and Nicolai's over... "Merry Wives of Windsor."

MONDAY, FEBRUARY 27, 1...

Music Hall: Boston Symphony Orchestra.

The programme of the sixteenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Mendelssohn: Overture to "Fingal's Cave," Opus 26.
Saint-Saëns: Concerto for violin, No. 1, in A major, Opus 20.
Grieg: Orchestral suite No. 2, from the music to "Peer Gynt," op. 55.
Dvorvák: Symphony No. 2, in D minor, Opus 70.
Mr. C. M. Loeffler was the violinist.

Mendelssohn's "Fingal's Cave" ("Hebrides") was given one of the best and most satisfying performances we can remember. The music was played wholly in accord with its intrinsic character, with nicety of finish, buoyancy of phrasing, and immense beauty of effect. Especially good was the way in which the *staccato* episode in the third part of the work was treated.

In strong contrast with this admirable work, in which romantic imaginativeness and picturesqueness go hand in hand with classic beauty of form, was the new suite by Grieg that came next but one on the programme. One can not help looking with a certain distrust at these "second" suites from incidental music to plays; one feels that the cream of the music must have gone into the first suite, and that the second must be made up largely of discarded leavings. This one of Grieg's is made up of five numbers: I. "The Abduction of the Bride" (Ingrid's Lament). II. Arabian Dance. III. "Peer Gynt's Return" (Stormy Evening on the Coast). IV. Solvejg's Song. V. Dance of the Mountain King's Daughter. It is impossible to deny this music a certain amount of emotional force; one feels that one has to do with a man who is something more than merely clever. Nevertheless his forms of expression are so reckless of artistic dignity, so forgetful of beauty, that one hesitates to welcome this music of his to the concert-room. In its place, as melodramatic music, it is undoubtedly strongly effective; but such music was never meant to stand in the foreground and take up the listener's undivided attention; it is but a musical background to a dramatic scene. No doubt composers of high artistic aim have written melodramatic music that was far better than the bare necessities of the case demanded, and could stand closer inspection as music on its own merits. But we cannot feel that Grieg has done this in the present case; this "Peer Gynt" music does not rise to the concert level; it is too merely melodramatic. He has not even shown his usual cleverness; his scoring of Solvejg's song for strings, with a few wind instruments, weakens the peculiar wild accent of the music, and goes far to spoil what was in its original shape a tolerably good song. The "Stormy Evening on the Coast" sounds as if it had been made up from the waste baskets of any composers you please, who had tried their hand at thunder-and-lightning effects. The "Dance of the Mountain King's Daughter" is avowedly a piece of burlesque extravagance, for in the story Peer Gynt gets himself into decidedly hot water by laughing at it; but burlesque extravagance got by xylophones, fancy "champion drum corps" effects, and playing on stringed instruments with the bow upside down, is rather a cheap business. Upon the whole, this second "Peer Gynt" suite is not only inferior to the first, but is utterly unworthy a place on the programme of a serious concert. That it was admirably played did not mend matters very much.

Dvorák's second symphony wears better than we expected. There is not a measure in it that begins to compare, for brilliancy of inspiration, with the wonderful beginning of the first symphony; but it is as a whole a far better-written and more coherent work. When it was first played here some years ago a good deal in it sounded rather cheap and melodramatic; one felt that Dvorák had fallen into the trap into which many another composer had stumbled before him, in being merely theatrical where he meant to be dramatic, but this first impression has pretty well worn off by this time, and the real earnestness of purpose that underlies the music is beginning to show through. For one thing, we know of no other work of Dvorák's in which there is so much real beauty of color, so little that is merely conventionally brilliant in the orchestration. How thoroughly he has made his four horns *pay* in that passage in the slow movement! Since Weber's "Freischütz" overture we can recall no other instance of such really refined and poetic use of a combination which too often produces one of the cheapest effects in all modern orchestration. And this is but one instance out of many in the symphony. Then the whole work has an individual atmosphere of its own; one feels a real man behind it. The performance was of a very high character, and showed the work in its true light.

Saint-Saëns's A major violin concerto is an eminently genial, pleasing composition, and one wonders a little how it could have remained so long in manuscript after its two (to our thinking, far inferior) successors were published. It belongs to Saint-Saëns's best period, to a time when that ambition to write for the stage which possesses every Frenchman was as yet in embryo, and the composer was still devoting his best strength to writing for the concert-room. The form of the work, if not wholly original, is admirably adapted to its purpose, and is well worth imitating by other concerto writers. The plan of it is this: Instead of the regulation three (or four) movements, Saint-Saëns has here taken the standard sonata form—usually applied to first movements of concertos—and cut it in two through the middle; into the gap thus formed he inserts a short, slow movement. Thus the work begins as other concertos do, and goes on regularly through the first part of the first movement up to about the middle of the working out; here it breaks off, and we have the little *andante espressivo* episode, which is really an independent movement in itself. This episode over, the working-out of the "first" movement is taken up again and carried through, leading to the regular third part and the final coda. If the *cantabile* second theme does not make its appearance again in this third part, this is but a matter of detail, and by no means unprecedented in modern writing. This form is simply admirable; it gives the work the brevity and conciseness that is so desirable in modern concerto writing—for one is not so patient nowadays in listening to a solo instrument disport itself above the orchestra for a long time together as one ...in the ...n of Plancus—while it also

...written in concert ... ...ctor of the solo instru... ...ge, which ... foreground almost without intermission. ...o short, it is well written, charming music, such as one delights in listening to. Mr. Loeffler outdid himself. A larger tone and something more of dash and *brio* in style would have done no harm; but for pure beauty of tone, crystalline clearness, grace of phrasing, and a certain masterly unity of style, one sees not how the performance could have been surpassed. It was simply exquisite from beginning to end. Mr. Loeffler has taken it upon himself to change the ending of the concerto: he cuts off the last page or two, and introduces an elaborate cadenza and an ending of his own. The principle is a dangerous one, but in this case the change is so well done, with such musicianly skill and so fine a sense of fitness, that little, if anything, is to be urged against it. For one thing, the cadenza gave Mr. Loeffler an opportunity of showing the purest, smoothest, most lusciously sweet tone in four-string chords and arpeggi that we can remember hearing from any violinist. One forgot that there was such a thing as rosin in the world. He was enthusiastically and repeatedly recalled at the end.

The next programme is: Weber, overture to "Der Freischütz;" Brahms, symphony No. 4, in E minor, opus 98; Riemenschneider, "Todtentanz" for orchestra (first time); Nicolai, overture to "The Merry Wives of Windsor." There will be no solo.

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of Boston.

Franz Kneisel, 1st Violin
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Thursday Afternoon, March 9, at 3.

Programme.

DVORAK . . . . Quartet in E major, Op. 80
Allegro.
Andante con moto.
Allegro scherzando.
Finale (Allegro con brio).

TSCHAIKOWSKY . Andante from Quartet in D major

SCHUMANN . . . Quartet in A major, Op. 41, No. 3
Andante espressivo; Allegro molto moderato—
Assai agitato—
Adagio molto—
Finale (Allegro molto vivace).

Tickets now on sale at 1221 Chestnut Street.

C. A. ELLIS, Manager.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIII., NO. 57.

SUNDAY, FEBRUARY 26, 1893.

The Symphony Concert, Soloist Mr. C. M. Loeffler.

At last evening's Symphony concert Mr. Nikisch gave the patrons of the season's series a programme of rare interest, and its performance was in keeping with the merits of the several compositions performed.

The soloist was Mr. C. M. Loeffler, who shares with Mr. Kneisel the first desk in the violin section. Mr. Loeffler was heard in the concerto by Saint-Saens in A major, a composition peculiarly suited to display his many excellencies as a soloist. It is always a pleasure to listen to such honest work as is done by this artist at all times. A thorough master of the violin, he plays with a lack of affectation that is a source of much pleasure to the listener. His tone is so faultlessly true, his taste so artistic in every detail, and his bowing so free and graceful, that he gives a degree of satisfaction seldom realized in the playing of more pretentious artists. In the final movement of the concerto Mr. Loeffler introduced a brilliant original cadenza full of difficulties, which were given with admirable skill and effect. His associates in the orchestra gave him excellent support, under Mr. Nikisch's baton, and joined with enthusiasm in the applause which rewarded Mr. Loeffler as he completed his performance.

The programme was introduced with the familiar "Fingal's Cave" overture by Mendelssohn, which was read with charming taste, its contrasts being judiciously and artistically heightened with pleasing results.

The novelty of the evening was the "Peer Gynt," suite No. 2, by Grieg, which was given its first complete hearing here on this occasion. It is likely to become quite as popular as the already familiar first suite from the same work, and an idea of its characteristics can best be gained from the description of the scenes its several movements are supposed to depict, given in the preface to the full score, which reads as follows:

"Peer Gynt, the only son of poor peasants, is drawn by the poet as a character of a morbidly developed fancy and a prey to megalomania. In his youth he has many wild adventures—comes, for instance, to a peasant's wedding, where he carries off the bride up to the mountain peaks. Here he leaves her (No. 1, Ingrid's Lament) to roam about with wild cow herd girls. He then enters the kingdom of the Mountain King, whose daughter falls in love with him and dances to him (No. 5, Dance of the Mountain King's Daughter). But he laughs at the dance and the droll music, whereupon the enraged mountain-folk wish to kill him. But he succeeds in escaping, and wanders to foreign countries, among others to Morocco, where he appears as a prophet, and is greeted by Arab girls (No. 2, Arabian dance). After many wonderful guidings of fate he at last returns as an old man, after suffering shipwreck on his way (No. 3, Peer Gynt's return), to his home as poor as he left it. Here the sweetheart of his youth, Solvejg, who has stayed true to him all these years, meets him; and his weary head at last finds rest in her lap (No. 4 Solvejg's song)."

Those who have heard the first suite from the same work can easily imagine how the composer has improved the opportunities for orchestral scoring afforded in such a series of tone pictures, and whatever criticism may be made of his use of effects common with the popular composers of t e day, it must be admitted that he has got some very startling results by his free use of the jingling and percussion adjuncts of the usual theatre orchestra.

Mr. Nikisch and his men entered into the spirit of the composition with as much zest as they would display in a Brahms symphony, and the audience followed the lead of the musicians, showing a degree of delight over the quaint forms of the suite and their novel treatment that fully proved the early popularity of the second "Peer Gynt" suite when it shall have gained a more general hearing.

Dvorak's symphony in D minor No. 2 ended the programme, and Mr. Nikisch brought all his best talents to its interpretation, bringing out its many tuneful characteristics with fine effect and winning the most hearty appreciation of the work it has ever had here.

Next Saturday evening's programme will include Weber's overture, "Der Freischuetz;" Brahms' symphony No. 4, in E minor; Riemenschneider's "Todtentanz" for orchestra (first time), and Nicolai's overture, "Merry Wives of Windsor."

Boston Transcript

MONDAY, FEBRUARY 27, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the sixteenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Mendelssohn: Overture to "Fingal's Cave," Opus 26.
Saint-Saens: Concerto for violin, No. 1, in A major, Opus 20.
Grieg: Orchestral suite No. 2, from the music to "Peer Gynt," op. 55.
Dvorák: Symphony No. 2, in D minor, Opus 70.
Mr. C. M. Loeffler was the violinist.

Mendelssohn's "Fingal's Cave" ("Hebrides") was given one of the best and most satisfying performances we can remember. The music was played wholly in accord with its intrinsic character, with nicety of finish, buoyancy of phrasing, and immense beauty of effect. Especially good was the way in which the *staccato* episode in the third part of the work was treated.

In strong contrast with this admirable work, in which romantic imaginativeness and picturesqueness go hand in hand with classic beauty of form, was the new suite by Grieg that came next but one on the programme. One can not help looking with a certain distrust at these "second" suites from incidental music to plays; one feels that the cream of the music must have gone into the first suite, and that the second must be made up largely of discarded leavings. This one of Grieg's is made up of five numbers: I. "The Abduction of the Bride" (Ingrid's Lament). II. Arabian Dance. III. "Peer Gynt's Return" (Stormy Evening on the Coast). IV. Solveig's Song. V. Dance of the Mountain King's Daughter. It is impossible to deny this music a certain amount of emotional force; one feels that one has to do with a man who is something more than merely clever. Nevertheless his forms of expression are so reckless of artistic dignity, so forgetful of beauty, that one hesitates to welcome this music of his to the concert-room. In its place, as melodramatic music, it is undoubtedly strongly effective; but such music was never meant to stand in the foreground and take up the listener's undivided attention; it is but a musical background to a dramatic scene. No doubt composers of high artistic aim have written melodramatic music that was far better than the bare necessities of the case demanded, and could stand closer inspection as music on its own merits. But we cannot feel that Grieg has done this in the present case; this "Peer Gynt" music does not rise to the concert level; it is too merely melodramatic. He has not even shown his usual cleverness; his scoring of Solveig's song for strings, with a few wind instruments, weakens the peculiar wild accent of the music, and goes far to spoil what was in its original shape a tolerably good song. The "Stormy Evening on the Coast" sounds as if it had been made up from the waste baskets of any composers you please, who had tried their hand at thunder-and-lightning effects. The "Dance of the Mountain King's Daughter" is avowedly a piece of burlesque extravagance, for in the story Peer Gynt gets himself into decidedly hot water by langhing at it; but burlesque extravagance got by xylophones, fancy "champion drum corps" effects, and playing on stringed instruments with the bow upside down, is rather a cheap business. Upon the whole, this second "Peer Gynt" suite is not only inferior to the first, but is utterly unworthy a place on the programme of a serious concert. That it was admirably played did not mend matters very much.

Dvorák's second symphony wears better than we expected. There is not a measure in it that begins to compare, for brilliancy of inspiration, with the wonderful beginning of the first symphony; but it is as a whole a far better-written and more coherent work. When it was first played here some years ago a good deal in it sounded rather cheap and melodramatic; one felt that Dvorák had fallen into the trap into which many another composer had stumbled before him, in being merely theatrical where he meant to be dramatic, but this first impression has pretty well worn off by this time, and the real earnestness of purpose that underlies the music is beginning to show through. For one thing, we know of no other work of Dvorák's in which there is so much real beauty of color, so little that is merely conventionally brilliant in the orchestration. How thoroughly he has made his four horns *pay* in that passage in the slow movement! Since Weber's "Freischütz" overture we can recall no other instance of such really refined and poetic use of a combination which too often produces one of the cheapest effects in all modern orchestration. And this is but one instance out of many in the symphony. Then the whole work has an individual atmosphere of its own; one feels a real man behind it. The performance was of a very high character, and showed the work in its true light.

Saint-Saëns's A major violin concerto is an eminently genial, pleasing composition, and one wonders a little how it could have remained so long in manuscript after its two (to our thinking, far inferior) successors were published. It belongs to Saint-Saëns's best period, to a time when that ambition to write for the stage which possesses every Frenchman was as yet in embryo, and the composer was still devoting his best strength to writing for the concert-room. The form of the work, if not wholly original, is admirably adapted to its purpose, and is well worth imitating by other concerto writers. The plan of it is this: Instead of the regulation three (or four) movements, Saint-Saëns has here taken the standard sonata form—usually applied to first movements of concertos—and cut it in two through the middle; into the gap thus formed he inserts a short, slow movement. Thus the work begins as other concertos do, and goes on regularly through the first part of the first movement up to about the middle of the working out; here it breaks off, and we have the little *andante espressivo* episode, which is really an independent movement in itself. This episode over, the working-out of the "first" movement is taken up again and carried through, leading to the regular third part and the final coda. If the *cantabile* second theme does not make its appearance again in this third part, this is but a matter of detail, and by no means unprecedented in modern writing. This form is simply admirable; it gives the work the brevity and conciseness that is so desirable in modern concerto writing—for one is not so patient nowadays in listening to a solo instrument disport itself above the orchestra for a long time together as one was in the comfortable days of Plancus—while it also [illegible] well-balanced unity that belongs to symphonic writing. The concerto itself is graceful, easily flowing, and at times very brilliant; it is written in constant sympathy with the character of the solo instrument, which occupies the foreground almost without intermission. In short, it is well written, charming music, such as one delights in listening to. Mr. Loeffler outdid himself. A larger tone and something more of dash and *brio* in style would have done no harm; but for pure beauty of tone, crystalline clearness, grace of phrasing, and a certain masterly unity of style, one sees not how the performance could have been surpassed. It was simply exquisite from beginning to end. Mr. Loeffler has taken it upon himself to change the ending of the concerto: he cuts off the last page or two, and introduces an elaborate cadenza and an ending of his own. The principle is a dangerous one, but in this case the change is so well done, with such musicianly skill and so fine a sense of fitness, that little, if anything, is to be urged against it. For one thing, the cadenza gave Mr. Loeffler an opportunity of showing the purest, smoothest, most lusciously sweet tone in four-string chords and arpeggj that we can remember hearing from any violinist. One forgot that there was such a thing as rosin in the world. He was enthusiastically and repeatedly recalled at the end.

The next programme is: Weber, overture to "Der Freischütz;" Brahms, symphony No. 4, in E minor, opus 98; Riemenschneider, "Todtentanz" for orchestra (first time); Nicolai, overture to "The Merry Wives of Windsor." There will be no solo.

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Allegro scherzando.
Finale (Allegro con brio).

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Assai agitato—
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Finale (Allegro molto vivace).

Tickets now on sale at 1221 Chestnut Street.
C. A. ELLIS, Manager.

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CHICKERING HALL.

EIGHTH SEASON 1892-93.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*

Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MR. ERNST PERABO.

VII. CONCERT.

MONDAY, FEBRUARY 27, AT 8 P. M.

PROGRAMME.

BEETHOVEN.	QUARTET in A major, op. 18, No. 5. Allegro—Menuetto.—Andante cantabile.—Allegro.
SCHUBERT.	RONDEAU BRILLANT for PIANO and VIOLIN, in B minor, op. 70.
C. M. LOEFFLER.	SEXTUOR for 2 VIOLINS, 2 VIOLAS, and 2 'CELLOS, in A minor. Allegro vivo e appassionato.—Andante.—Presto.—Andante.—Allegro con spirito. (Manuscript.—first time.) 2d Viola, MR. MAX ZACH. 2d 'Cello, MR. LEO SCHULZ.

The date of the Eighth Concert is March 27.

The Piano used is a Chickering.

TUESDAY, FEBRUARY 28, 1893.

THE KNEISEL QUARTET.

The seventh concert of the Kneisel Quartet was given last evening in Chickering Hall. The quartet was assisted by Mr. Ernst Perabo, pianist; Mr. Max Zach, violinist, and Mr. Leo Schulz, 'cellist. The programme was as follows:

Quartette, A major, op. 18, No. 5.....Beethoven
Rondeau brillant, piano and violin, op. 70.....Schubert
Sextet, A minor.....C. M. Loeffler
(Manuscript—first time.)

The sextet by Mr. Loeffler is an interesting and, in many respects, a strong work. It is true that passages are ugly, that passages are bizarre; but there is the revelation of an individuality. The individuality is seen in the treatment of the themes rather than in the themes. The first movement, a passionate allegro, might be compared to a quarrel of Russians and Hungarians over an opening theme by Brahms. Not that the theme is found in Brahms's complete works, but there is a suggestion of the son of the double bass player of Hamburg. There is a tonality here, as indeed throughout the work, that is akin to the vague tonality of many Russian folk songs, with alternating or conflicting modes; the cadences often suggest the plain song that influenced these folk songs. Singular and effective harmonies are side by side with harmonies that are neither agreeable nor effective, and are ugly without purpose. The development is, as a rule, interesting; at the same time there are fugal measures that tell of a feeling on the part of the composer of a necessity of displaying counterpoint purely for scholastic purpose. The returns to the delivery of the chief theme are ingenious, and the coda is a masterly piece of work.

The second movement is a combination of andante, presto and andante, and is in memory of the late Dennis Bunker. The chief theme of the andante is the Russian "Ay, Ouchnem," a song sung by the bargemen who, with straps around their bodies, pull boats on Russian rivers against wind and tide. This theme is impressively declaimed at first and it is handled throughout in artistic fashion. The movement is a lament of utmost sadness only broken by spasmodic and impotent defiance of Fate. It is dramatic to the verge of intensity, and yet in this movement that which is bizarre enters and is welcomed by the composer. But the grotesque does not, paradoxical as it may seem, strike the hearer as out of place in this gloomy, hopeless, almost savage wail. The movement is certainly the strongest and the most dramatic. It is a question whether the intensely dramatic has any place in a sextette of this nature; but the question is perhaps old-fashioned and even ridiculous in these days of nervous music.

The effect of the finale was marred in a measure by the unfortunate interruption caused by the breaking of a string. The themes are not of marked originality. This movement, like the second, is of decided Sclavonic character, and it smells strongly of vodka.

As a whole, this sextet, dedicated to Mr. Franz Kneisel, is a strong composition. It is full of color; it is written with infinite care. The development often appears to be a procession of spontaneous thought. The very passages that appear needlessly, cruelly harsh, as well as certain hair raising harmonies, are evidently the matured purpose of the composer. A second hearing, which the work deserves, might possibly remove certain doubts or perplexities that follow its introduction. There was hearty applause after the movements, and at the end there were loud calls for the composer.

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Mr. Loeffler's sextet was played with loving care by his associates. So, too, for the performance of the quartette by Beethoven there is nothing but warm praise. Mr. Perabo again proved himself an admirable chamber player, and the number by Schubert was given with brilliancy by him and Mr. Kneisel.

There was a large audience. The date of the eighth concert is March 27.

PHILIP HALE.

TUESDAY, FEBRUARY 28, 1893.

Chickering Hall: The Kneisel Quartet, assisted by Mr. Perabo, Mr. Max Zach, and Mr. Leo Schulz, gave the seventh concert of this season in Chickering Hall, last evening, the programme being as follows:

Beethoven: Quartet in A major, Opus 18, No. 5.
Schubert: Rondeau brillant for pianoforte and violin in B minor, Opus 70.
C. M. Loeffler: Sextet for two violins, two violas, and two 'celli, in A minor.
(Manuscript, first time.)

The ever-delightful Beethoven quartet, with its winsome andante with variations, was exquisitely played; the finale was in excellent wonderful bit of ensemble-playing, combining as it did the most perfect accuracy with an absolute apparent freedom on the part of each individual player. This is the ideal of quartet playing, an ideal which no orchestral performance of chamber music "by all the strings" can ever hope to approach.

Mr. Perabo, as he stepped upon the platform with Mr. Kneisel to play the Schubert rondo, was given the warmest of receptions by the audience—which seemed rather to surprise him, modesty, by the way—and played delightfully. Here was as fine an example as could be wished of how well a fully open pianoforte can be made to sound in concerted chamber-music when it is handled by an artist. One of the worst features of modern pianoforte-playing—the immediate result of pitting the pianoforte against too heavy orchestration in modern concerto-writing—is the habit so many pianists have formed of playing very loud, just as so many opera-singers have formed the habit of screaming, for a very similar reason. Pianists know that they have to exert a great deal of force in playing concertos with orchestra in large halls; the strength needed for this sort of playing must be acquired by arduous practice, so pianists accustom themselves to practising with a constant output of great physical strength. This becomes habitual after a while, and their ear grows so used to hearing the pianoforte sound very loud that they gradually lose all appreciation of what a tremendous noise they are making and of what its effect is upon the average listener. Most concert pianists nowadays play very much as we all of us speak after talking for awhile with a deaf person; the average of the dynamic force they use is abnormally high. When they play in a drawing-room or a small hall, the memory of struggling with an orchestra in large halls, still hangs around their performance; playing loud has become a second nature with them. Paderewski is a glowing exception in this matter; you always feel that he is listening to his own playing, and judging of its effect by what he hears. Mr. Perabo is another exception; he can play as strong as any one, but you feel all the while that he is playing that neither his *forte* nor his *piano* is merely automatic and involuntary, but that he carefully grades the strength he employs according to a conscious perception of the immediate necessities of the situation. The reason so many pianists prefer to play concerted chamber music with a closed pianoforte is not that they cannot play delicately enough not to drown out the other instruments, but that they fear that, in the interest and excitement of performance, they may forget to play delicately enough, and fall back into their habitual pounding. Both Mr. Perabo and Mr. Kneisel played the Schubert rondo to perfection; the work itself has aged somewhat, and one feels as if it were not quite so unquestionably on the "Davidsbündler" side of the line as it once was; but, although aged a little, it is still hale and hearty.

In Mr. Loeffler's new sextet we hail a work that can be musically and unreservedly enjoyed from beginning to end. How far further acquaintance and intimacy may modify this enjoyment we cannot as yet predict; but last evening, the enjoyment was unalloyed and complete. We know of no sextet for strings in which the almost unavoidable thickness of tone resulting from the preponderance of instruments of a low register has been so triumphantly overcome as in this one. The "instrumentation" of the work is simply masterly. And how fresh, vital, naturally musical its themes are! The first movement is a dream of beauty, of grace of outline and sensuous wealth of color. It might be entitled a vision of "Kubla Khan." The slow movement, which alternates with the nimbly tripping scherzo, is based upon a Russian folk-theme of the most poignant expressiveness. Mr. Loeffler's treatment of it shows great power; some of his modal cadences are overwhelming in their effect. And through it all runs a fine sense for musical beauty; it is not merely expressive and impressive, but it is musically so. The first entrance of the two 'celli, bringing a major third into the bare fifth of the other instruments, is an inspiration. The finale is simply delightful. There is an immense amount of elaborate work in the sextet, and carried through with a very sure hand; but the elaboration of details never blurs nor distorts the main outline; the whole is strong, coherent, and full of meaning. It is a work for Boston to be proud of. The performance was admirable at every point.

....There was something almost of affection in the enthusiasm with which Mr. Perabo was welcomed by the fine representative audience at the Kneisel concert last evening. The Boston which really knows and really enjoys classical music knows well that there is no better pianist nor one truer to high ideals than its own Perabo, now of many years' record in holding up the standards among us, and yet almost as youthful looking as twenty years ago.

BOSTON DAILY ADVERTISER.

Established 1813.

TUESDAY MORNING, FEB. 28, 1893.

The Kneisel Quartette Concert.

It has been well said that "happy are those nations which have no histories"; and it is equally true that those concerts are excellent on which no criticisms can be written. There is but little to write of the quartette concert given in Chickering Hall last night. The fifth quartette of the series, which forms Beethoven's op. 18, was given with a perfection that aroused the audience (which was as large as the hall would allow) to the most fervid applause at the end of each movement. Such marvellous ensemble, such exquisite shading, require something more graphic than type for adequate description. The Schubert rondo, for violin and piano, brought Mr. Perabo to the latter instrument. He received a most enthusiastic welcome. Mr. Kneisel played the violin, and the performance was interesting and brilliant throughout.

The chief interest of the occasion centred in the final number of the programme, which was a sextet for strings, by Mr. C. M. Loeffler, and in which Messrs. Max Zach and Leo Schultz were added to the regular forces of the club. It is by far the best work which the talented violinist has yet given to the public. Founded on folk themes, it has a degree of development that is not in the earlier works of the composer, and the leading of the voices is easy and masterly everywhere.

The chief theme of the first movement is melodious and richly harmonized, but the second theme is odd and quaint and full of spasmodic interruption; this affords excellent contrast, and the canonic touches in the development are masterly. The returning passage to the chief theme is ineffably sweet. The andante is full of Muscovite melancholy; it is founded on a Russian sailor's song, very popular along the Volga, of which the first four notes form an admirable figure for treatment, which is used with charming reiteration through the movement. By a pleasant presentation of this figure in diminution the movement is transformed into a Presto, which at last, however, returns to an andante tempo in which brusque scales and unison work give new phases of the chief subject. It is all very effective and logical in its transformations.

The finale is a rapid theme, almost a "Kamarinskaia" (the Russian folk dance which is the favorite of the peasantry) and it becomes almost a *moto perpetuo* in its constant rapidity and feverish frenzy. The breaking of a string on Mr. Kneisel's violin caused an involuntary interruption, which however did not injure the effect of the work. One may cordially congratulate the players upon their well won recognition at the hands of the audience and Mr. Loeffler upon his distinct advance in the art of composition.

LOUIS C. ELSON.

Boston Daily Globe.

TUESDAY, FEB. 28, 1893.

Kneisel Quartet Concert.

The seventh of this season's series of concerts by the Kneisel quartet was given in Chickering Hall, last evening, and, as is always the case at a public appearance of this admirable organization, a brilliant assemblage gave cordial recognition to the merit of the evening's offerings.

The programme consisted of Beethoven's quartet in A major, op. 18, No. 5, Schubert's rondeau brilliant for piano and violin, in B minor, op. 70, and C. M. Loeffler's sextuor for two violins, two violas, two 'cellos, in A minor.

The sextuor was the novelty of the evening, and being a new composition by a composer who is highly esteemed in Boston and recognized as one of the first of local violinists, considerable interest was naturally felt in this, the first performance of the work. It is an interesting work, notable for its originality, beauty of harmony and artistic treatment. The composition is a most creditable one, and a second hearing will be welcome. An excellent performance was given the new work, in interpreting which the quartet had the assistance of those two capable musicians, Mr. Max Zach, viola, and Mr. Leo Schulz, cello.

Mr. Ernst Perabo was the piano soloist, and he was heard with much pleasure in Schubert's charming rondeau. The Beethoven quartet was given a finished and artistic interpretation, and, in short, the concert as a whole was one to be remembered with pleasure.

The next concert by the Kneisel quartet will be given at Chickering Hall on March 27.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

TUESDAY MORNING, FEB. 28, 1893.

The seventh concert of the Kneisel Quartet, assisted by Mr. Ernst Perabo, was given in Chickering Hall last evening before a large and very enthusiastic audience. Beethoven's Quartet in A major was admirably played. Mr. Perabo's playing of Schubert's "Rondeau Brilliant" for piano and violin was exquisite and evoked much applause. The breaking of a string on Mr. Kneisel's instrument brought the third selection to an abrupt ending. The concert was one of the most enjoyable of the season. The next concert will be held March 28.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 59.

TUESDAY. FEB. 28, 1893.

THE KNEISEL QUARTET.

The programme announced for the seventh of the season's concerts by the Kneisel quartet at Chickering Hall last evening had a double attraction aside from the always admirable string playing to be expected from Mr. Kneisel and his associates on all occasions.

The first of these was the original performance of a sextet for strings, composed by Mr. C. M. Loeffler of the Symphony orchestra, in which the quartet had the aid of Messrs. Max Zach, viola and Leo Schulz, 'cello. The sextet proved a valuable addition to the repertoire of chamber music given under Mr. Kneisel's direction, and its reception by last evening's audience was a most flattering tribute to the skill and genius shown by the composer.

The opening movement is somewhat studied, and its elaborations appear the result of careful methodical work, rather than inspiration, but all of the subsequent movements are written with splendid freedom and give evidence of the most positive ability. There is a strong flavor of the dash and vigor of the Hungarian school of writing in the presto and the final allegro, and throughout the latter movements the strong individuality of the composer is always apparent. It was played with fine effect throughout, and at its conclusion Mr. Loeffler was given an ovation, which he modestly acknowledged from his seat in the hall.

The playing of the Schubert rondo for piano and violin, with Mr. Ernst Perabo at the piano, made the other unusual attraction, and the composition was most heartily enjoyed. The quartet in A major, op. 18, by Beethoven, completed the evening's programme, and had a highly satisfying performance by Mr. Kneisel and his associates.

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CHICKERING HALL.

EIGHTH SEASON 1892-93.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*

Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MR. ERNST PERABO.

VII. CONCERT.

MONDAY, FEBRUARY 27, AT 8 P. M.

PROGRAMME.

BEETHOVEN.	QUARTET in A major, op. 18, No. 5. Allegro—Menuetto.—Andante cantabile.—Allegro.
SCHUBERT.	RONDEAU BRILLANT for PIANO and VIOLIN, in B minor, op. 70.
C. M. LOEFFLER.	SEXTUOR for 2 VIOLINS, 2 VIOLAS, and 2 'CELLOS, in A minor. Allegro vivo e appassionato.—Andante.—Presto.—Andante.—Allegro con spirito. (Manuscript.—first time.)

2d Viola, MR. MAX ZACH. 2d 'Cello, MR. LEO SCHULZ.

The date of the Eighth Concert is March 27.

The Piano used is a Chickering.

Boston Journal.

TUESDAY, FEBRUARY 28, 1893.

THE KNEISEL QUARTET.

The seventh concert of the Kneisel Quartet was given last evening in Chickering Hall. The quartet was assisted by Mr. Ernst Perabo, pianist; Mr. Max Zach, violinist, and Mr. Leo Schulz, 'cellist. The programme was as follows:

Quartette, A major, op. 18, No. 5.....Beethoven
Rondeau brillant, piano and violin, op. 70.....Schubert
Sextet, A minor.....C. M. Loeffler
(Manuscript—first time.)

The sextet by Mr. Loeffler is an interesting and, in many respects, a strong work. It is true that passages are ugly, that passages are bizarre; but there is the revelation of an individuality. The individuality is seen in the treatment of the themes rather than in the themes. The first movement, a passionate allegro, might be compared to a quarrel of Russians and Hungarians over an opening theme by Brahms. Not that the theme is found in Brahms's complete works, but there is a suggestion of the son of the double-bass player of Hamburg. There is a tonality here, as indeed throughout the work, that is akin to the vague tonality of many Russian folk songs, with alternating or conflicting modes; the cadences often suggest the plain song that influenced these folk songs. Singular and effective harmonies are side by side with harmonies that are neither agreeable nor effective, and are ugly without purpose. The development is, as a rule, interesting; at the same time there are fugal measures that tell of a feeling on the part of the composer of a necessity of displaying counterpoint purely for scholastic purpose. The returns to the delivery of the chief theme are ingenious, and the coda is a masterly piece of work.

The second movement is a combination of andante, presto and andante, and is in memory of the late Dennis Bunker. The chief theme of the andante is the Russian "Ay, Ouchnem," a song sung by the bargemen who, with straps around their bodies, pull boats on Russian rivers against wind and tide. This theme is impressively declaimed at first and it is handled throughout in artistic fashion. The movement is a lament of utmost sadness, only broken by spasmodic and impotent defiance of Fate. It is dramatic to the verge of intensity, and yet in this movement that which is bizarre enters and is welcomed by the composer. But the grotesque does not, paradoxical as it may seem, strike the hearer as out of place in this gloomy, hopeless, almost savage wail. The movement is certainly the strongest and the most dramatic. It is a question whether the intensely dramatic has any place in a sextette of this nature; but the question is perhaps old-fashioned and even ridiculous in these days of nervous music.

The effect of the finale was marred in a measure by the unfortunate interruption caused by the breaking of a string. The themes are not of marked originality. This movement, like the second, is of decided Sclavonic character, and it smells strongly of vodka.

As a whole, this sextet, dedicated to Mr. Franz Kneisel, is a strong composition. It is full of color; it is written with infinite care. The development often appears to be a procession of spontaneous thought. The very passages that appear needlessly, cruelly harsh, as well as certain hair raising harmonies, are evidently the matured purpose of the composer. A second hearing, which the work deserves, might possibly remove certain doubts or perplexities that follow its introduction. There was hearty applause after the movements, and at the end there were loud calls for the composer.

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Mr. Loeffler's sextet was played with loving care by his associates. So, too, for the performance of the quartette by Beethoven there is nothing but warm praise. Mr. Perabo again proved himself an admirable chamber player, and the number by Schubert was given with brilliancy by him and Mr. Kneisel.

There was a large audience. The date of the eighth concert is March 27.

PHILIP HALE.

Boston Transcript.

TUESDAY, FEBRUARY 28, 1893.

Chickering Hall: The Kneisel Quartet.

The Kneisel Quartet, assisted by Mr. Ernst Perabo, Mr. Max Zach, and Mr. Leo Schulz, gave the seventh concert of this, its eighth, season in Chickering Hall, last evening, the programme being as follows:

Beethoven: Quartet in A major, Opus 18, No. 5.
Schubert: Rondeau brillant for pianoforte and violin, in B minor, Opus 70.
C. M. Loeffler: Sextet for two violins, two violas, and two 'celli, in A minor.
(Manuscript, first time.)

The ever-delightful Beethoven quartet, with its winsome andante with variations, was exquisitely played; the finale was in especial a wonderful bit of ensemble-playing, combining as it did the most perfect accuracy with an absolute apparent freedom on the part of each individual player. This is the ideal of quartet-playing, an ideal which no orchestral performance of chamber music "by all the strings" can ever hope to approach.

Mr. Perabo, as he stepped upon the platform with Mr. Kneisel to play the Schubert rondo, was given the warmest of receptions by the audience—which seemed rather to surprise his modesty, by the way—and played delightfully. Here was as fine an example as could be wished of how well a fully open pianoforte can be made to sound in concerted chamber-music, when it is handled by an artist. One of the worst features of modern pianoforte-playing—the immediate result of pitting the pianoforte against too heavy orchestration in modern concerto-writing—is the habit so many pianists have formed of playing very loud, just as so many opera-singers have formed the habit of screaming, for a very similar reason. Pianists know that they have to exert a great deal of force in playing concertos with orchestra in large halls; the strength needed for this sort of playing must be acquired by arduous practice, so pianists accustom themselves to practising with a constant output of great physical strength. This becomes habitual after a while, and their ear grows so used to hearing the pianoforte sound very loud that they gradually lose all appreciation of what a tremendous noise they are making and of what its effect is upon the average listener. Most concert pianists nowadays play very much as we all of us speak after talking for awhile with a deaf person; the average of the dynamic force they use is abnormally high. When they play in a drawing-room or a small hall, the memory of struggling with an orchestra in large halls, still hangs around their performance; playing loud has become a second nature with them. Paderewski is a glowing exception in this matter; you always feel that he is listening to his own playing, and judging of its effect by what he hears. Mr. Perabo is another exception; he can play as strong as any one, but you feel all the while that he is playing that neither his *forte* nor his *piano* is merely automatic and involuntary, but that he carefully grades the strength he employs according to a conscious perception of the immediate necessities of the situation. The reason so many pianists prefer to play concerted chamber music with a closed pianoforte is not that they cannot play delicately enough not to drown out the other instruments, but that they fear that, in the interest and excitement of performance, they may forget to play delicately enough, and fall back into their habitual sounding. Both Mr. Perabo and Mr. Kneisel played the Schubert rondo to perfection; the work itself has aged somewhat, and one feels as if it were not quite so unquestionably on the "Davidsbündler" side of the line as it once was; but, although aged a little, it is still hale and hearty.

In Mr. Loeffler's new sextet we hail a work that can be musically and unreservedly enjoyed from beginning to end. How far further acquaintance and intimacy may modify this enjoyment we cannot as yet predict; but last evening the enjoyment was unalloyed and complete. We know of no sextet for strings in which the almost unavoidable thickness of tone resulting from the preponderance of instruments of a low register has been so triumphantly overcome as in this one. The "instrumentation" of the work is simply masterly. And how fresh, vital, naturally musical its themes are! The first movement is a dream of beauty, of grace of outline and sensuous wealth of color. It might be entitled a vision of "Kubla Khan." The slow movement, which alternates with the nimbly tripping scherzo, is based upon a Russian folk-theme of the most poignant expressiveness. Mr. Loeffler's treatment of it shows great power; some of his modal cadences are overwhelming in their effect. And through it all runs a fine sense for musical beauty; it is not merely expressive and impressive, but it is musically so. The first entrance of the two 'celli, bringing a major third into the bare fifth of the other instruments, is an inspiration. The finale is simply delightful. There is an immense amount of elaborate work in the sextet, and carried through with a very sure hand; but the elaboration of details never blurs nor distorts the main outline: the whole is strong, coherent, and full of meaning. It is a work for Boston to be proud of. The performance was admirable at every point.

....There was something almost of affection in the enthusiasm with which Mr. Perabo was welcomed by the fine representative audience at the Kneisel concert last evening. The Boston which really knows and really enjoys its classical music knows well that there is no better pianist nor one truer to high ideals than its own Perabo, now of many years' record in holding up the standards among us, and yet almost as youthful looking as twenty years ago.

BOSTON DAILY ADVERTISER.
Established 1813.

TUESDAY MORNING, FEB. 28, 1893.

The Kneisel Quartette Concert.

It has been well said that "happy are those nations which have no histories"; and it is equally true that those concerts are excellent on which no criticisms can be written. There is but little to write of the quartette concert given in Chickering Hall last night. The fifth quartette of the series, which forms Beethoven's op. 18, was given with a perfection that aroused the audience (which was as large as the hall would allow) to the most fervid applause at the end of each movement. Such marvellous ensemble, such exquisite shading, require something more graphic than type for adequate description. The Schubert rondo, for violin and piano, brought Mr. Perabo to the latter instrument. He received a most enthusiastic welcome. Mr. Kneisel played the violin, and the performance was interesting and brilliant throughout.

The chief interest of the occasion centred in the final number of the programme, which was a sextet for strings, by Mr. C. M. Loeffler, and in which Messrs. Max Zach and Leo Schultz were added to the regular forces of the club. It is by far the best work which the talented violinist has yet given to the public. Founded on folk themes, it has a degree of development that is not in the earlier works of the composer, and the leading of the voices is easy and masterly everywhere.

The chief theme of the first movement is melodious and richly harmonized, but the second theme is odd and quaint and full of spasmodic interruption; this affords excellent contrast, and the canonic touches in the development are masterly. The returning passage to the chief theme is ineffably sweet. The andante is full of Muscovite melancholy; it is founded on a Russian sailor's song, very popular along the Volga, of which the first four notes form an admirable figure for treatment, which is used with charming reiteration through the movement. By a pleasant presentation of this figure in diminution the movement is transformed into a Presto, which at last, however, returns to an andante tempo in which brusque scales and unison work give new phases of the chief subject. It is all very effective and logical in its transformations.

The finale is a rapid theme, almost a "Kamarinskaia" (the Russian folk dance which is the favorite of the peasantry) and it becomes almost a *moto perpetuo* in its constant rapidity and feverish frenzy. The breaking of a string on Mr. Kneisel's violin caused an involuntary interruption which however did not injure the effect of the work. One may cordially congratulate the players upon their well won recognition at the hands of the audience and Mr. Loeffler upon his distinct advance in the art of composition. LOUIS C. ELSON.

Boston Daily Globe.

TUESDAY, FEB. 28, 1893.

Kneisel Quartet Concert.

The seventh of this season's series of concerts by the Kneisel quartet was given in Chickering Hall, last evening, and, as is always the case at a public appearance of this admirable organization, a brilliant assemblage gave cordial recognition to the merit of the evening's offerings.

The programme consisted of Beethoven's quartet in A major, op. 18, No. 5, Schubert's rondeau brilliant for piano and violin, in B minor, op. 70, and C. M. Loeffler's sextuor for two violins, two violas, two 'cellos, in A minor.

The sextuor was the novelty of the evening, and being a new composition by a composer who is highly esteemed in Boston and recognized as one of the first of local violinists, considerable interest was naturally felt in this, the first performance of the work. It is an interesting work, notable for its originality, beauty of harmony and artistic treatment. The composition is a most creditable one, and a second hearing will be welcome. An excellent performance was given the new work, in interpreting which the quartet had the assistance of those two capable musicians, Mr. Max Zach, viola, and Mr. Leo Schulz, cello.

Mr. Ernst Perabo was the piano soloist, and he was heard with much pleasure in Schubert's charming rondeau. The Beethoven quartet was given a finished and artistic interpretation, and, in short, the concert as a whole was one to be remembered with pleasure.

The next concert by the Kneisel quartet will be given at Chickering Hall on March 27.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

TUESDAY MORNING, FEB. 28, 1893.

The seventh concert of the Kneisel Quartet, assisted by Mr. Ernst Perabo, was given in Chickering Hall last evening before a large and very enthusiastic audience. Beethoven's Quartet in A major was admirably played. Mr. Perabo's playing of Schubert's "Rondeau Brilliant" for piano and violin was exquisite and evoked much applause. The breaking of a string on Mr. Kneisel's instrument brought the third selection to an abrupt ending. The concert was one of the most enjoyable of the season. The next concert will be held March 28.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 59.

TUESDAY, FEB. 28, 1893.

THE KNEISEL QUARTET.

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The first of these was the original performance of a sextet for strings, composed by Mr. C. M. Loeffler of the Symphony orchestra, in which the quartet had the aid of Messrs. Max Zach, viola and Leo Schulz, 'cello. The sextet proved a valuable addition to the repertoire of chamber music given under Mr. Kneisel's direction, and its reception by last evening's audience was a most flattering tribute to the skill and genius shown by the composer.

The opening movement is somewhat studied, and its elaborations appear the result of careful methodical work, rather than inspiration, but all of the subsequent movements are written with splendid freedom and give evidence of the most positive ability. There is a strong flavor of the dash and vigor of the Hungarian school of writing in the presto and the final allegro, and throughout the latter movements the strong individuality of the composer is always apparent. It was played with fine effect throughout, and at its conclusion Mr. Loeffler was given an ovation, which he modestly acknowledged from his seat in the hall.

The playing of the Schubert rondo for piano and violin, with Mr. Ernst Perabo at the piano, made the other unusual attraction, and the composition was most heartily enjoyed. The quartet in A major, op. 18, by Beethoven, completed the evening's programme, and had a highly satisfying performance by Mr. Kneisel and his associates.

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EXCELSIOR JOURNAL.

THURSDAY, MARCH 2, 1893.

Concert by the Boston Symphony Orchestra.

The announcement of the date of the final concert by the Boston Symphony Orchestra (April 5), which was to be found on one page of last night's programme, served to emphasize the fact that the concert season is beginning to draw toward a close. Another month, or six weeks will see the end of about all the important musical events for the season of 1892-3. None of these will leave with the true music-lover a pleasanter or more abiding memory than the series of superb concerts which the great Boston Orchestra have given us, which have this year exceeded in number the quota with which we have been favored in years past. They have been not only a source of pleasure, but a means of broadening the musical culture of every one who has been privileged to listen to them, a number, to the credit of Providence be it said, by no means small. The concert of last night did not fall below the level of its predecessors, either in the quality of the music offered, or the skill of its rendition. The following was the programme:

Symphony, No. 2, in C-major, op. 61.....Robert Schumann
Aria from "Marriage of Figaro".....Mozart
Mr. Meyn.
Concerto for violin, No. 4, in D-minor, op. 31.....Henri Vieuxtemps
Miss von Stosch.
Two movements from "La Damnation de Faust," op. 24.....Berlioz
"Wotan's Farewell" and "Fire Charm," from "Die Walkyrie".....Richard Wagner
Mr. Meyn and Orchestra.

Schumann's C-major Symphony, although considered by the critics inferior in some respects to the one in D-minor, is, taken as a whole, one of the most powerful orchestral works which he—or any one else, for that matter—ever wrote. It presents an almost bewildering maze of the richest harmony, keeping the hearer at the pitch of expectation from first to last. Little use is made of the devices of imitation or elaboration; not one of its many beautiful themes is "worked out" after the manner of more economical composers; reliance is had rather upon ever-shifting chord combinations, counterpoint of the most florid sort, and effective contrast of the different orchestral groups, the whole flavored with the peculiar and original individuality which is indelibly stamped upon all Schumann's music. It was played by the orchestra with masterly vigor and admirable treatment of its many subtle nuances of dynamics and tempo. The two excerpts from Berlioz's "Damnation of Faust" were given with all the delicacy called for by the music of elves and fairies, and the Wagner selections which ended the programme were also magnificently played. A better contrasted programme would be hard to imagine than these characteristic numbers by three of the greatest orchestral composers who have ever lived. Not only was the work of the orchestra most admirable, but Mr. Nikisch displayed in his reading of these widely different composers that keen insight and ability to bring out the inner meaning of each, which goes to the making of a great conductor.

The vocalist of the evening, Mr. Heinrich Meyn, is a painstaking, but not always satisfactory singer. His method of tone production is such that, while his voice seems a naturally strong one, it fails to fill Infantry Hall, and is completely overwhelmed by a forte from the orchestra. It is somewhat difficult to understand how such a singer can attain the prominence which Mr. Meyn has achieved in the past two or three years, except upon the theory often hinted at that to get into the good graces of a certain Boston clique means opportunity for mediocrity, while to fail of that often means the obscuring of undeniable talent. Mr. Meyn did his best singing in the "Wotan's Farewell."

Miss Von Stosch, the violinist, proved to be a most excellent player. The concerto of Vieuxtemps, which she played, is, like most compositions of virtuosi, remarkable rather for the difficulties to be overcome than for any great musical value. The difficulties did not seem to exist for Miss Von Stosch, whose tone, bowing, phrasing and all were of the highest excellence. Several well-deserved recalls folowed her fine performance, which she gracefully acknowledged, but refused to play again.

THURSDAY, MARCH 2, 1893.

INFANTRY HALL.

Concert by the Boston Symphony Orchestra.

The announcement of the date of the final concert by the Boston Symphony Orchestra (April 5), which was to be found on one page of last night's programme, served to emphasize the fact that the concert season is beginning to draw toward a close. Another month, or six weeks will see the end of about all the important musical events for the season of 1892-3. None of these will leave with the true music-lover a pleasanter or more abiding memory than the series of superb concerts which the great Boston Orchestra have given us, which have this year exceeded in number the quota with which we have been favored in years past. They have been not only a source of pleasure, but a means of broadening the musical culture of every one who has been privileged to listen to them, a number, to the credit of Providence be it said, by no means small. The concert of last night did not fall below the level of its predecessors, either in the quality of the music offered, or the skill of its rendition. The following was the programme:

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Two movements from "La Damnation de Faust," op. 24.....Berlioz
"Wotan's Farewell" and "Fire Charm," from "Die Walkyrie".....Richard Wagner
Mr. Meyn and Orchestra.

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Miss Von Stosch, the violinist, proved to be a most excellent player. The concerto of Vieuxtemps, which she played, is, like most compositions of virtuosi, remarkable rather for the difficulties to be overcome than for any great musical value. The difficulties did not seem to exist for Miss Von Stosch, whose tone, bowing, phrasing and all were of the highest excellence. Several well-deserved recalls folowed her fine performance, which she gracefully acknowledged, but refused to play again.

THE [illegible] NEWS.

THURSDAY, MARCH 2, 1893.

SYMPHONY.

Fifth of the Season of the Boston Orchestra at Infantry Hall.

The fifth concert of the Boston Symphony Orchestra at Infantry Hall last night was one of the most popular and enjoyable that Mr. Nikisch has ever given here.

The program was varied, and was in no part heavy or so severely classical as to be beyond the comprehension of the ordinary musical intellegence. It was, for Mr. Nikisch, quite decidedly lively, and so "popular" as to catch the fancy of the most hardened of the people who go to the concerts because other people go.

The program included Schumann's No. 2 Symphony, an aira from Mozart's "Marriage of Figaro" for the baritone soloist, a concerto for the violin by Vieuxtemps, two movements from Berloiz's "Faust," and Wotan's farewell from Wagner's "Die Walkyrie."

The soloists were Heinrich Meyn, baritone, and Miss Leonora von Stosch, violin. Mr. Meyn's performance was creditable, and his voice is just capable of enabling him to do creditable work. That is about all, and about the best, that can be said of him. He has been heard in this city before, and in the same music. Mr. Meyn's voice seems to be rather better than his method, and the effect is not as pleasing as it ought naturally to be. There is strength and a fair degree of cultivation, but for some reason the tone is frequently lost to the auditors, and the effect is disjointed.

Miss Stosch is a young violinist of promise, not to be reckoned with some who have delighted Providence audiences as yet, but evidently with a future. The technique of her work was generally good, though she showed nervousness at first.

Of the work of the orchestra there is the usual verdict to be given. It was superb. Whatever might be found to criticise in the orchestral numbers of last night's program exists in the compositions and not in their performance. The three selections given are among the most difficult and noted, as well as varied, ever written for orchestral performance. They did not daunt the orchestra, however, nor Mr. Nikisch, whose wonderful capacity for leadership was never more acutely put in evidence.

There is but one more concert in this series this season, on April 5.

THURSDAY, MARCH 2, 1893.

THE PROGRAM DELIGHTED.

Performance Last Night By Boston's Big Symphony Orchestra.

For the fifth time this season the always welcome Boston symphony orchestra visited Providence last night, and in Infantry hall treated the best audience of the winter to the best entertainment. Schumann's symphony No. 2, two of the most interesting portions of "The Damnation of Faust," which the Arion club has sung, "Wotan's Farewell," and the "Fire Charm," from "Die Walkyrie," form a group of numbers which sparkle on every side. All, of course, were given with the usual brilliancy and thoroughness of this corps of musicians.

Miss Leonora von Stosch, a Boston young lady, was introduced for a violin solo, and she left the platform with the audience convinced of the great excellence of her work. She played a concerto by Vieuxtemps, and gave to it thought and sincere effort, combining in her interpretation dexterity, precision, capital coloring and cleanness of style.

Heinrich Meyn, who has sung in the city before, rendered an aria from the "Marriage of Figaro" with characteristic vigor.

The closing concert will take place April 5.

The Beacon.

BOSTON, SATURDAY, MARCH 4, 1893.

THE SYMPHONY CONCERTS.

Mendelssohn's "Fingal's Cave" overture, well played, began well the sixteenth Symphony concert. An attentive audience, almost filling the hall in spite of the heavy snow-fall, delighted in the familiar but ever-welcome poetry of its sea-music, calling from resounding caves, beating up in gust and storm, shouting as with the titanic voice of the old Norse Eygre and pulsing with the subsident lapse of great, lonesome seas—ocean and coast music unmistakable in spite of its having no imitative page and no attempt to make mere artificial instruments cope with the tremendous powers and endless gamut of Nature's orchestra. At the end of the concert stood an excellent reading of Dvorak's second symphony, romantically laid out, earnestly directed and fully in conformity to the composer's evident craving for much sound and forcefulness of rendering. A second series of selections from Grieg's "Peer Gynt" melodramatic music was also presented by the orchestra, more to the enlivenment than the edification of the listener; and yet, although most of it was quite in the *ad captandum* style, one is glad to have heard it. The story which it illustrates is as legendary and appeals as much to credulity and the love of extravagance as any tale of Scheherazade's contriving, and dignified and reserved composition would suit with it as little as with any show-piece of the current drama. Its Arabian dance is a clashing, clangorous invention, not much like the strident, incisive individuality of the real thing, and its dance of the Mountain-King's Daughters is a clattering, rattle-ti-bang trifle not so far removed from circus pieces; but taken in their connection they undoubtedly "fill the bill" and it is something to know that Grieg can be absurd as well as gloomy and burlesque orchestration with xylophones and the rim of the snare-drum. There are a short storm bit which is commendable and a rather suave arrangement of the beautiful and tender "Solveig's Song" so long agreeably familiar in the repertory of tasteful sopranos. Saint-Saëns's violin concerto gave unquestionably the chief pleasure of the evening. It is informal in its construction, passing through its changes of mood and time without a break and affording opportunity for feeling without exaggeration and technique without ostentation. Its themes are obvious and its treatment open and gratifying to professional ears as well as to the layman's hearing. Mr. Loeffler played its solo pages beautifully and with that ripeness of style and sentiment which we have noted in his chamber work of this season. His tone was ever limpid and warm, his phrasing masterly with quiet, modest power, and his execution clear, true and facile, so that the concerto needed nothing which he did not give it. Just before the conclusion he introduced a cadenza of his own which made, as is expected of such things, a display of agility and skill, and, better yet, showed a distinctly traceable and logical use of the thematic material derived from the main body of the work. He was listened to with close attention and called forward again and again when he had finished.

Tonight's programme stands: Overture, "Der Freischütz"; Brahms's fourth symphony; a "Dance of Death," by Riemenschneider—a novelty; and the "Merry Wives of Windsor" overture. No soloist.

THE KNEISEL CONCERTS.

The penultimate concert of the Kneisel Quartette's present series was given on Monday evening in Chickering Hall, the audience being of the wonted fineness and amplitude. It began with Beethoven's A-major quartette, *opus* 18, No. 5, played to perfection and renewing the ever fresh feeling that Beethoven's music is still good enough for every man and every mood—and too good for many! Then Schubert's rondo in B-minor, *opus* 70, for violin and piano, was performed with entirely mutual feeling and technical brightness by Mr. Kneisel and Mr. Perabo, who was received with great warmth and whom it was good to hear again. Finally came a novelty of extreme interest and importance—a manuscript sextuor for two violins, two violas and two 'cellos, written by Mr. C. M. Loeffler, Messrs. Schulz and Zach being joined to the quartette for the performance. The composition impresses the hearer instantly by its intensely personal spirit and its deep, full, earnest life. It meant much to the writer, who has not hesitated to be abstruse and difficult in expression, but has never lost his hold upon his forceful purpose or his listeners' attention. The themes are so brief and so simple that they are received and held with ease, and one almost is inclined to wonder what there is in them to serve as the bases of entire movements; but Mr. Loeffler's invention and art expand them and draw from them such movements as appear only too brief when they are ended. There are bold as well as beautiful passages, vehement discords as well as grateful harmonies, sudden alternations as well as sustained calms, and episodes which may always jar upon some ears, as well as others which must win upon all. But originality, independence, distinct purpose, courage and real feeling are eminent through out. The student will also admire the skill with which the instruments have been treated; they never seem to be scattered widely apart, nor yet are they so compacted together that their individuality is lost and their mingling tones made dense and monotonous. The composition was played with brotherly care, taste and earnestness, and it was received with quick and strong welcome and applause.

THE NIKISCH RECITAL.

On Tuesday evening Mrs. Arthur Nikisch sang to an audience which was fashionable and critical and almost filled Chickering Hall, in spite of the storm, three groups of *lieder*, numbering eighteen in all. The selection and arrangement were admirable, not a dull or thin song being presented, and the names of Paderewski, Hinrichs and the Boston pianist and composer, Busoni, standing beside those of Schubert, Franz, Brahms, Grieg and Chopin. Mrs. Nikisch threw unremitting earnestness into her singing and spared no pains to make each song deliver its message effectively and truthfully. That she did not accomplish the fulfilment of her clear wish and intention, must be ascribed to the inadequacy of her vocal method. She has certainly overcome some of the faults which were patent at her first appearance; she breathes better and more easily and many of her tones—the upper ones, especially—are better posed and issue more freely. But there yet remain faults which will be more difficult to overcome—indefiniteness of attack, unsure intonation, excess of *portamento* and indiscreet expenditure of energy. There are rich, full and strong tones in her voice, and if good schooling could make that voice even, true and docile, her *lieder* singing might interest as much as it gives proof of sincerity and good will. Miss Leonora von Stosch, the violinist, played a reverie of Vieuxtemps and a rondo of Scharwenka with large, noble and sympathetic tone and with fulness of temperamental feeling which sometimes was more predominant than musicianly. Mr. Nikisch was at the piano and his accompaniments were notable illustrations of fine art in that department, although they came very near to excessive volume now and then and their interludes—particularly those to the Brahms songs—sounded as if he were getting carried away by the personal influence of the music. This notice would be incomplete without a word of recognition for Mr. Busoni's delightful "Under den Linden," the theme introductory to which was developed and interwrought with the whole structure of the song, giving variety and adornment to the gay and persuasive melody.

The Musical Courier.

NEW YORK WEDNESDAY, MARCH 1, 1893.

The program of the sixteenth concert of the Symphony Orchestra was as follows:

Overture, Fingal's Cave".....Mendelssohn
Concerto for violin, A major.....Saint-Saëns
Suite No. 2, "Peer Gynt".....Grieg
Symphony No. 2, D minor, op. 70.....Dvorák

Mr. C. M. Loeffler was the solo violinist.

The second suite from "Peer Gynt" was played here for the first time. It is not equal in merit to the first, nor does it lend itself easily to concert purposes. With the exception of the exquisite arrangement of "Solvejgs Lied," it is theatrical music pure and simple, and it should be allowed to remain in its home, where it accompanies the various antics of "Peer Gynt." Even as theatrical music it seems as a whole unworthy of Grieg's fancy. The "Arabian Dance," for instance, begins with a regular Salvation Army tone painting, and in a moment Lottie Collins is brought vividly to the mind. The "Dance of the Mountain King's Daughter" is a damaged replica of the last movement of the first "Peer Gynt" suite, and not even the xylophone glissando at the end saves it from the charge of vulgarity. "Solvejgs Lied" was applauded; the other movements met with a cool reception.

Mr. Loeffler gave an exceedingly good performance of the Saint-Saëns concerto. From the technical standpoint it was faultless, and the player displayed refined taste and warm, poetic feeling.

The symphony and the overture were well played, in fact the performance of the overture was brilliant.

Mr. MacDowell will play his new piano sonata (the "Tragic," published lately in Leipsic) at the eighth concert of the Kneisel Quartet.

Mr. Horatio W. Parker, of New York, will assume his duties as organist of Trinity Church, Boston, May 1.

It is said that Mrs. Marie Barnard Smith will leave Mr. Arthur Foote's choir and be the soprano of the new quartet at the Ruggles Street Baptist Church.

The next program of the Symphony Orchestra includes a "Todtentanz," by Riemenschneider.

PHILIP HALE.

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PROVIDENCE JOURNAL.

THURSDAY, MARCH 2, 1893.

Concert by the Boston Symphony Orchestra.

The announcement of the date of the final concert by the Boston Symphony Orchestra (April 5), which was to be found on one page of last night's programme, served to emphasize the fact that the concert season is beginning to draw toward a close. Another month, or six weeks will see the end of about all the important musical events for the season of 1892-3. None of these will leave with the true music-lover a pleasanter or more abiding memory than the series of superb concerts which the great Boston Orchestra have given us, which have this year exceeded in number the quota with which we have been favored in years past. They have been not only a source of pleasure, but a means of broadening the musical culture of every one who has been privileged to listen to them, a number, to the credit of Providence be it said, by no means small. The concert of last night did not fall below the level of its predecessors, either in the quality of the music offered, or the skill of its rendition. The following was the programme:

Symphony, No. 2, in C-major, op. 61.....Robert Schumann
Aria from "Marriage of Figaro".....Mozart
Mr. Meyn.
Concerto for violin, No. 4, in D-minor, op. 31.....Henri Vieuxtemps
Miss von Stosch.
Two movements from "La Damnation de Faust," op. 24.....Berlioz
"Wotan's Farewell" and "Fire Charm," from "Die Walkyrie".....Richard Wagner
Mr. Meyn and Orchestra.

Schumann's C-major Symphony, although considered by the critics inferior in some respects to the one in D-minor, is, taken as a whole, one of the most powerful orchestral works which he—or any one else, for that matter—ever wrote. It presents an almost bewildering maze of the richest harmony, keeping the hearer at the pitch of expectation from first to last. Little use is made of the devices of imitation or elaboration; not one of its many beautiful themes is "worked out" after the manner of more economical composers; reliance is had rather upon ever-shifting chord combinations, counterpoint of the most florid sort, and effective contrast of the different orchestral groups, the whole flavored with the peculiar and original individuality which is indelibly stamped upon all Schumann's music. It was played by the orchestra with masterly vigor and admirable treatment of its many subtle nuances of dynamics and tempo. The two excerpts from Berlioz's "Damnation of Faust" were given with all the delicacy called for by the music of elves and fairies, and the Wagner selections which ended the programme were also magnificently played. A better contrasted programme would be hard to imagine than these characteristic numbers by three of the greatest orchestral composers who have ever lived. Not only was the work of the orchestra most admirable, but Mr. Nikisch displayed in his reading of these widely different composers that keen insight and ability to bring out the inner meaning of each, which goes to the making of a great conductor.

The vocalist of the evening, Mr. Heinrich Meyn, is a painstaking, but not always satisfactory singer. His method of tone production is such that, while his voice seems a naturally strong one, it fails to fill Infantry Hall, and is completely overwhelmed by a forte from the orchestra. It is somewhat difficult to understand how such a singer can attain the prominence which Mr. Meyn has achieved in the past two or three years, except upon the theory often hinted at that to get into the good graces of a certain Boston clique means opportunity for mediocrity, while to fail of that often means the obscuring of undeniable talent. Mr. Meyn did his best singing in the "Wotan's Farewell."

Miss Von Stosch, the violinist, proved to be a most excellent player. The concerto of Vieuxtemps, which she played, is, like most compositions of virtuosi, remarkable rather for the difficulties to be overcome than for any great musical value. The difficulties did not seem to exist for Miss Von Stosch, whose tone, bowing, phrasing and all were of the highest excellence. Several well-deserved recalls folowed her fine performance, which she gracefully acknowledged, but refused to play again.

THE EVENING BULLETIN.

THURSDAY, MARCH 2, 1893.

INFANTRY HALL.

Concert by the Boston Symphony Orchestra.

The announcement of the date of the final concert by the Boston Symphony Orchestra (April 5), which was to be found on one page of last night's programme, served to emphasize the fact that the concert season is beginning to draw toward a close. Another month, or six weeks will see the end of about all the important musical events for the season of 1892-3. None of these will leave with the true music-lover a pleasanter or more abiding memory than the series of superb concerts which the great Boston Orchestra have given us, which have this year exceeded in number the quota with which we have been favored in years past. They have been not only a source of pleasure, but a means of broadening the musical culture of every one who has been privileged to listen to them, a number, to the credit of Providence be it said, by no means small. The concert of last night did not fall below the level of its predecessors, either in the quality of the music offered, or the skill of its rendition. The following was the programme:

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THE PROVIDENCE NEWS.

THURSDAY, MARCH 2, 1893.

SYMPHONY.

Fifth of the Season of the Boston Orchestra at Infantry Hall.

The fifth concert of the Boston Symphony Orchestra at Infantry Hall last night was one of the most popular and enjoyable that Mr. Nikisch has ever given here.

The program was varied, and was in no part heavy or so severely classical as to be beyond the comprehension of the ordinary musical intellegence. It was, for Mr. Nikisch, quite decidedly lively, and so "popular" as to catch the fancy of the most hardened of the people who go to the concerts because other people go.

The program included Schumann's No. 2 Symphony, an aira from Mozart's "Marriage of Figaro" for the baritone soloist, a concerto for the violin by Vieuxtemps, two movements from Berloiz's "Faust," and Wotan's farewell from Wagner's "Die Walkyrie."

The soloists were Heinrich Meyn, baritone, and Miss Leonora von Stosch, violin. Mr. Meyn's performance was creditable, and his voice is just capable of enabling him to do creditable work. That is about all, and about the best, that can be said of him. He has been heard in this city before, and in the same music. Mr. Meyn's voice seems to be rather better than his method, and the effect is not as pleasing as it ought naturally to be. There is strength and a fair degree of cultivation, but for some reason the tone is frequently lost to the auditors, and the effect is disjointed.

Miss Stosch is a young violinist of promise, not to be reckoned with some who have delighted Providence audiences as yet, but evidently with a future. The technique of her work was generally good, though she showed nervousness at first.

Of the work of the orchestra there is the usual verdict to be given: It was superb. Whatever might be found to criticise in the orchestral numbers of last night's program exists in the compositions and not in their performance. The three selections given are among the most difficult and noted, as well as varied, ever written for orchestral performance. They did not daunt the orchestra, however, nor Mr. Nikisch, whose wonderful capacity for leadership was never more acutely put in evidence.

There is but one more concert in this series this season, on April 5.

The Telegram.

THURSDAY, MARCH 2, 1893.

THE PROGRAM DELIGHTED.

Performance Last Night By Boston's Big Symphony Orchestra.

For the fifth time this season the always welcome Boston symphony orchestra visited Providence last night, and in Infantry hall treated the best audience of the winter to the best entertainment. Schumann's symphony No. 2, two of the most interesting portions of "The Damnation of Faust," which the Arion club has sung, "Wotan's Farewell," and the "Fire Charm," from "Die Walkyrie," form a group of numbers which sparkle on every side. All, of course, were given with the usual brilliancy and thoroughness of this corps of musicians.

Miss Leonora von Stosch, a Boston young lady, was introduced for a violin solo, and she left the platform with the audience convinced of the great excellence of her work. She played a concerto by Vieuxtemps, and gave to it thought and sincere effort, combining in her interpretation dexterity, precision, capital coloring and cleanness of style.

Heinrich Meyn, who has sung in the city before, rendered an aria from the "Marriage of Figaro" with characteristic vigor.

The closing concert will take place April 5.

The Musical Courier.

NEW YORK WEDNESDAY, MARCH 1, 1893.

* * *

The program of the sixteenth concert of the Symphony Orchestra was as follows:

Overture, Fingal's Cave".....Mendelssohn
Concerto for violin, A major.....Saint-Saëns
Suite No. 2, "Peer Gynt".....Grieg
Symphony No. 2, D minor, op. 70.....Dvorák

Mr. C. M. Loeffler was the solo violinist.

The second suite from "Peer Gynt" was played here for the first time. It is not equal in merit to the first, nor does it lend itself easily to concert purposes. With the exception of the exquisite arrangement of "Solvejgs Lied," it is theatrical music pure and simple, and it should be allowed to remain in its home, where it accompanies the various antics of "Peer Gynt." Even as theatrical music it seems as a whole unworthy of Grieg's fancy. The "Arabian Dance," for instance, begins with a regular Salvation Army tone painting, and in a moment Lottie Collins is brought vividly to the mind. The "Dance of the Mountain King's Daughter" is a damaged replica of the last movement of the first "Peer Gynt" suite, and not even the xylophone glissando at the end saves it from the charge of vulgarity. "Solvejgs Lied" was applauded; the other movements met with a cool reception.

Mr. Loeffler gave an exceedingly good performance of the Saint-Saëns concerto. From the technical standpoint it was faultless, and the player displayed refined taste and warm, poetic feeling.

The symphony and the overture were well played, in fact the performance of the overture was brilliant.

Mr. MacDowell will play his new piano sonata (the "Tragic," published lately in Leipsic) at the eighth concert of the Kneisel Quartet.

Mr. Horatio W. Parker, of New York, will assume his duties as organist of Trinity Church, Boston, May 1.

It is said that Mrs. Marie Barnard Smith will leave Mr. Arthur Foote's choir and be the soprano of the new quartet at the Ruggles Street Baptist Church.

The next program of the Symphony Orchestra includes a "Todtentanz," by Riemenschneider. PHILIP HALE.

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The Beacon.

BOSTON, SATURDAY, MARCH 4, 1893.

THE SYMPHONY CONCERTS.

Mendelssohn's "Fingal's Cave" overture, well played, began well the sixteenth Symphony concert. An attentive audience, almost filling the hall in spite of the heavy snow-fall, delighted in the familiar but ever-welcome poetry of its sea-music, calling from resounding caves, beating up in gust and storm, shouting as with the titanic voice of the old Norse Eygre and pulsing with the subsident lapse of great, lonesome seas—ocean and coast music unmistakable in spite of its having no imitative page and no attempt to make mere artificial instruments cope with the tremendous powers and endless gamut of Nature's orchestra. At the end of the concert stood an excellent reading of Dvorak's second symphony, romantically laid out, earnestly directed and fully in conformity to the composer's evident craving for much sound and forcefulness of rendering. A second series of selections from Grieg's "Peer Gynt" melodramatic music was also presented by the orchestra, more to the enlivenment than the edification of the listener; and yet, although most of it was quite in the *ad captandum* style, one is glad to have heard it. The story which it illustrates is as legendary and appeals as much to credulity and the love of extravagance as any tale of Scheherazade's contriving, and dignified and reserved composition would suit with it as little as with any show-piece of the current drama. Its Arabian dance is a clashing, clangorous invention, not much like the strident, incisive individuality of the real thing, and its dance of the Mountain-King's Daughters is a clattering, rattle-ti-bang trifle not so far removed from circus pieces; but taken in their connection they undoubtedly "fill the bill" and it is something to know that Grieg can be absurd as well as gloomy and burlesque orchestration with xylophones and the rim of the snare-drum. There are a short storm bit which is commendable and a rather suave arrangement of the beautiful and tender "Solveig's Song" so long agreeably familiar in the repertory of tasteful sopranos. Saint-Saëns's violin concerto gave unquestionably the chief pleasure of the evening. It is informal in its construction, passing through its changes of mood and time without a break and affording opportunity for feeling without exaggeration and technique without ostentation. Its themes are obvious and its treatment open and gratifying to professional ears as well as to the layman's hearing. Mr. Loeffler played its solo pages beautifully and with that ripeness of style and sentiment which we have noted in his chamber work of this season. His tone was ever limpid and warm, his phrasing masterly with quiet, modest power, and his execution clear, true and facile, so that the concerto needed nothing which he did not give it. Just before the conclusion he introduced a cadenza of his own which made, as is expected of such things, a display of agility and skill, and, better yet, showed a distinctly traceable and logical use of the thematic material derived from the main body of the work. He was listened to with close attention and called forward again and again when he had finished.

Tonight's programme stands: Overture, "Der Freischütz"; Brahms's fourth symphony; a "Dance of Death," by Riemenschneider—a novelty; and the "Merry Wives of Windsor" overture. No soloist.

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The penultimate concert of the Kneisel Quartette's present series was given on Monday evening in Chickering Hall, the audience being of the wonted fineness and amplitude. It began with Beethoven's A-major quartette, *opus* 18, No. 5, played to perfection and renewing the ever fresh feeling that Beethoven's music is still good enough for every man and every mood—and too good for many! Then Schubert's rondo in B-minor, *opus* 70, for violin and piano, was performed with entirely mutual feeling and technical brightness by Mr. Kneisel and Mr. Perabo, who was received with great warmth and whom it was good to hear again. Finally came a novelty of extreme interest and importance—a manuscript sextuor for two violins, two violas and two 'cellos, written by Mr. C. M. Loeffler, Messrs. Schulz and Zach being joined to the quartette for the performance. The composition impresses the hearer instantly by its intensely personal spirit and its deep, full, earnest life. It meant much to the writer, who has not hesitated to be abstruse and difficult in expression, but has never lost his hold upon his forceful purpose or his listeners' attention. The themes are so brief and so simple that they are received and held with ease, and one almost is inclined to wonder what there is in them to serve as the bases of entire movements; but Mr. Loeffler's invention and art expand them and draw from them such movements as appear only too brief when they are ended. There are bold as well as beautiful passages, vehement discords as well as grateful harmonies, sudden alternations as well as sustained calms, and episodes which may always jar upon some ears, as well as others which must win upon all. But originality, independence, distinct purpose, courage and real feeling are eminent through out. The student will also admire the skill with which the instruments have been treated; they never seem to be scattered widely apart, nor yet are they so compacted together that their individuality is lost and their mingling tones made dense and monotonous. The composition was played with brotherly care, taste and earnestness, and it was received with quick and strong welcome and applause.

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INCOMPLETE

BOSTON HOME JOURNAL.

SATURDAY, MARCH 4,

THE NIKISCH RECITAL.

A large, fashionable and demonstrative audience greeted Mrs. Nikisch in Chickering Hall on Tuesday evening. The program was elaborately varied with songs by Schubert, Franz, Chopin, Busoni, Brahms, Paderewski, Heinrichs, Grieg, Schumann and Henberger.

It would be gratifying to record any improvement in the singing of Mrs. Nikisch since her last public appearance here, but in spite of a charming personality and a naturally pleasing vocal aptitude, the singer has little upon which to base her claim as an artist.

The first requisite, a voice, is her inherent possession; furthermore, she is not without temperament, but anything like a true legato she has not. Her interpretations are graceful and indicative of good musical talent, rather than careful study.

The Brahms songs were the least satisfactory. "Unter den Linden," by Busoni, was one of the most pleasing numbers on the program.

Though Mr. Nikisch's position on the program was one not calculated for self-glory, yet it can be truly said that it was the artistic event of the evening. Anything in the way of accompanying, more sustaining yet sympathetic, simple yet subtle—it would seem impossible to imagine. In brief, it was ideality in accompaniment.

Miss Leonora von Stosch added much pleasure by her violin solos, "Reverie," by Vieuxtemps, and "Rondo," by Scharwenka. She is the happy possessor of that vague, artistic necessity known as temperament; she also exhibits great freedom of bow and has a captivating presence.

The one thing needful to attain to the highest place in art is self-abnegation.

Future appearances in public of either Mr. Arthur Nikisch or Miss von Stosch in concert, or even of Mrs. Nikisch as one of the audience, will always be welcome.

The Kneisel Quartet has made arrangements for three concerts in Brattle Hall, Cambridge, on Wednesday evenings, March 29, April 12 and 26.

The Boston Symphony Orchestra will close its home season, April 29. A three weeks' tour of the western cities has been planned, to begin May 1, and include a series of concerts at the Exposition.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIII., NO. 64.

SUNDAY, MARCH 5, 1893.

Symphony Concert—The Durell Opera Season.

No soloist appeared at the 17th of the season's concerts by the Boston Symphony orchestra at Music Hall last evening, the programme given under Mr. Arthur Nikisch's direction being as follows: Weber, overture to "Der Freischutz"; Brahms, symphony No. 4 in E minor, opus 98; Riemenschneider, "Todtentanz" for orchestra (first time); Nicolai, overture to "The Merry Wives of Windsor."

Director Nikisch rather had those who have studiously avoided a rehearing of Mr. Brahms' fourth symphony at a disadvantage in this return to the Henschel arrangement of the programme at these concerts. Even the old city reporter, who in this day, after a generation of service in Boston churches, brags that he has "never heard a prayer and never missed a text," would be puzzled to have timed his arrival so as to have avoided a hearing of Mr. Brahms' over elaboration of short musical phrases which he dignifies with the title of symphony.

Mr. Nikisch and his men were very faithful in their efforts to give the work a good performance, and the followers of the composer appeared well satisfied with the results.

The novelty of the evening, "The Dance of Death," proved a very fascinating bit of bizarre writing. It is designed to describe the scene of Goethe's poem, which tells of the experiences of a watchman stationed upon a tower which overlooks a graveyard. The traditional visit to earthly scenes by the inhabitants of the tombs below him and their usual revels occur, the dancers castingaside the habiliments of the grave to gain greater freedom. Thinking to play a practical joke and to send one ghost back to his abiding place in a condition to be troubled with rheumatism, the watchman steals down from the tower and abstracts one pite of grave clothes, whichhe carries back to his point of observation.

As the dancers tire of their revelry they are supposed to return, one by one, to their graves, showing the same indifference to personal property as they had, presumably, while in the flesh after similar enjoyment. Of course, the last ghost left has no clothes, and, spying the watchman in possession of the lost garment, makes an effort to regain it by climbing the tower. Just as he is about to clutch the watchman and his clothes the clock strikes 1, and down he tumbles into his usual resting place.

As abstract music, the composition is full of tuneful ideas, cleverly elaborated and making a most enjoyable impression at a first hearing. As to whether the act of disrobing and the scenes of excitement incidental to the discovery that all the other fellows have gone has been correctly depicted in this "tone poem" is, at least, an open question. The composer has given the ghosts the usual instruments to dance by, and has written some music that set many a foot tapping at the measures as they were played under Mr. Nikisch's baton.

The "Freischutz" overture was given a somewhat dull and dreary performance, but Nicolai's brilliant "Merry Wives" overture had a splendid performance, and sent the audience away full of its tuneful themes.

Mme. Fanny Bloomfield-Zeisler, pianist, is the soloist next Saturday, and the programme will be Berlioz's overture, "Le Carnaval Romain"; Rubinstein's concerto for pianforte, in D minor; Wagner's "Siegfried Idyl, and Schumann's symphony No. 3 (Rhenish), in E flat.

Mr. and Mrs. Arthur Nikisch drew out a fashionable audience for their recital at Chickering Hall last Tuesday evening, with the assistance of Miss Lenora Von Stosch. Mrs. Nikisch was a picture of brunette beauty in an exquisite gown of blue bro[cade]. Miss Von Stosch looked [charm]ing in an aesthetic gown of [illegible]

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, MAR. 6, 1893.

The Symphony Concert.

It was a rather oddly arranged programme that was given at the concert of Saturday, in which the earnest and the spectral were sandwiched between the romantic and the jovial. It began with the overture to "Der Freischuetz." A great deal of liberty is to be allowed in the reading of a Weber work, for this composer was of the theatre and employed the devices of the stage more freely than other great composers; but there was a tendency to exaggerate these points in the performance, an evident desire to prolong pauses into acute suspense, and to increase the bursts of sound to cyclones of fury. Spite of these shortcomings, and they jarred but little in such a work, the performance was a memorable one. The clarinette theme was most charmingly played; to Weber, in fact, belongs the credit of having discovered the true possibilities of the instrument, and the dark, spectral tone-color of the lower register (the "Chalumeau") is here used to excellent advantage. Although Mozart had given prominence to the clarinette more than 30 years before, he seems never to have grasped the effect of this register; only Mendelssohn, in "Elijah" and in the Scoth Symphony, may be ranked with Weber in the masterly use of the clarinette. Not less striking as a remarkable bit of tone color is the pizzicato A, which follows the horn quartette; it is the most graphic effect ever produced on a single note on the contrabasses. The famous horn quartette (progenitor of hymns innumerable) has been much better given in Boston than it was on this occasion. There was no actual break of tone, but the whole passage was too loud, and altogether lacked the tenderness and romance which should have characterized it.

The placing of a Brahms' symphony in the centre of the programme had the advantage that the audience heard it all; generally, when a symphony by this master ends the programme, the audience file out after one or two movements, believing either that Brahms is too dull to listen to, or that he is too deep for the average comprehension. The symphony received a performance that may be called magnificent. Every musician played as if he loved the work, and the reading, if a trifle too heavy at times, was yet full of power and virility. The writer of this can never forget the remark made by Dr. Hiller shortly before his death, "Who have we today in the symphonic school? Brahms, and Brahms alone"! It is true, development is the keystone of the symphonic construction, and no other living man is such a master of thematic development; no one can present the logic of music as Brahms does. The symphony is the most difficult form to master because two diverse styles of writing are represented in it. Beethoven remains unrivalled in this field because intellectuality and emotion are in such perfect equipoise in his work. Brahms falls short of the great master, chiefly in the fact that with him the intellectual side outweighs the emotional, but how wonderfully this intellect shines forth in the first and last movements! What marvellous treatment the unpromising chief theme receives in the first movement, and with what ease the kaleidoscopic transformations are accomplished! The final variations are worthy of Beethoven: in fact one might imagine that Beethoven had inspired the simple theme which leads so naturally up to grandeur, for the older master frequently used just such devices. The Passacaglia, which is here the subject for variation, is little else than a simple diatonic scale. It is an ancient Spanish dance that is often misunderstood in its modern reproductions; the very name might mislead the composer, for *Calle* is Spanish for "street," and the word means "running the streets." But the Passacaglia was the most inflated and bombastic dance of the Spanish court, where it was danced by the grandees one or two at a time and in full costume. There is, therefore, nothing of street life to be sought for in the Passacaglia, and the word probably comes from an Italian source; "Passo Gallo"—"The Rooster's Step" might explain it all. The tempo in which this movement was taken calls for commendation; it is often spoiled by being taken too fast. Its performance was most brilliant; the violins were thrillingly effective in their incisive power, and the flute solo, with its Oriental flavor and its drone-bass was remarkably well done.

One may call the second movement the most effective slow movement that Brahms has ever composed. Wonderful new touches are brought out of a very old scale-form; the first eight measures alone are sufficient to stamp the composer as a genius. The 'cellos did some admirable work here, as also did the woodwind.

The third movement, one of the deviations from the scherzo which Brahms has established, is the weakest of the work, yet the performance brought out beauties which I had never perceived before. A spirit of mediæval revelry, such as Wagner has depicted in the prentice life of Nuremberg, seemed to permeate it all, and it was at least exciting. All in all, a great performance.

After this, Herr Riemenschneider told us a ghost story. While it did not thrill the auditor as the dance inspired by Sieur Maccaber, it gave a dash of tamtam, of piccolo, and of other cemetery adjuncts as usually presented in the concert room. In this spectral *Soiree Dansunte* the participants were rather phlegmatic Teutonic ghosts, and even the energetic one who climbed the tower in pursuit of the party who had robbed the coat-room while the dance was in progress, was tame in comparison with the living skeletons exhibited by Saint-Saens. The overture to Nicolai's "Merry Wives of Windsor" was enjoyable—a draught of musical champagne; but one may question the fitness of such a work after a Brahms' symphony. If the object is simply to please, and if the bid is purely for popularity, it is all right; but if the intention is to uplift and educate, to give a true appreciation of the masterworks, then it is all wrong.

Naturally this overture received abundance of applause, and it deserved it, for it was a charming work admirably played; but, for all that, it seemed to the reviewer the right thing in the wrong place.

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The watchman steals a garment, and when the dancers return to their graves the skeleton who has been deprived of his habiliments seeks out the watchman, who has climbed to the top of the tower in affright. Just as the skeleton is about to regain his winding-sheet the clock strikes 1 and the spirit falls to the pavement below, shattered to atoms.

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As a contrast to the foregoing number Nicolai's "Merry Wives" overture was most welcome, and the merry, fairy-like composition, a notable example of pure comic opera, seemed particularly enjoyable. The dash and spirit which the orchestra infused into its work was marked, and the audience evinced its pleasure by according this number the most liberal plaudits of the evening.

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AT THE SYMPHONY CONCERT.

Every One Anxious to Get a Glimpse at Princess Kaiulani.

"They say that Chinese princess is here."

"You don't say so! Where is she?"

And so on and so forth ran the comments at the Symphony concert last night.

It was quite true. The princess was there, not from China, but the pretty Princess Victoria Kaiulani of Hawaii, accompanied by Mr. and Mrs. Davies and Miss Davies.

The ladies were all in evening dresses of light tint, the princess wearing a charming gown of cream and gold, and as the party occupied seats upon the floor of the hall, they were easily recognizable from all parts of the house.

Their opera wraps, that of the princess being of ophelia cloth, made them comparatively inconspicuous as they entered, and as they arrived early there was no showing of anything unusual happening so far as the gathering audience was concerned.

But it soon got noised about that "the princess" or "a princess somebody," or "some dignitary" was in the hall, and between the numbers the ushers were importuned by those in back seats to tell just who she was and where she was.

The ignorance as to the nationality of the distinguished young visitor was amusing.

At the close of the concert people stood on the seats to see her and crowded the corridors until the throng was next to impassable.

"Guess Miss Glenborn 'll think we're an unmannerly set," said one.

"Royalty 's used to being stared at," said another.

"And isn't she pretty?" said everybody who got a peep at her.

Meantime the strangers in our midst slowly made their way to their carriage, the princess looking as happy as she had done throughout the programme, which she seemed much to enjoy.

Philadelphia Abend-Post.

Freitag, 3. März 1893.

Das berühmte Kneisel-Quartett von Boston wird am „Donnerstag den 9. März Nachmittags um 3 Uhr in dem New Century Drawing Room ein weiteres Kammer-Konzert geben. Zum Vortrag gelangen das E Dur Quartett von Dvorak, das Andante aus dem D Dur Quartett von Tschaikowsky und das A Dur Quartett von Schumann. Reservirte Sitze zum Preise von $1.50 sind schon jetzt bei Fischer, No. 1221 Chestnut Str. zu haben.

Boston Courier.

SUNDAY MORNING, MARCH 5, 1893.

THE SYMPHONY.

The seventeenth symphony concert last evening had a programme against which no serious objections could be urged. It was no such programme as either Conductor Nikisch or the members of the Boston Symphony Orchestra might have chosen for their own edification. For this reason it was certainly none the less a popular programme. It contained two well worn yet ever acceptable overtures, "Der Freischuetz," and "The Merry Wives of Windsor;" also Brahms' most easily intelligible symphony No. 4, in E minor; and for a novelty the Todtentanz, by Georg Riemenschneider.

In a small book entitled "Der Freischutz Buch by Frederic Kind, who was von Weber's librettist, it is stated, that at its first performance, in Paris in 1824, "Der Freischutz" was hissed—a singular exception to the popularity of an opera that in this respect has probably never been surpassed either before or since Weber's time. It is even recorded that its music once became, so familir in London, and among all classes of people that a gentleman advertising for a servant conspiculously stipulated that no applicant would be accepted who could whistle its airs.

It is bearly possible that "Der Freischutz" was exceptionally unpopular in Paris owing to the revolutionary spirit that Weber exhibited towards the art works of his immediate predecessors and contemporaries, whose overtures were nearly all independent compositions of themselves; the Weberian form of overture being a very complete epitome of the opera which follows, especially the overtures to "Oberon," "Euryanthe" and "Der Freischutz." In the performance last evening the ever delightful horn passage with which the overture begins was given with a slovenly untunefulness and inartistic apathy that were well nigh intolerable. The incantation music, Agathe's moonlight scene, which contains perhaps, the most familiar theme of the opera and the episodes connected with the action of Max and Casper, were for the most part performed in a manner so mediocre, that any member of the old Harvard Musical Association Orchestra might consistently have blushed for shame to have participated in such a performance; one that had indeed but a single noteworthy precedent, and that, when the overture was performed under Conductor Nikisch in Symphony concert series of two years ago.

Brahms fourth symphony in E minor will generally be regarded as containing by far the most genial and melodious specimens of symphonic material that have yet appeared from his pen. Throughout the work he is conspicuous in making the song form his central point, and with a success that he has certainly not surpassed if equalled in any other of his concerted works. Especially in the allegro non-troppo movements may be founnd an abundance of just such melody as has its basis, not in the profound scholastic's mind, but in the earnest, sympathetic feeling of the genius-born musician. Here the last of the three great "B's" is quite unlike himself in permitting the soul of his symphony to mold its own body, and the more technical laws of his art are nobly subordinated to the Supreme will. As the late Professor Tyndall would say, there is "a self-renunciation which has something noble in it."

This symphony more than almost any other work, composed since Beethoven's time, magnificently transcends the labored and pedagogic pursuit of music as a science, so called, and appears as the worthiest application of that genuine science that is invariably congenial to the exercise of the imagination and a love of the beautiful. Of what other symphony of Brahms can the same be said? No two votaries of musical art have so widely differed as Koestlin in theory, and Brahms, in practice; but with Brahms' opus 98 we find a "rich, expressive and subjective state of feeling," etc., that fairly "outkoestlins" Koestlin. Possibly it may seem that the andante is somewhat fantastic—too weirdly and too mournfully conceived, but as a real tone poem of human sorrow, as a sad and painful yearning it has few equals outside the ever matchless Beethoven andantes. The sherzo is full of gay satiric humor, which now and then borders on the grotesque. It is richly colored and replete with charming changes. The finale has as its worthiest characteristic a short theme with variations, in which the intellectual side of the theme and its inherent sentiment becomes the predominating motive of each theme.

It is a pleasure to record that the symphony was performed in the orchestra's noblest manner. It was ably interpreted by Conductor Nikisch, and the tone contrasts throughout were excellently observed.

The Todtentanz, by Riemenschneider, is a weakly sensational specimen of programme music in its lowest estate. Both the Todtentanz and the well known overture by Nicolai were praiseworthily rendered.

RECITAL BY MR. AND MRS. NIKISCH.

The recital given by Mr. and Mrs. Arthur Nikisch in Chickering Hall, Tuesday evening, had an excellent attendance. Miss Leonora von Stosch, a young violinist, not wholly unknown in this vicinity, assisted Mr. and Mrs. Nikisch.

Preliminary to a direct reference to Mrs. Nikisch's singing at this concert we must call attention to the assertion of a contemporary, that the personally esteemed singer interpreted her admiral repertoire at the disadvantage of her "usual voeal means." Our contemporary places this singer's art (?) upon a level that is altogether too low to incite criticism. Mrs. Nikisch is certainly entitled to honest, intelligent and discriminating attention, whereas by not appearing even at the advantage of "her usual vocal means," her singing could justly be ingnored. From any such would-be friendly criticism as Mrs. Nikisch has received from our contemporary she should be delivered. The "usual vocal (?) means" of her singing are all too well known by intelligent musicians in this vicinity, not to make any discount of her appearing at her best, seem unnecessarily impolite and unkind.

Fortunately, however, the fact will not be disputed by the real friends of Mrs. Nikisch, neither by impartial musicians, that upon no previous occasion has the esteemed lady appeared before a Boston public in better voice or with more adequate "vocal means" than at the concert where our contemporary professes to have heard her at such an uncharacteristic disadvantage.

It is nevertheless true that Mrs. Nikisch's "vocal means" were very poor indeed at the concert in question. And in connnection with this verdict, there can be nothing new nor strange. Our contemporary in a spirit of mistaken charity has simply provoked the comment that Mrs. Nikisch has not yet proven herself in this city to be sufficiently well endowed with "vocal means" to appear in public as an artistic singer. Not once on Tuesday evening did Mrs. Nikisch sing straightforwardly to the key. Not a single song of her entire repertoire was granted a true cantable; nor at any time could there be discovered any such focus to her tone-production, as might have produced a round, full sympathetic and musical tone. All the songs of her repertoire were admirably memorized and her sense of musical rhythm throughout was excellent; but a singing artist, Mrs. Nikisch unfortunately is not; neither will she be so rated by any conscientious, well schooled and impartial vocal teacher or musician. Mr. Nikisch's pianoforte accompaniments, save that at times when the he played with a somewhat ill-tempered sense of passion that, nevertheless, had an altogether obscuring and hence improving effect upon the attending singing were excellent. The repertoire for the evening included songs by Schubert, Franz, Chopin, Busoni, Brahms, Paderewski, Hinrichs, Grieg, Schumann and Henberger. Miss von Stosch played a reverie by Vienxtemps and a "rondo" by Scharwenka. Miss von Stosch is bountifully endowed with an artistic temperament and has been finely schooled.

THE KNEISEL QUARTET CONCERT.

Concert Master Kneisel arranged a notably attractive *ordre du soir* for the chamber concert by his quartet in Chickering Hall Monday evening. The Beethoven quartet in A major, op. 18, came first. The work has never attained any special preference among local dilettantti. It is filled throughout with the spirit of Haydn, the moments being simply transient when one can recognize in it the later Beethoven; yet it is extremely endowed with passages of great beauty. It has also a clearness, delicate and noble simplicity, as well as symmetry in each of its movements which impress themselves on the listener even before he has become especially interested. It was given an interpretation so full of ...th and sympathy that addi...

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INCOMPLETE

BOSTON HOME JOURNAL.

SATURDAY, MARCH 4,

THE NIKISCH RECITAL.

A large, fashionable and demonstrative audience greeted Mrs. Nikisch in Chickering Hall on Tuesday evening. The program was elaborately varied with songs by Schubert, Franz, Chopin, Busoni, Brahms, Paderewski, Heinrichs, Grieg, Schumann and Henberger.

It would be gratifying to record any improvement in the singing of Mrs. Nikisch since her last public appearance here, but in spite of a charming personality and a naturally pleasing vocal aptitude, the singer has little upon which to base her claim as an artist.

The first requisite, a voice, is her inherent possession; furthermore, she is not without temperament, but anything like a true legato she has not. Her interpretations are graceful and indicative of good musical talent, rather than careful study.

The Brahms songs were the least satisfactory. "Unter den Linden," by Busoni, was one of the most pleasing numbers on the program.

Though Mr. Nikisch's position on the program was one not calculated for self-glory, yet it can be truly said that it was the artistic event of the evening. Anything in the way of accompanying, more sustaining yet sympathetic, simple yet subtle—it would seem impossible to imagine. In brief, it was ideality in accompaniment.

Miss Leonora von Stosch added much pleasure by her violin solos, "Reverie," by Vieuxtemps, and "Rondo," by Scharwenka. She is the happy possessor of that vague, artistic necessity known as temperament; she also exhibits great freedom of bow and has a captivating presence.

The one thing needful to attain to the highest place in art is self-abnegation.

Future appearances in public of either Mr. Arthur Nikisch or Miss von Stosch in concert, or even of Mrs. Nikisch as one of the audience, will always be welcome.

The Kneisel Quartet has made arrangements for three concerts in Brattle Hall, Cambridge, on Wednesday evenings, March 29, April 12 and 26.

The Boston Symphony Orchestra will close its home season, April 29. A three weeks' tour of the western cities has been planned, to begin May 1, and include a series of concerts at the Exposition.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
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SUNDAY, MARCH 5, 1893.

Symphony Concert—The Durell Opera Season.

No soloist appeared at the 17th of the season's concerts by the Boston Symphony orchestra at Music Hall last evening, the programme given under Mr. Arthur Nikisch's direction being as follows: Weber, overture to "Der Freischutz"; Brahms, symphony No. 4 in E minor, opus 98; Riemenschneider, "Todtentanz" for orchestra (first time); Nicolai, overture to "The Merry Wives of Windsor."

Director Nikisch rather had those who have studiously avoided a rehearing of Mr. Brahms' fourth symphony at a disadvantage in this return to the Henschel arrangement of the programme at these concerts. Even the old city reporter, who in this day, after a generation of service in Boston churches, brags that he has "never heard a prayer and never missed a text," would be puzzled to have timed his arrival so as to have avoided a hearing of Mr. Brahms' over elaboration of short musical phrases which he dignifies with the title of symphony.

Mr. Nikisch and his men were very faithful in their efforts to give the work a good performance, and the followers of the composer appeared well satisfied with the results.

The novelty of the evening, "The Dance of Death," proved a very fascinating bit of bizarre writing. It is designed to describe the scene of Goethe's poem, which tells of the experiences of a watchman stationed upon a tower which overlooks a graveyard. The traditional visit to earthly scenes by the inhabitants of the tombs below him and their usual revels occur, the dancery castingaside the habiliments of the grave to gain greater freedom. Thinking to play a practical joke and to send one ghost back to his abiding place in a condition to be troubled with rheumatism, the watchman steals down from the tower and abstracts one pite of grave clothes, whichhe carries back to his point of observation.

As the dancers tire of their revelry they are supposed to return, one by one, to their graves, showing the same indifference to personal property as they had, presumably, while in the flesh after similar enjoyment. Of course, the last ghost left has no clothes, and, spying the watchman in possession of the lost garment, makes an effort to regain it by climbing the tower. Just as he is about to clutch the watchman and his clothes the clock strikes 1, and down he tumbles into his usual resting place.

As abstract music, the composition is full of tuneful ideas, cleverly elaborated and making a most enjoyable impression at a first hearing. As to whether the act of disrobing and the scenes of excitement incidental to the discovery that all the other fellows have gone has been correctly depicted in this "tone poem" is, at least, an open question. The composer has given the ghosts the usual instruments to dance by, and has written some music that set many a foot tapping at the measures as they were played under Mr. Nikisch's baton.

The "Freischutz" overture was given a somewhat dull and dreary performance, but Nicolai's brilliant "Merry Wives" overture had a splendid performance, and sent the audience away full of its tuneful themes.

Mme. Fanny Bloomfield-Zeisler, pianist, is the soloist next Saturday, and the programme will be Berlioz's overture, "Le Carnaval Romain"; Rubinstein's concerto for pianforte, in D minor; Wagner's "Siegfried Idyl, and Schumann's symphony No. 3 (Rhenish), in E flat.

Mr. and Mrs. Arthur Nikisch drew out a fashionable audience for their recital at Chickering Hall last Tuesday evening, with the assistance of Miss Lenora Von Stosch. Mrs. Nikisch was a picture of brunette beauty in an exquisite gown of blue brocaded silk, and Miss Von Stosch looked charming in an effective æsthetic gown of

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Every One Anxious to Get a Glimpse at Princess Kaiulani.

"They say that Chinese princess is here."

"You don't say so! Where is she?"

And so on and so forth ran the comments at the Symphony concert last night.

It was quite true. The princess was there, not from China, but the pretty Princess Victoria Kaiulani of Hawaii, accompanied by Mr. and Mrs. Davies and Miss Davies.

The ladies were all in evening dresses of light tint, the princess wearing a charming gown of cream and gold, and as the party occupied seats upon the floor of the hall, they were easily recognizable from all parts of the house.

Their opera wraps, that of the princess being of ophelia cloth, made them comparatively inconspicuous as they entered, and as they arrived early there was no showing of anything unusual happening so far as the gathering audience was concerned.

But it soon got noised about that "the princess" or "a princess somebody," or "some dignitary" was in the hall, and between the numbers the ushers were importuned by those in back seats to tell just who she was and where she was.

The ignorance as to the nationality of the distinguished young visitor was amusing.

At the close of the concert people stood on the seats to see her and crowded the corridors until the throng was next to impassable.

"Guess Miss Glenhorn 'll think we're an unmannerly set," said one.

"Royalty 's used to being stared at," said another.

"And isn't she pretty?" said everybody who got a peep at her.

Meantime the strangers in our midst slowly made their way to their carriage, the princess looking as happy as she had done throughout the programme, which she seemed much to enjoy.

Philadelphia Abend-Post.

Freitag, 3. März 1893.

Das berühmte Kneisel-Quartett von Boston wird am „Donnerstag den 9. März Nachmittags um 3 Uhr in dem New Century Drawing Room ein weiteres Kammer-Konzert geben. Zum Vortrag gelangen das E Dur Quartett von Dvorak, das Andante aus dem D Dur Quartett von Tschaikowsky und das A Dur Quartett von Schumann. Reservirte Sitze zum Preise von $1.50 sind schon jetzt bei Fischer, No. 1221 Chestnut Str. zu haben.

Boston Courier.

SUNDAY MORNING, MARCH 5, 1893.

THE SYMPHONY.

The seventeenth symphony concert last evening had a programme against which no serious objections could be urged. It was no such programme as either Conductor Nikisch or the members of the Boston Symphony Orchestra might have chosen for their own edification. For this reason it was certainly none the less a popular programme. It contained two well worn yet ever acceptable overtures, "Der Freischuetz," and "The Merry Wives of Windsor;" also Brahms' most easily intelligible symphony No. 4, in E minor; and for a novelty the Todtentanz, by Georg Riemenschneider.

In a small book entitled "Der Freischutz Buch by Frederic Kind, who was von Weber's libretist, it is stated, that at its first performance, in Paris in 1824, "Der Freischutz" was hissed—a singular exception to the popularity of an opera that in this respect has probably never been surpassed either before or since Weber's time. It is even recorded that its music once became, so familir in London, and among all classes of people that a gentleman advertising for a servant conspiculously stipulated that no applicant would be accepted who could whistle its airs.

It is bearly possible that "Der Freischutz" was exceptionally unpopular in Paris owing to the revolutionary spirit that Weber exhibited towards the art works of his immediate predecesors and contemporaries, whose overtures were nearly all independent compositions of themselves; the Weberian form of overture being a very complete epitome of the opera which follows, especially the overtures to "Oberon," "Euryanthe" and "Der Freischutz." In the performance last evening the ever delightful horn passage with which the overture begins was given with a slovenly untunefulness and inartistic apathy that were well nigh intolerable. The incantation music, Agathe's moonlight scene, which contains perhaps, the most familiar theme of the opera and the episodes connected with the action of Max and Casper, were for the most part performed in a manner so mediocre, that any member of the old Harvard Musical Association Orchestra might consistently have blushed for shame to have participated in such a performance; one that had indeed but a single noteworthy precedent, and that, when the overture was performed under Conductor Nikisch in Symphony concert series of two years ago.

Brahms fourth symphony in E minor will generally be regarded as containing by far the most genial and melodious specimens of symphonic material that have yet appeared from his pen. Throughout the work he is conspicuous in making the song form his central point, and with a success that he has certainly not surpassed if equalled in any other of his concerted works. Especially in the allegro non-troppo movements may be founnd an abundance of just such melody as has its basis, not in the profound scholastic's mind, but in the earnest, sympathetic feeling of the genius-born musician. Here the last of the three great "B's" is quite unlike himself in permitting the soul of his symphony to mold its own body, and the more technical laws of his art are nobly subordinated to the Supreme will. As the late Professor Tyndall would say, there is "a self-renunciation which has something noble in it."

This symphony more than almost any other work, composed since Beethoven's time, magnificently transcends the labored and pedagogic pursuit of music as a science, so called, and appears as the worthiest application of that genuine science that is invariably congenial to the exercise of the imagination and a love of the beautiful. Of what other symphony of Brahms can the same be said? No two votaries of musical art have so widely differed as Koestlin in theory, and Brahms, in practice; but with Brahms' opus 98 we find a "rich, expressive and subjective state of feeling," etc., that fairly "outkoestlins" Koestlin. Possibly it may seem that the andante is somewhat fantastic—too weirdly and too mournfully conceived, but as a real tone poem of human sorrow, as a sad and painful yearning it has few equals outside the ever matchless Beethoven andantes. The sherzo is full of gay satiric humor, which now and then borders on the grotesque. It is richly colored and replete with charming changes. The finale has as its worthiest characteristic a short theme with variations, in which the intellectual side of the theme and its inherent sentiment becomes the predominating motive of each theme.

It is a pleasure to record that the symphony was performed in the orchestra's noblest manner. It was ably interpreted by Conductor Nikisch, and the tone contrasts throughout were excellently observed.

The Todtentanz, by Riemenschneider, is a weakly sensational specimen of programme music in its lowest estate. Both the Todtentanz and the well known overture by Nicolai were prasiseworthily rendered.

RECITAL BY MR. AND MRS. NIKISCH.

The recital given by Mr. and Mrs. Arthur Nikisch in Chickering Hall, Tuesday evening, had an excellent attendance. Miss Leonora von Stosch, a young violinist, not wholly unknown in this vicinity, assisted Mr. and Mrs. Nikisch.

Preliminary to a direct reference to Mrs. Nikisch's singing at this concert we must call attention to the assertion of a contemporary, that the personally esteemed singer interpreted her admiral repertoire at the disadvantage of her "usual vocal means." Our contemporary places this singer's art (?) upon a level that is altogether too low to incite criticism. Mrs. Nikisch is certainly entitled to honest, intelligent and discriminating attention, whereas by not appearing even at the advantage of "her usual vocal means," her singing could justly be ingnored. From any such would-be friendly criticism as Mrs. Nikisch has received from our contemporary she should be delivered. The "usual vocal (?) means" of her singing are all too well known by intelligent musicians in this vicinity, not to make any discount of her appearing at her best, seem unnecessarily impolite and unkind.

Fortunately, however, the fact will not be disputed by the real friends of Mrs. Nikisch, neither by impartial musicians, that upon no previous occasion has the esteemed lady appeared before a Boston public in better voice or with more adequate "vocal means" than at the concert where our contemporary professes to have heard her at such an uncharacteristic disadvantage.

It is nevertheless true that Mrs. Nikisch's "vocal means" were very poor indeed at the concert in question. And in connection with this verdict, there can be nothing new nor strange. Our contemporary in a spirit of mistaken charity has simply provoked the comment that Mrs. Nikisch has not yet proven herself in this city to be sufficiently well endowed with "vocal means" to appear in public as an artistic singer. Not once on Tuesday evening did Mrs. Nikisch sing straightforwardly to the key. Not a single song of her entire repertoire was granted a true cantable; nor at any time could there be discovered any such focus to her tone-production, as might have produced a round, full sympathetic and musical tone. All the songs of her repertoire were admirably memorized and her sense of musical rhythm throughout was excellent; but a singing artist, Mrs. Nikisch unfortunately is not; neither will she be so rated by any conscientious, well schooled and impartial vocal teacher or musician. Mr. Nikisch's pianoforte accompaniments, save that at times when the he played with a somewhat ill-tempered sense of passion that, nevertheless, had an altogether obscuring and hence improving effect upon the attending singing were excellent. The repertoire for the evening included songs by Schubert, Franz, Chopin, Busoni, Brahms, Paderewski, Hinrichs, Grieg, Schumann and Henberger. Miss von Stosch played a reverie by Vienxtemps and a "rondo" by Scharwenka. Miss von Stosch is bountifully endowed with an artistic temperament and has been finely schooled.

THE KNEISEL QUARTET CONCERT.

Concert Master Kneisel arranged a notably attractive *ordre du soir* for the chamber concert by his quartet in Chickering Hall Monday evening. The Beethoven quartet in A major, op. 18, came first. The work has never attained any special preference among local diletantti. It is filled throughout with the spirit of Haydn, the moments being simply transient when one can recognize in it the later Beethoven; yet it is extremely endowed with passages of great beauty. It has also a clearness, delicate and noble simplicity, as well as symmetry in each of its movements which impress themselves on the listener even before he has become especially interested. It was given an interpretation so full of ...th and sympathy that addi...

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Boston Journal.

TEN PAGES.

MONDAY, MARCH 6, 1893.

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Overture, "Der Freischuetz".....Weber
Concerto No. 4, in D minor.....Brahms
Overture, "Fodentanz" (first time).....Riemenschneider
Overture, "Merry Wives of Windsor".....Nicolai

Louis Ehrlert, in an article, "The Concert System of Berlin," wrote in this manner: "For more than 25 years the same old master-works have been accepted and listened to, reproduced in the same old monotonous manner, and with the same contracted and affected conception of their meaning. Instead of opening the doors frequently, and on exceptional occasions only to the important productions of contemporary composers, it were a better plan to keep accounts with many of the departed masters. There is no longer a necessity annually to revive Weber's overtures, which have been heard hundreds of times; the day has come in which to limit them to their proper places before their respective operas."

Weber's appear annually in Boston Weber's overtures, but under the present reign they are not always "reproduced in the same old monotonous manner." The adagio was taken at so slow a pace Saturday evening that the movement was adagiosissimo. The rhythm, therefore, fell to the ground, and the horn quartette suffered. There was exaggeration in the slackening of the pace, where the "Zamiel and Max motives" occur for the last time, just before the great crash in C major.

In the measures that follow the Wagnerian theory was observed: In the thirteenth measure the mark Sforzato was interpreted as diminuendo, and the broad melody in C major was begun in sentimental fashion, not in a triumphant spirit. With these exceptions, the performance was excellent, often intensely dramatic.

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These overtures abound in sparkling melody, piquant harmony; and, as a rule, the instrumentation is a delight to the hearer and a lesson to the student.

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Georg Riemenschneider was unknown to our audiences, although he is about 45 years old, the composer of orchestral pieces (such as "Donna Diana," "A Night in July," a "Festival Prelude"), and the writer of an opera, "The Ice Maiden," which has never, I believe, been heard in public. The "Dance of the Dead" was his introduction to this city.

Mr. Bayes in "The Rehearsal" prepared himself for literary work in this ingenious manner: "If I am to write familiar things, as sonnets to Armida, and the like, I make use of stew'd prunes only: but when I have a grand design in hand, I even take physic, and let blood; for, when you would have pure swiftness of thought and fiery flights of fancy, you must have a care of the pensive part. In fine, you must purge the stomach."

Ernst Theodor Amadeus Hoffmann recommended Rhine wines to him that would write a mass; Burgundy to the composer of a grand opera; champagne to the writer of a comic opera; a fiery Italian wine to the author of passionate canzonets, and arrack punch to the man who thought of a second "Don Giovanni."

Fuseli ate raw pork that he might arouse his imagination.

Mr. Riemenschneider seems to have prepared himself for his task by indulging in copious draughts of flaxseed tea.

In illustration of a wild and grotesque poem by Goethe, Riemenschneider wrote music that is devoid of character. He nailed his episodes together, and at times the nails appear. He started out with conventional commonplaces, and it suddenly occurred to him that his music was without diablerie. He then bethought him of pulsatile instruments and a piccolo for spectral purposes. But beat and blow as he would, the ghosts did not obey his incantation. His dance-tune was neither mocking in its sensuousness, nor fantastic in its melody or rhythm. The thoughts were neither horrible nor grotesque, and the expression was prosaic.

However this piece by Riemenschneider serves one useful purpose; it recalls, in contrast, that masterpiece of Saint-Saens, the "Danse Macabre."

"Zig and zig and zag, Death keeps time,
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Death plays at midnight a dance-tune,
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The symphony of Brahms, in which masterly workmanship is more apparent than inspiration, was given with breadth and intensity.

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The programme of the rehearsal and concert of this week is as follows: Overture, "Le Carnaval Romain," Berlioz; concerto for piano-forte, D minor, Rubinstein; "Siegfried Idyl," Wagner, and Schumann's Symphony No. 3 (Rhenish), E flat. Mrs. Fanny Bloomfield-Zeisler will be the pianist.

PHILIP HALE.

Object of Much Attention at Symphony Concert.

The Party to Leave Boston Tuesday.

Princess Kaiulani and her party went to church three times yesterday, each occasion to a different house of worship. Otherwise they spent a quiet Sunday at the Brunswick. In the morning, all being good church people, they attended St. Paul's, hearing Dr. Lindsay preach and remaining to the communion service. At 4 o'clock they went to Trinity, and heard Dr. Donald's sermon. In the evening the Park Street Church was the objective point, and Mr. Lansing's good Congregationalism edified their listening ears.

Altogether it was a pretty good, conscientious round of duty, and the Princess and the younger ladies of the party did not attempt much else, aside from a "constitutional" along Boylston street in the afternoon. Mr. and Mrs. Davies made a call just before tea time, but the others remained in their apartments.

Music Hath Charms.

During the latter part of the evening they all gathered together and sang hymns with great zest and delight. There are several good singers in the party. The Princess herself is possessor of a liquid soprano, very sweet and of great power, which has been carefully trained. She is fond of using it, too. Mrs. Davies, who is also musical, and her husband the tenor, Mr. Davies as the tenor always is called for a long while the

Every [illegible] knows and recognizes the tall, dark girl who hurriedly flits up and down the passages and hastens to render her service. When she goes in to dinner she is the object of some solicitude on the part of the other guests of the hotel, but she does not mind that. It is one of the penalties of royalty to be conspicuous. Her toilets have been simple, even to severity. Kaiulani ("Lani," as they familiarly call her), looks like a dignified young school girl, rather than the heir presumptive to a throne. She has usually worn glasses to protect her eyes from the unaccustomed glare of the snow.

At the several churches the party attracted much attention, and were the object of a more or less curious scrutiny on the part of their neighbors.

Saturday was such an unpleasant day that the Princess was unable to enjoy the contemplated sleigh ride, much to her disappointment. If this morning be fair the royal equipage will certainly be seen upon the boulevards. During the afternoon a number of people called or left cards, among them Mr. and Mrs. Oliver Ames.

At the Symphony Concert.

In the large audience which attended the Symphony concert at Music Hall on Saturday night were included Mr. and Mrs. Davies, Princess Kaiulani and Miss Davies. Nearly everyone was on the lookout for them, and their seats were the cynosure of hundreds of curious eyes. People in the balconies leveled their opera glasses at the distinguished group, and surveyed them intently, while those in the immediate proximity paid much more attention to their royal neighbor than to the efforts of Herr Nikisch's musicians. The ushers were nearly driven distracted pointing "her" out, and when the concert was over people stood up in the chairs and peered over one another's shoulders in the effort to obtain so much as a glimpse of Her Highness.

Princess Kaiulani wore a dress of black satin, something which the ladies present regarded as rather unusual for a young girl. Her wrap of heavy red cloth was covered with a profusion of most elegant gold embroidery. Mrs. Davies wore a superb evening gown of cream and gold. Her daughter's attire was simple and tasty.

On leaving the hall they had to make their way through to the Winter street entrance, and even Mr. Davies's decided avoirdupois was not equal to the task of forcing a passage through the dense throng which collected about them. They had to drift with the current, as it were. It seemed as though every person present were struggling to get a look at a genuine Princess, and to judge from the time it took to reach the carriage nearly all must have achieved the object of their heart's desire. It was not an impolite crowd, but its curiosity was aroused and had to be satisfied. It took 10 minutes for the Princess and her escort to traverse the short journey indicated.

An Elaborate Gown.

The Princess is so well pleased with America that she is having made an evening gown which she will wear while in Washington. The Princess is very fond of blue; it is her preference above all other colors; accordingly her choice was a handsome satin brocade of a very light shade of blue, with a pattern in garland effect of very small leaves and flowers of turquoise blue. There was hardly enough life in the pale blue to suit the dark skin, and, after trials of different combinations, it was decided to use satin ribbon of turquoise, very much to the Princess's satisfaction.

The skirt is very wide and is lined throughout with the lightest weight crinoline, such as has long been used in skirts and is not an outcome of the hoopskirt fad. But it was enough to alarm the little lady and she wished it taken out, as she would in no way recognize the crinoline or the hoop skirt, and she didn't even want her gown to "stick out." She was finally pursuaded, however, that it was not meant for that purpose, but was merely a lining that gave no appreciable weight to the skirt, and she consented to allow it to remain.

Ribbon about an inch and a half in width, quilted in the old-fashioned style, trims the skirt, five rows being used set far apart, so that the trimming is about two-thirds of the skirt in depth. The waist is made with the silk drawn quite full from the shoulders into a broad belt of turquoise ribbon. The Princess expressed a desire to have a decidedly short wasted effect. She admires the Empire and Louis XV. styles. The sleeves are very large puffs and a bertha of very rich point applique trims about the neck, which is cut round and very slightly decollete.

The programme to-day, so far as arranged, is to ride in the morning, return several calls in the early afternoon, and from 4 o'clock to 6 receive visitors. In the evening one of the theatres will probably be visited.

The party goes to Washington Tuesday night, instead of Tuesday morning, as was originally intended.

Academy of Music, Fall River.

TWELFTH SEASON, 1892--93.

CONCERT

BY THE

BOSTON SYMPHONY ORCHESTRA,

(ONLY APPEARANCE THIS SEASON.)

MR. ARTHUR NIKISCH, Conductor.

MONDAY, MARCH 6TH, AT 8, P. M.

PROGRAMME.

AMBROISE THOMAS. OVERTURE. "Mignon."

ANTON RUBINSTEIN. CONCERTO for PIANOFORTE, in D minor, No. 4, op. 70.
Moderato.—Moderato assai.—Allegro assai.

FRANZ SCHUBERT. UNFINISHED SYMPHONY in B minor.
Allegro moderato.—Andante con moto.

AMBROISE THOMAS. OPHELIA'S DYING SCENE, from "Hamlet."

GEORGE F. HANDEL. LARGO.
Solo Violin, MR. FRANZ KNEISEL.

RICHARD WAGNER. PRELUDE to "Die Meistersinger."

SOLOISTS:

MISS PRISCILLA WHITE.

MME. FANNY BLOOMFIELD-ZEISLER.

The Piano used is a Steinway.

Gazette

BOSTON, SUNDAY MORNING, MARCH 5.

The Symphony Concert.

The seventeenth concert of the Boston Symphony Orchestra, in Music Hall, last night, did not attract a very large audience. The slim attendance was probably owing to the fact that there was no soloist, though the programme was not particularly enticing. It was: Overture, "Der Freyschüz" Weber; Symphony No. 4, Brahms; "Todentanz," Riemenschneider (first time); and overture, "Merry Wives of Windsor," Nicolai. The new work did not make any very favorable impression. It is merely capelmeister music of no special musical value. As a "Dance of Death," it will not bear anything like favorable comparison with Saint Saens's "Danse Macabre." It is unimaginative, without marked character, suggests nothing grim or grotesque, and is barren of interest of any description. Mr. Riemenschneider seems to be of the same order of composers as is Mr. Humperdink, who was also introduced to the Boston public at these concerts. The Nicolai Overture was a pleasing innovation, and now that the ice has been broken, it is to be hoped that we may hear more bright and inspiriting opera overtures, by Auber, Herold, Rossini and others. The programme for the next concert is: Overture, "La Carnaval Romain," Berlioz; Concerto for piano, D-minor, Rubinstein; "Siegfried Idyl," Wagner, and Symphony No. 3, Schumann. The soloist is to be Madam Fanny Bloomfield-Zeisler.

Music Notes.

The last but one of this season's concerts by the Kneisel Quartet, attracted a very large audience to Chickering Hall on Monday evening. The performances began with Beethoven's Quartet in A, op 18, No. 5, a perennially lovely work, always delightful in the hearing. It was perfectly read and played. It was followed by Schubert's Rondo in B-minor, op. 70, for violin and piano, which was given by Mr. Franz Kneisel and Ernst Perabo. The latter was given a most cordial reception. It was a genuine pleasure to hear him again on our concert stage. The performance of this rondo was fine Schubert playing throughout, chaste in feeling, sympathetic in style, and artistic in every essential, Mr. Perabo, in particular, giving a brilliant distinction to his share in the work, by the sincerity of his devotion to the composer's intention. Then came a Sextet for two violins, two altos and two 'cellos, by Mr. C. M. Loeffler. This work is of a worth that entitles Mr. Loeffler to earnest and respectful consideration as a gifted composer. It is in the extreme modern school, but is always clear, easy of comprehension even on a first hearing, and is steadily interesting from the beginning to the end. The themes are charming in their grace and freshness, and their thematic development is equally ingenious and and masterly. The sextet overflows with invention, and though long and elaborate, never loses its hold on the listener's attention. There is enough and to spare of learning, but it is never obtruded, and seems to grow naturally and without effort, from the subjects. One of the special charms of the work is its strongly-marked and original individuality; another is the easy fluency with which the music moves, and still another is the fine skill shown in the combining of the instruments for the production of constantly recurring contrasts in tone color. A deep and chaste poetic sentiment pervades the work, which, as a whole, would be highly creditable as the production of any contemporaneous composer. It would not be easy to overpraise it for its artistic value and its delightful unconventionality, and it has established Mr. Loeffler's right to be considered among the foremost and most estimable of our serious and more able resident composers. The work was carefully and sympathetically read and played, and made an instant success with the critical audience, which applauded it with great fervor and also paid a warm tribute of recognition to the modest composer, who was seated in the auditorium.

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Music Hath Charms.

During the latter part of the evening they all gathered together and sang hymns with great spirit and delight. There are several good voices in the party. The Princess herself is the possessor of a liquid soprano, very sweet, if of no great power, which has been carefully cultivated. She is fond of using it, too. Mrs. Davies furnishes the contralto, and her husband the [illegible]. With Mr. Clive Davies as the tenor all parts were filled, and for a long while the [illegible] in the hotel stood on the stairways and [illegible] and listened to the music which [illegible] confidence and power bred [illegible]

Everybody in and about the Brunswick now knows and recognizes the tall, dark girl who noiselessly flits up and down the passages and hastens to render her service. When she goes in to dinner she is the object of some solicitude on the part of the other guests of the hotel, but she does not mind that. It is one of the penalties of royalty to be conspicuous. Her toilets have been simple, even to severity. Kaiulani ("Lani," as they familiarly call her), looks like a dignified young school girl, rather than the heir presumptive to a throne. She has usually worn glasses to protect her eyes from the unaccustomed glare of the snow.

At the several churches the party attracted much attention, and were the object of a more or less curious scrutiny on the part of their neighbors.

Saturday was such an unpleasant day that the Princess was unable to enjoy the contemplated sleigh ride, much to her disappointment. If this morning be fair the royal equipage will certainly be seen upon the boulevards. During the afternoon a number of people called or left cards, among them Mr. and Mrs. Oliver Ames.

At the Symphony Concert.

In the large audience which attended the Symphony concert at Music Hall on Saturday night were included Mr. and Mrs. Davies, Princess Kaiulani and Miss Davies. Nearly everyone was on the lookout for them, and their seats were the cynosure of hundreds of curious eyes. People in the balconies leveled their opera glasses at the distinguished group, and surveyed them intently, while those in the immediate proximity paid much more attention to their royal neighbor than to the efforts of Herr Nikisch's musicians. The ushers were nearly driven distracted pointing "her" out, and when the concert was over people stood up in the chairs and peered over one another's shoulders in the effort to obtain so much as a glimpse of Her Highness.

Princess Kaiulani wore a dress of black satin, something which the ladies present regarded as rather unusual for a young girl. Her wrap of heavy red cloth was covered with a profusion of most elegant gold embroidery. Mrs. Davies wore a superb evening gown of cream and gold. Her daughter's attire was simple and tasty.

On leaving the hall they had to make their way through to the Winter street entrance, and even Mr. Davies's decided avoirdupois was not equal to the task of forcing a passage through the dense throng which collected about them. They had to drift with the current, as it were. It seemed as though every person present were struggling to get a look at a genuine Princess, and to judge from the time it took to reach the carriage nearly all must have achieved the object of their heart's desire. It was not an impolite crowd, but its curiosity was aroused and had to be satisfied. It took 10 minutes for the Princess and her escort to traverse the short journey indicated.

An Elaborate Gown.

The Princess is so well pleased with America that she is having made an evening gown which she will wear while in Washington. The Princess is very fond of blue; it is her preference above all other colors; accordingly her choice was a handsome satin brocade of a very light shade of blue, with a pattern in garland effect of very small leaves and flowers of turquoise blue. There was hardly enough life in the pale blue to suit the dark skin, and, after trials of different combinations, it was decided to use satin ribbon of turquoise, very much to the Princess's satisfaction.

The skirt is very wide and is lined throughout with the lightest weight crinoline, such as has long been used in skirts and is not an outcome of the hoopskirt fad. But it was enough to alarm the little lady and she wished it taken out, as she would in no way recognize the crinoline or the hoop skirt, and she didn't even want her gown to "stick out." She was finally pursuaded, however, that it was not meant for that purpose, but was merely a lining that gave no appreciable weight to the skirt, and she consented to allow it to remain.

Ribbon about an inch and a half in width, quilted in the old-fashioned style, trims the skirt, five rows being used set far apart, so that the trimming is about two-thirds of the skirt in depth. The waist is made with the silk drawn quite full from the shoulders into a broad belt of turquoise ribbon. The Princess expressed a desire to have a decidedly short wasted effect. She admires the Empire and Louis XV. styles. The sleeves are very large puffs and a bertha of very rich point applique trims about the neck, which is cut round and very slightly decollete.

The programme to-day, so far as arranged, is to ride in the morning, return several calls in the early afternoon, and from 4 o'clock to 6 receive visitors. In the evening one of the theatres will probably be visited.

The party goes to Washington Tuesday night, instead of Tuesday morning, as was originally intended.

Academy of Music, Fall River.

TWELFTH SEASON, 1892--93.

CONCERT

BY THE

BOSTON SYMPHONY ORCHESTRA,

(ONLY APPEARANCE THIS SEASON.)

MR. ARTHUR NIKISCH, Conductor.

MONDAY, MARCH 6TH, AT 8, P. M.

PROGRAMME.

AMBROISE THOMAS.	OVERTURE. "Mignon."
ANTON RUBINSTEIN.	CONCERTO for PIANOFORTE, in D minor, No. 4, op. 70. Moderato.—Moderato assai.—Allegro assai.
FRANZ SCHUBERT.	UNFINISHED SYMPHONY in B minor. Allegro moderato.—Andante con moto.
AMBROISE THOMAS.	OPHELIA'S DYING SCENE, from "Hamlet."
GEORGE F. HANDEL.	LARGO. Solo Violin, MR. FRANZ KNEISEL.
RICHARD WAGNER.	PRELUDE to "Die Meistersinger."

SOLOISTS:

MISS PRISCILLA WHITE.

MME. FANNY BLOOMFIELD-ZEISLER.

The Piano used is a Steinway.

Gazette

BOSTON, SUNDAY MORNING, MARCH 5.

The Symphony Concert.

The seventeenth concert of the Boston Symphony Orchestra, in Music Hall, last night, did not attract a very large audience. The slim attendance was probably owing to the fact that there was no soloist, though the programme was not particularly enticing. It was: Overture, "Der Freyschütz," Weber; Symphony No. 4, Brahms; "Todtentanz," Riemenschneider (first time); and overture, "Merry Wives of Windsor," Nicolai. The new work did not make any very favorable impression. It is merely capelmeister music of no special musical value. As a "Dance of Death," it will not bear anything like favorable comparison with Saint Saens's "Danse Macabre." It is unimaginative, without marked character, suggests nothing grim or grotesque, and is barren of interest of any description. Mr. Riemenschneider seems to be of the same order of composers as is Mr. Humperdink, who was also introduced to the Boston public at these concerts. The Nicolai Overture was a pleasing innovation, and now that the ice has been broken, it is to be hoped that we may hear more bright and inspiriting opera overtures, by Auber, Herold, Rossini and others. The programme for the next concert is: Overture, "La Carnaval Romain," Berlioz; Concerto for piano, D-minor, Rubinstein; "Siegfried Idyl," Wagner, and Symphony No. 3, Schumann. The soloist is to be Madam Fanny Bloomfield-Zeisler.

Music Notes.

The last but one of this season's concerts by the Kneisel Quartet, attracted a very large audience to Chickering Hall on Monday evening. The performances began with Beethoven's Quartet in A, op 18 No. 5, a perennially lovely work, always delightful in the hearing. It was perfectly read and played. It was followed by Schubert's Rondo in B-minor, op. 70, for violin and piano, which was given by Mr. Franz Kneisel and Ernst Perabo. The latter was given a most cordial reception. It was a genuine pleasure to hear him again on our concert stage. The performance of this rondo was fine Schubert playing throughout, chaste in feeling, sympathetic in style, and artistic in every essential, Mr. Perabo, in particular, giving a brilliant distinction to his share in the work, by the sincerity of his devotion to the composer's intention. Then came a Sextet for two violins, two altos and two 'cellos, by Mr C. M. Loeffler. This work is of a worth that entitles Mr. Loeffler to earnest and respectful consideration as a gifted composer. It is in the extreme modern school, but is always clear, easy of comprehension even on a first hearing, and is steadily interesting from the beginning to the end. The themes are charming in their grace and freshness, and their thematic development is equally ingenious and and masterly. The sextet overflows with invention, and though long and elaborate, never loses its hold on the listener's attention. There is enough and to spare of learning, but it is never obtruded, and seems to grow naturally and without effort, from the subjects. One of the special charms of the work is its strongly-marked and original individuality; another is the easy fluency with which the music moves, and still another is the fine skill shown in the combining of the instruments for the production of constantly recurring contrasts in tone color. A deep and chaste poetic sentiment pervades the work, which, as a whole, would be highly creditable as the production of any contemporaneous composer. It would not be easy to overpraise it for its artistic value and its delightful unconventionality, and it has established Mr. Loeffler's right to be considered among the foremost and most estimable of our serious and more able resident composers. The work was carefully and sympathetically read and played, and made an instant success with the critical audience, which applauded it with great fervor and also paid a warm tribute of recognition to the modest composer, who was seated in the auditorium.

...DAY, MARCH 6, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the seventeenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Weber: Overture to "Der Freischütz."
Brahms: Symphony No. 4, in E minor, Opus 98.
Riemenschneider: "Todtentanz."
Nicolai: Overture to "Die lustigen Weiber von Windsor."

The overture to the "Freischütz" began with a long-held C such as we never experienced before. There are some famous long notes in music—think, for instance, of the thirteen measures of A in the *soprani* in the ninth symphony—but they are for the most part organ-points, against which other voices do something interesting; but this long C stands all by itself, nothing accompanies it, nothing has preceded it, and, after a while, it seems as if nothing were destined to follow it. One feels like calling out, "Enough! stop! *assez! basta!* we understand! the note is C; yes, we know it!" What is Mr. Nikisch thinking of, to take the *tempo* at such a crawl that you absolutely lose all interest in every note before the next note comes? When it came to the Samiel business, he had to hurry up, as we were glad to note. The quick movement was played with great dash and effect—albeit we do not like that little jump in the phrasing of the Agathe theme in the flute, clarinet and bassoon—and the great C-major chords rang out grandly; in the coda Mr. Nikisch followed Wagner's idea of starting in *piano* with the theme, after the first dash; this does seem really an improvement upon the old *fortissimo* way, and Wagner's clever sophistry proves quite conclusively enough that Weber must have intended the passage to go so.

With the Brahms symphony we again struck upon the snag of Mr. Nikisch's passion for making things slow. Ah! come, now! There is only one slow movement in this symphony, and Mr. Nikisch gives us three! The opening *Allegro non troppo* was played as an *Andante poco moto*; the final Passacaglia, marked *Allegro energico e passionato*, was played *Allegretto moderato*. The only move the ear could recognize as a distinctly quick movement was the third, *Allegro giocoso*. The result of this slow *tempo* in the first and last movements, added to the rather morose Phrygian mode of the slow movement and the forbidding cross-relation in the second measure of the theme of the third, was to give the whole symphony a singularly sinister expression. No doubt a certain sombre grandeur and impressiveness was at times gained thereby; but it was a very Sahara-like sort of grandeur, of which the ear soon tires, and in not a few places the effect seemed rather over-sentimental than grand. Now, likely enough, Mr. Nikisch can say that he has been through this very symphony with Brahms himself, and that he takes it just as the composer wished it to go. Were the first part of this true, the second part does not necessarily follow. One can not imagine Brahms having the queer fancy Rubinstein had at one time, of marking some of his movements as he did *not* want them to go. Once, when Rubinstein came to Vienna to conduct some new works of his which the orchestra had already rehearsed under its regular conductor, every one was surprised at the last rehearsal, which Rubinstein conducted in person, to find how very differently he took some *tempi;* the conductor who had conducted the preliminary rehearsals excused himself to the composer for the blunder he had apparently made in taking some of his movements wrong, by saying, "How could you expect me to divine that you meant the music to go so slow, when you have marked it *allegretto?*" Rubinstein answered, "Oh! that is nothing; the term *allegretto* has certain personal associations for me in this connection, and I marked the movement so, more for my own satisfaction than for anything else; it is true it does not give a very clear notion of the proper *tempo*, but I did not mind that." But, if Rubinstein can do things of this sort, one can not well imagine Brahms being so unpractical; when he says *allegro*, it may be taken as at least prima facie evidence that he means *allegro*. Another argument on our side is that Mr. Nikisch took both the first and last movements of this symphony even slower at the Friday-afternoon rehearsal than at the Saturday-evening concert; both *tempi* can not be right even from his point of view. But the strongest argument on our side is, after all, this—that an especial fondness for very slow *allegros* is a strongly-marked trait in Mr. Nikisch's conducting in general, no matter who the composer may be; the opportunities a deliberate *tempo* gives for expressive phrasing, for highly-potentized emotional coloring, and for producing impressive effects, seem peculiarly tempting to him. He is an "emotional" conductor, if ever there were one, and his instinctive bent is to make things as dramatic as possible. Well, if a man have a right to anything, it is to his own individuality; he has a right to his, and we to ours. It is not our fault if what seems strongly dramatic and impressive to him, often seems merely theatrical and trivial to us. And we may be pardoned for being a little tired of the monotony of having to say so so often; like enough, he is just as tired of hearing us say so. The symphony was, upon the whole, excellently played, although some few passages might have been given with greater clearness and accuracy of ensemble; the great Passacaglia of the last movement was enormously impressive; to us it is one of the grandest of Brahms's orchestral movements, to be ranked with the first movement and finale of his C minor symphony. Nothing but its inherent force, but the genius in it, could have made it palatable in its place in the symphony, especially after the preceding *Allegro giocoso*, which sounds so much like a finale itself.

Riemenschneider's "Todtentanz," written on a queer ballad by Goethe, is a work that can fairly be dismissed without comment, as the audience dismissed it without applause. Nicolai's "Merry Wives of Windsor" overture did one good to hear. It was played with immense and contagious brilliancy, if in a way that was wholly new to us. We should have liked to hear the violins take that demure, roguish little second theme more delicately, with something more of siren fascination. And then that slackening up before its last appearance, and making a marked *ritenuto* on its first measure or two! Is not this sort of thing, in the last analysis, nothing more nor less than the familiar, ...-covered effect that belongs properly to ... overtures of Strauss waltzes? But, ... executions, the overture was given ... dash and vim.

...me is: Berlioz, overture, ...ain," opus 9; Rubinstein, ... No. 4, in D minor, opus 70; ...ed Idyll;" Schumann, sympho... E flat major ("Rhenish"), opus 97. ...Bloomfield-Zeisler will be the

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FALL RIVER DAILY HERALD. TUESDAY. MARCH 7, 1893.

GRATIFYING SUCCESS.

Lovers of Music Second Mr. Borden's Efforts Most Heartily.

In view of the large and brilliant audience that gathered in the academy of music Monday night to hear the concert by the Boston Symphony orchestra, it may be prudent to modify a little the unfriendly criticism which has appeared from time to time on local musical tastes. The attendance proved that at the expense of sufficient energy an interest in high class music can be awakened here, and O. Elton Borden deserves a word of congratulation for the unusual success which crowned his efforts to get together an audience for the concert which would be a credit to the city, and to the greatest musical organization in the country. There was scarcely a desirable seat to be had on the first and second floors, and the gallery was unusually well filled. It was the largest audience that ever attended a symphony concert in Fall River.

The musicians took their places promptly at the hour announced for beginning the concert, and people who were a few moments late were requested to await the completion of the first number before they found their seats. The program opened with the overture to "Mignon," in which there are many strains familiar to persons not severely musical. The latter class of patrons, of whom, it must be confessed, the great part of concert audiences are made up, are always awakened to a high pitch of enthusiasm at hearing familiar airs performed by a master musician or musical organization, and there is a longing very frequently, near the middle of the program, to hear the performers switch into something everybody knows, even if it is one of the familiar ballads or psalm tunes in which breathes the soul of music. That is perhaps why the "Mignon" overture and Handel's "Largo" would have been voted the best numbers for the orchestra by a large majority—particularly the latter, the soul-stirring harmony of which awoke the audience to round after round of applause, to which the wonderful conductor, Arthur Nikisch, bowed his acknowledgements.

A layman treads on delicate ground in venturing to criticise classical performance, and it may be safer to take refuge behind generalities. If the "Mignon" overture and the largo movement with Franz Kneisel's short solo pleased one, the unfinished symphony in B minor by Franz Schubert, or the royal prelude to "Die Meistersinger" by Wagner may have pleased another. If there were false notes in any of the orchestra's performance, an untempered ear could not detect them, and when a critic undertakes to pitch into the shortcomings of the Boston Symphony orchestra under Mr. Nikisch's magic wand, he must needs have a very intimate acquaintance with what he is about.

The piano playing of Fanny Bloomfield-Zersler was a performance full of energy. Her selection was Rubinstein's concerto in D minor, number four, opus 70, consisting of three movements: moderato, moderato assai and allegro assai. The second was particularly beautiful, although the entire performance won the appreciative applause of the audience.

Priscilla White, soprano, was a surprise and a delight. She won the audience no less by her rich and thoroughly trained voice than by the charming grace with which she sang. Her selection was Ophelia's dying scene from "Hamlet," by Ambroise Thomas. The audience was quite enraptured by the singing and recalled the songster very persistently in the hope of securing at least one encore, but without success.

On this point, a little fault could be fairly found with the concert. At any concert there is applause and applause. It is just as apparent to the performers as to the applauders whether the hand-clapping is merely the token of complimentary appreciation of a performance, or whether it is a hearty and unanimous expression of unusual pleasure at a particular selection which deserves to be recognized by more than a courtesy. The applause which followed Miss White's singing and the performance of the Handel selection was very easily interpreted to belong to the latter class, and it was without any great degree of presumption that the audience expected an encore and expressed its disappointment when it was not granted.

FALL RIVER, MASS., THE DAILY GLOBE.

MARCH 7, 1893.

EXCELLENT CONCERT.

Crowded House at the Academy to Hear the Symphony Concert.

The Boston Symphony Orchestra played to a paying house last night for the second time in a great many years. Mr. Arthur Nikesch was the conductor, the soloists were Miss Priscilla White, soprano, and Mme. Fanny Bloomfield-Zeisler, pianiste.

The first number was a grand rendition from favorite opera.

Mmme. Bloomfield-Zeisler treated the audience to a most brilliant performance on the piano. Her execution was simply marvelous, and touch most exquisite. Miss White's voice was remarkable as showing a voice of great range and sweetness. Her trills and runs were magnificently sung. She was compelled to bow her acknowledgments three different times to the audience, which kept up a continuous round of applause.

The instrumental gem of the evening was Handel's Largo. The solo part was played by Franz Kneisel. The perfect melody of the masterpiece kept the audience breathlessly charmed until the end, when enthusiastic plaudits burst from all parts of the house.

FALL RIVER EVENING NEWS, TUE... MARCH 7, 1893.

THE SYMPHONY CONCERT.

The largest audience that ever attended a symphony concert greeted the Boston Symphony Orchestra at the Academy last evening. The symphony concerts have grown in favor here from year to year, and now the management of this great collection of artists can be assured of at least one big house during the season.

The audience was a fashionable one, but in it were included all the musical people of the city. While many undoubtedly went because it was "the" thing to go to, the large majority were attracted by their love for the best of music, and these were amply repaid for going. From the opening of the grand overture from "Mignon," when the many instruments were heard in such perfect unison, to the close of the last selection, the prelude to Wagner's "Die Miester-singer," there was not a tedious moment for the large audience. Even those who had not been favored with a musical education found enough in each number that was enjoyable to applaud warmly.

The orchestra was the largest that the Boston Symphony has ever brought here, and the magnificent playing of the strings was a very noticeable feature. Mr. Arthur Nikisch, the celebrated conductor, was warmly applauded when he appeared, some minutes after 8 o'clock. The delay was occasioned by the tardiness of the audience in getting seated.

Miss White will always be a welcome visitor here in the future. She was recalled repeatedly by the audience in the hope to hear something less tragic than "Ophelia's Dying Scene," but she would not sing again. Incidentally, but at the first glance, every lady in the house noted the fact that Miss White was wearing a crinoline, and if this dreaded invader is to present no more terrifying spectacle to timid men than did the handsome gown she wore last night, a large amount of talk and many columns of newspaper space have been wasted upon the subject.

Mme. Fanny Bloomfield-Zeisler is a wonderful performer, but her style of playing is not graceful, and the attention of those who are not experts was divided between the brilliant playing and the violent efforts which she put forth to secure it.

That the concert was such a decided financial success is a credit to the musical taste of the city, and much of the credit of its cultivation is due to those who have from year to year worked so hard to bring the symphony orchestra here.

The Mignon overture commenced the programme, a comparatively short selection but melodious and tuneful. The next number, "Concerto for pianoforte in D minor," Anton Rubenstein, was the most important work presented, and introduced Mme. Fanny Bloomfield-Zeisler, who proved to be a most thorough artist. Her work was exceptionally clear and expressive, and was never marred by the slightest blur, the last movement, the Allegro, especially replete with most difficult passages, being given with a delicacy and brilliance that deserved the highest commendation. Schubert's unfinished "Symphony in B minor" followed, and the beautiful theme and its treatment seem a symphonic poem, rather than an intellectual study, like a symphony of Beethoven's or Brahms', and was heard with pleasure by all degrees of musical culture.

Miss Priscilla White is a singer new to Fall River, and her selection, "Ophelia's Dying Seance," from Ambroiser Thomas' Hamlet, embraced every degree of pathos and tragedy. Miss White has a pure and resonant soprano, thoroughly trained and under control, and at the close she was several times recalled. Handel's "Largo," a well known and popular number, was next given with Franz Kneisel as soloist, the excellent work of the harpist adding greatly to the effect. The number is wholly lacking in orchestral intricacies, but the solemn beauties of the harmonies and the perfect rendering made it the most enjoyable of the evening.

Nothing could form a greater contrast to the foregoing than the last number, the prelude to Wagner's only comic opera, "Dei Meistersinger." A strong march movement with all the accompaniments of a Wagnerian selection; brasses, kettle drum and cymbals. The concert was thoroughly enjoyed and it is hoped that Fall River will be kept on the visiting list of this unequalled combination of musicians.

The Musical Courier.

NEW YORK, WEDNESDAY, MARCH 8, 1893.

The seventh concert of the Kneisel Quartet was given the 27th ult. in Chickering Hall. The quartet was assisted by Messrs. Perabo, piano; Zach, violist; Schulz, 'cellist. The program was as follows:

Quartet, A Major, op. 18, No. 5.....Beethoven
Rondeau brilliant, piano and violin, op. 70.....Schubert
Sextet, A minor.....C. M. Loeffler

The sextet by Mr. Loeffler is in manuscript, and it was played for the first time in public at this concert. It is dedicated to Mr. Franz Kneisel, and the second movement is in memory of Dennis Bunker, the painter. The work as a whole is strong and interesting. Individuality is seen in the treatment of the themes rather than in the themes.

The first movement is a passionate allegro. There is a strange tonality, a tonality akin to that of many Russian folk songs, with alternating or conflicting modes. The cadences are quasi-ecclesiastical, and they are sometimes peculiarly Loefflerian. The chief theme suggests Brahms, but the development is charged with Russian spirit tempered by an admiration for Brahms. The development is really a development; it flows as though it were spontaneous from the theme, and only once is there a contrapuntal passage that seems lugged in by the heels to satisfy the pedant. The returns to the delivery of the chief theme are most excellent, and the close is masterly in the conception and in the carrying out of the conception.

The second movement is an andante with a presto middle. The chief theme is the Russian burden, "Ay, Ouchnem," a song of weary bargemen. The theme is delivered impressively, and it is treated throughout in a very artistic fashion. The lament is intense in its mournfulness, and at times it rises to a height of dramatic feeling. This is the strongest of the three movements.

The third movement is even more Sclavonic, and it reeks with the fumes of Vodka. It abounds in hair-raising passages, and in harmonies that are bizarre and almost grotesque.

The sextet is full of color. It is fascinating, even when it is in passages absolutely bizarre, if not ugly. Mr. Loeffler had something to say and he said it in his own way.

The ensemble work was wholly admirable, and Mr. Perabo showed his rare gifts as a player in chamber music.

* * *

Mrs. Nikisch gave a song recital in Chickering Hall the 28th ult. She sang songs by Brahms, Schubert, Franz, Busoni, Paderewski, Hinrichs, Schumann, Grieg and others. She was assisted by Mr. Nikisch, whose accompaniments were delightfully sympathetic, and by Miss Leonora von Stosch, violinist, who displayed a strongly marked temperament in Vieuxtemps' "Réverie" and a rondo by Scharwenka. In spite of disagreeable weather, there was a large audience, and Mrs. Nikisch was loudly applauded.

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The program of the seventeenth Symphony concert was as follows:

Overture, "Der Freischütz".....Weber
Symphony, No. 4, E minor.....Brahms
"Todtentanz".....Riemenschneider
Overture, "Merry Wives of Windsor".....Nicolai

The opening movement of the overture by Weber was taken at so slow a pace that the rhythm suffered, and the quartet of horns sustained their tones with difficulty, or, in other words, the melos did not come clearly to the light. With this exception the reading was dramatic and the performance was admirable. The symphony was finely played and Nicolai's overture gave pleasure.

Do you know Riemenschneider's "Todtentanz?" It was played here for the first time. Do not journey one mile to hear it. The man, a pupil of Kiel, knows his trade; he connects his sentences, he dots his i's and crosses his t's, but he is without imagination. The piece is a musical illustration of Goethe's poem, and the poem can get along very well without the musical embellishment.

There are moderately slow passages with constant modulation. They are inoffensive and conventional. Then a gong is sounded, and the dance is neither sensuous nor grotesque. The piccolo, the instrument that with the bassoon is so often used to characterize Mephistopheles, is freely employed, but in a cheap manner, and, in fact, the instrumentation is too orthodox and respectable for the subject. There is no touch of the devilish or the ghastly in the whole composition. The work naturally suggests the "Danse Macabre," of Saint-Saëns, but the suggestion is only in the title. Any page taken at random from Saint-Saëns' piece outweighs in musical merit the whole labor of Riemenschneider, and as regards fancy or dramatic power there is no comparison between the two works.

* * *

Mrs. Bloomfield-Zeisler will play the solo part of Rubinstein's D minor piano concerto at the next symphony concert.

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Boston Transcript

MONDAY, MARCH 6, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the seventeenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Weber: Overture to "Der Freischütz."
Brahms: Symphony No. 4, in E minor, Opus 98.
Riemenschneider: "Todtentanz."
Nicolai: Overture to "Die lustigen Weiber von Windsor."

The overture to the "Freischütz" began with a long-held C such as we never experienced before. There are some famous long notes in music—think, for instance, of the thirteen measures of A in the *soprani* in the ninth symphony—but they are for the most part organ-points, against which other voices do something interesting; but this long C stands all by itself, nothing accompanies it, nothing has preceded it, and, after a while, it seems as if nothing were destined to follow it. One feels like calling out, "Enough! stop! *assez! basta!* we understand! the note is C; yes, we know it!" What is Mr. Nikisch thinking of, to take the *tempo* at such a crawl that you absolutely lose all interest in every note before the next note comes? When it came to the Samiel business, he had to hurry up, as we were glad to note. The quick movement was played with great dash and effect—albeit we do not like that little jump in the phrasing of the Agathe theme in the flute, clarinet and bassoon—and the great C-major chords rang out grandly; in the coda Mr. Nikisch followed Wagner's idea of starting in *piano* with the theme, after the first dash; this does seem really an improvement upon the old *fortissimo* way, and Wagner's clever sophistry proves quite conclusively enough that Weber must have intended the passage to go so.

With the Brahms symphony we again struck upon the snag of Mr. Nikisch's passion for making things slow. Ah! come, now! There is only one slow movement in this symphony, and Mr. Nikisch gives us three! The opening *Allegro non troppo* was played as an *Andante poco moto*; the final Passacaglia, marked *Allegro energico e passionato*, was played *Allegretto moderato*. The only move the ear could recognize as a distinctly quick movement was the third, *Allegro giocoso*. The result of this slow *tempo* in the first and last movements, added to the rather morose Phrygian mode of the slow movement and the forbidding cross-relation in the second measure of the theme of the third, was to give the whole symphony a singularly sinister expression. No doubt a certain sombre grandeur and impressiveness was at times gained thereby; but it was a very Sahara-like sort of grandeur, of which the ear soon tires, and in not a few places the effect seemed rather over-sentimental than grand. Now, likely enough, Mr. Nikisch can say that he has been through this very symphony with Brahms himself, and that he takes it just as the composer wished it to go. Were the first part of this true, the second part does not necessarily follow. One can not imagine Brahms having the queer fancy Rubinstein had at one time, of marking some of his movements as he did *not* want them to go. Once, when Rubinstein came to Vienna to conduct some new works of his which the orchestra had already rehearsed under its regular conductor, every one was surprised at the last rehearsal, which Rubinstein conducted in person, to find how very differently he took some *tempi*; the conductor who had conducted the preliminary rehearsals excused himself to the composer for the blunder he had apparently made in taking some of his movements wrong, by saying, "How could you expect me to divine that you meant the music to go so slow, when you have marked it *allegretto*?" Rubinstein answered, "Oh! that is nothing; the term *allegretto* has certain personal associations for me in this connection, and I marked the movement so, more for my own satisfaction than for anything else: it is true it does not give a very clear notion of the proper *tempo*, but I did not mind that." But, if Rubinstein can do things of this sort, one can not well imagine Brahms being so unpractical; when he says *allegro*, it may be taken as at least prima facie evidence that he means *allegro*. Another argument on our side is that Mr. Nikisch took both the first and last movements of this symphony even slower at the Friday-afternoon rehearsal than at the Saturday-evening concert; both *tempi* can not be right even from his point of view. But the strongest argument on our side is, after all, this—that an especial fondness for very slow *allegros* is a strongly-marked trait in Mr. Nikisch's conducting in general, no matter who the composer may be; the opportunities a deliberate *tempo* gives for expressive phrasing, for highly potentized emotional coloring, and for producing impressive effects, seem peculiarly tempting to him. He is an "emotional" conductor, if ever there were one, and his instinctive bent is to make things as dramatic as possible. Well, if a man have a right to anything, it is to his own individuality; he has a right to his, and we to ours. It is not our fault if what seems strongly dramatic and impressive to him, often seems merely theatrical and trivial to us. And we may be pardoned for being a little tired of the monotony of having to say so so often; like enough, he is just as tired of hearing us say so. The symphony was, upon the whole, excellently played, although some few passages might have been given with greater clearness and accuracy of ensemble; the great Passacaglia of the last movement was enormously impressive; to us it is one of the grandest of Brahms's orchestral movements, to be ranked with the first movement and finale of his C minor symphony. Nothing but its inherent force, but the genius in it, could have made it palatable in its place in the symphony, especially after the preceding *Allegro giocoso*, which sounds so much like a finale itself.

Riemenschneider's "Todtentanz," written on a queer ballad by Goethe, is a work that can fairly be dismissed without comment, as the audience dismissed it without applause. Nicolai's "Merry Wives of Windsor" overture did one good to hear. It was played with immense and contagious brilliancy, if in a way that was wholly new to us. We should have liked to hear the violins take that demure, roguish little second theme more delicately, with something more of siren fascination. And then that slackening up before its last appearance, and making a marked *ritenuto* on its first measure or two! Is not this sort of thing, in the last analysis, nothing more nor less than the familiar, hackneyed effect that belongs properly to concert performances of Strauss waltzes? But, with these exceptions, the overture was given with tremendous dash and vim.

The next programme is: Berlioz, overture, "Le Carnaval Romain," opus 9; Rubinstein, pianoforte concerto No. 4, in D minor, opus 70; Wagner, "Siegfried Idyll;" Schumann, symphony No. 3, in E-flat major ("Rhenish"), opus 97. Mrs. Fanny Bloomfield-Zeisler will be the pianist.

FALL RIVER DAILY HERALD. TUESDAY. MARCH 7, 1893.

GRATIFYING SUCCESS.

Lovers of Music Second Mr. Borden's Efforts Most Heartily.

In view of the large and brilliant audience that gathered in the academy of music Monday night to hear the concert by the Boston Symphony orchestra, it may be prudent to modify a little the unfriendly criticism which has appeared from time to time on local musical tastes. The attendance proved that at the expense of sufficient energy an interest in high class music can be awakened here, and O. Elton Borden deserves a word of congratulation for the unusual success which crowned his efforts to get together an audience for the concert which would be a credit to the city, and to the greatest musical organization in the country. There was scarcely a desirable seat to be had on the first and second floors, and the gallery was unusually well filled. It was the largest audience that ever attended a symphony concert in Fall River.

The musicians took their places promptly at the hour announced for beginning the concert, and people who were a few moments late were requested to await the completion of the first number before they found their seats. The program opened with the overture to "Mignon," in which there are many strains familiar to persons not severely musical. The latter class of patrons, of whom, it must be confessed, the great part of concert audiences are made up, are always awakened to a high pitch of enthusiasm at hearing familiar airs performed by a master musician or musical organization, and there is a longing very frequently, near the middle of the program, to hear the performers switch into something everybody knows, even if it is one of the familiar ballads or psalm tunes in which breathes the soul of music. That is perhaps why the "Mignon" overture and Handel's "Largo" would have been voted the best numbers for the orchestra by a large majority—particularly the latter, the soul-stirring harmony of which awoke the audience to round after round of applause, to which the wonderful conductor, Arthur Nikisch, bowed his acknowledgements.

A layman treads on delicate ground in venturing to criticise classical performance, and it may be safer to take refuge behind generalities. If the "Mignon" overture and the largo movement with Franz Kneisel's short solo pleased one, the unfinished symphony in B minor by Franz Schubert, or the royal prelude to "Die Meistersinger" by Wagner may have pleased another. If there were false notes in any of the orchestra's performance, an untempered ear could not detect them, and when a critic undertakes to pitch into the shortcomings of the Boston Symphony orchestra under Mr. Nikisch's magic wand, he must needs have a very intimate acquaintance with what he is about.

The piano playing of Fanny Bloomfield-Zersler was a performance full of energy. Her selection was Rubinstein's concerto in D minor, number four, opus 70, consisting of three movements: moderato, moderato assai and allegro assai. The second was particularly beautiful, although the entire performance won the appreciative applause of the audience.

Priscilla White, soprano, was a surprise and a delight. She won the audience no less by her rich and thoroughly trained voice than by the charming grace with which she sang. Her selection was Ophelia's dying scene from "Hamlet," by Ambroise Thomas. The audience was quite enraptured by the singing and recalled the songster very persistently in the hope of securing at least one encore, but without success.

On this point, a little fault could be fairly found with the concert. At any concert there is applause and applause. It is just as apparent to the performers as to the applauders whether the hand-clapping is merely the token of complimentary appreciation of a performance, or whether it is a hearty and unanimous expression of unusual pleasure at a particular selection which deserves to be recognized by more than a courtesy. The applause which followed Miss White's singing and the performance of the Handel selection was very easily interpreted to belong to the latter class, and it was without any great degree of presumption that the audience expected an encore and expressed its disappointment when it was not granted.

FALL RIVER, MASS., THE DAILY GLOBE.

MARCH 7, 1893.

EXCELLENT CONCERT.

Crowded House at the Academy to Hear the Symphony Concert.

The Boston Symphony Orchestra played to a paying house last night for the second time in a great many years. Mr. Arthur Nikesch was the conductor, the soloists were Miss Priscilia White, soprano, and Mme. Fanny Bloomfield-Zeisler, pianiste.

The first number was a grand rendition from favorite opera.

Mmme. Bloomfield-Zeisler treated the audience to a most brilliant performance on the piano. Her execution was simply marvelous, and touch most exquisite. Miss White's voice was remarkable as showing a voice of great range and sweetness. Her trills and runs were magnificently sung. She was compelled to bow her acknowledgments three different times to the audience, which kept up a continuous round of applause.

The instrumental gem of the evening was Handel's Largo. The solo part was played by Franz Kneisel. The perfect melody of the masterpiece kept the audience breathlessly charmed until the end, when enthusiastic plaudits burst from all parts of the house.

FALL RIVER EVENING NEWS, TUE MARCH 7, 1893.

THE SYMPHONY CONCERT.

The largest audience that ever attended a symphony concert greeted the Boston Symphony Orchestra at the Academy last evening. The symphony concerts have grown in favor here from year to year, and now the management of this great collection of artists can be assured of at least one big house during the season.

The audience was a fashionable one, but in it were included all the musical people of the city. While many undoubtedly went because it was "the" thing to go to, the large majority were attracted by their love for the best of music, and these were amply repaid for going. From the opening of the grand overture from "Mignon," when the many instruments were heard in such perfect unison, to the close of the last selection, the prelude to Wagner's "Die Miester-singer," there was not a tedious moment for the large audience. Even those who had not been favored with a musical education found enough in each number that was enjoyable to applaud warmly.

The orchestra was the largest that the Boston Symphony has ever brought here, and the magnificent playing of the strings was a very noticeable feature. Mr. Arthur Nikisch, the celebrated conductor, was warmly applauded when he appeared, some minutes after 8 o'clock. The delay was occasioned by the tardiness of the audience in getting seated.

Miss White will always be a welcome visitor here in the future. She was recalled repeatedly by the audience in the hope to hear something less tragic than "Ophelia's Dying Scene," but she would not sing again. Incidentally, but at the first glance, every lady in the house noted the fact that Miss White was wearing a crinoline, and if this dreaded invader is to present no more terrifying spectacle to timid men than did the handsome gown she wore last night, a large amount of talk and many columns of newspaper space have been wasted upon the subject.

Mme. Fanny Bloomfield-Zeisler is a wonderful performer, but her style of playing is not graceful, and the attention of those who are not experts was divided between the brilliant playing and the violent efforts which she put forth to secure it.

That the concert was such a decided financial success is a credit to the musical taste of the city, and much of the credit of its cultivation is due to those who have from year to year worked so hard to bring the symphony orchestra here.

The Mignon overture commenced the programme, a comparatively short selection but melodious and tuneful. The next number, "Concerto for pianoforte in D minor," Anton Rubenstein, was the most important work presented and introduced Mme. Fanny Bloomfield-Zeisler, who proved to be a most thorough artist. Her work was exceptionally clear and expressive, and was never marred by the slightest blur, the last movement, the Allegro, especially replete with most difficult passages, being given with a delicacy and brilliance that deserved the highest commendation. Schubert's unfinished "Symphony in B minor" followed, and the beautiful theme and its treatment seem a symphonic poem, rather than an intellectual study, like a symphony of Beethoven's or Brahms', and was heard with pleasure by all degrees of musical culture.

Miss Priscilla White is a singer new to Fall River, and her selection, "Ophelia's Dying Seance," from Ambroiser Thomas' Hamlet, embraced every degree of pathos and tragedy. Miss White has a pure and resonant soprano, thoroughly trained and under control, and at the close she was several times recalled. Handel's "Largo," a well known and popular number, was next given with Franz Kneisel as soloist, the excellent work of the harpist adding greatly to the effect. The number is wholly lacking in orchestral intricacies, but the solemn beauties of the harmonies and the perfect rendering made it the most enjoyable of the evening.

Nothing could form a greater contrast to the foregoing than the last number, the prelude to Wagner's only comic opera, "Dei Meistersinger." A strong march movement with all the accompaniments of a Wagnerian selection; brasses, kettle drum and cymbals. The concert was thoroughly enjoyed and it is hoped that Fall River will be kept on the visiting list of this unequalled combination of musicians.

The Musical Courier.

NEW YORK, WEDNESDAY, MARCH 8, 1893.

The seventh concert of the Kneisel Quartet was given the 27th ult. in Chickering Hall. The quartet was assisted by Messrs. Perabo, piano; Zach, violist; Schulz, 'cellist. The program was as follows:

Quartet, A Major, op. 18, No. 5.....Beethoven
Rondeau brilliant, piano and violin, op. 70.....Schubert
Sextet, A minor.....C. M. Loeffler

The sextet by Mr. Loeffler is in manuscript, and it was played for the first time in public at this concert. It is dedicated to Mr. Franz Kneisel, and the second movement is in memory of Dennis Bunker, the painter. The work as a whole is strong and interesting. Individuality is seen in the treatment of the themes rather than in the themes.

The first movement is a passionate allegro. There is a strange tonality, a tonality akin to that of many Russian folk songs, with alternating or conflicting modes. The cadences are quasi-ecclesiastical, and they are sometimes peculiarly Loefflerian. The chief theme suggests Brahms, but the development is charged with Russian spirit tempered by an admiration for Brahms. The development is really a development; it flows as though it were spontaneous from the theme, and only once is there a contrapuntal passage that seems lugged in by the heels to satisfy the pedant. The returns to the delivery of the chief theme are most excellent, and the close is masterly in the conception and in the carrying out of the conception.

The second movement is an andante with a presto middle. The chief theme is the Russian burden, "Ay, Ouchnem," a song of weary bargemen. The theme is delivered impressively, and it is treated throughout in a very artistic fashion. The lament is intense in its mournfulness, and at times it rises to a height of dramatic feeling. This is the strongest of the three movements.

The third movement is even more Sclavonic, and it reeks with the fumes of Vodka. It abounds in hair-raising passages, and in harmonies that are bizarre and almost grotesque.

The sextet is full of color. It is fascinating, even when it is in passages absolutely bizarre, if not ugly. Mr. Loeffler had something to say and he said it in his own way.

The ensemble work was wholly admirable, and Mr. Perabo showed his rare gifts as a player in chamber music.

* * *

Mrs. Nikisch gave a song recital in Chickering Hall the 28th ult. She sang songs by Brahms, Schubert, Franz, Busoni, Paderewski, Hinrichs, Schumann, Grieg and others. She was assisted by Mr. Nikisch, whose accompaniments were delightfully sympathetic, and by Miss Leonora von Stosch, violinist, who displayed a strongly marked temperament in Vieuxtemps' "Réverie" and a rondo by Scharwenka. In spite of disagreeable weather, there was a large audience, and Mrs. Nikisch was loudly applauded.

* * *

The program of the seventeenth Symphony concert was as follows:

Overture, "Der Freischütz".....Weber
Symphony, No. 4, E minor.....Brahms
"Todtentanz".....Riemenschneider
Overture, "Merry Wives of Windsor".....Nicolai

The opening movement of the overture by Weber was taken at so slow a pace that the rhythm suffered, and the quartet of horns sustained their tones with difficulty, or, in other words, the melos did not come clearly to the light. With this exception the reading was dramatic and the performance was admirable. The symphony was finely played and Nicolai's overture gave pleasure.

Do you know Riemenschneider's "Todtentanz?" It was played here for the first time. Do not journey one mile to hear it. The man, a pupil of Kiel, knows his trade; he connects his sentences, he dots his i's and crosses his t's, but he is without imagination. The piece is a musical illustration of Goethe's poem, and the poem can get along very well without the musical embellishment.

There are moderately slow passages with constant modulation. They are inoffensive and conventional. Then a gong is sounded, and the dance is neither sensuous nor grotesque. The piccolo, the instrument that with the bassoon is so often used to characterize Mephistopheles, is freely employed, but in a cheap manner, and, in fact, the instrumentation is too orthodox and respectable for the subject. There is no touch of the devilish or the ghastly in the whole composition. The work naturally suggests the "Danse Macabre," of Saint-Saëns, but the suggestion is only in the title. Any page taken at random from Saint-Saëns' piece outweighs in musical merit the whole labor of Riemenschneider, and as regards fancy or dramatic power there is no comparison between the two works.

* * *

Mrs. Bloomfield-Zeisler will play the solo part of Rubinstein's D minor piano concerto at the next symphony concert.

The Beacon.

BOSTON, SATURDAY, MARCH 11, 1893

THE SYMPHONY CONCERTS.

That the conductor of the Symphony concerts is a man of impulses, no one sees more clearly than himself, and he has even admitted frankly that in his interpretations a planned and intended reading not infrequently slips away from the control of his will, if a strong mood, evoked by something in the music or associated with it, interposes and sways him. In the direction of his seventeenth programme he must have been carried away often by his feelings, because nothing else could explain the extreme relaxations of *tempo* into which he several times sank. The concert began with the "Freischütz" overture, the opening *adagio* had less "linked sweetness" than "long-drawn-out"-ness, for it was taken so slowly that the beautiful and gently melting horn quartette lost its persuasiveness in the effort the players had to make to find breath enough for their usual phrases, without attempting to give uniformity and smoothness to their union. The *allegro* swept almost as far in the other direction, and fairly rushed to its conclusion save when some special delay upon a note or two held it back before another plunge. In the symphony, too—which was that laboriously elaborated fourth of Brahms—the *tempo* was slackened in all but the last movement, thus opposing the composer's directions, but giving the hearer a better chance to follow and understand and the director a longer dwelling in his lingering mood. Yet be it understood that with this exception taken to the *tempi*, there could be no special criticism brought against either the technical handling of the parts or the energy and earnestness of the reading. After the Brahms came a kind of ghost story in music—a "*Todtendanz*"—by George Riemenschneider, which added nothing to the value of the concert, although it will count as one more in the list of the season's novelties. There is some fancy in it, but of the rather deliberate and intentional sort, and it has some clattering and rattling and clashing, some quivering of fiddle strings and some whistling shrieks of the piccolo. But it is not to be mentioned in the same epoch with Saint-Saëns's unrivalled "Danse Macâbre," gloomy and impressive with its wild, persistent voice of the viola and its swift, weird dispersion of the gaunt, fleshless revellers whom the strange, compulsive strain has summoned. The evening ended with a brilliant but rather too exhilarated rendering of Nicolai's bright, gay and elegant "Merry Wives of Windsor" overture.

Tonight there will be no novelty. The symphony will be Schumann in E-flat—the "Rhenish"—and the overture, Berlioz's "Roman Carnival." Between these stand the "Siegfried Idyl" of Wagner and Rubinstein's D-minor pianoforte concerto, to be played by that able and passionate artist, Mme. Fanny Bloomfield-Zeisler.

Philadelphia Abend-Post.

Donnerstag, 9. März 1893.

Das fünfte und letzte große Concert des Boston Symphonie-Orchesters findet am Mittwoch, den 15. März, Abends 8 Uhr in der Academy of Music statt. Herr Franz Kneisel wird als Solist mitwirken. Ein brillantes und interessantes Programm ist soeben aufgestellt. Tickets sind schon jetzt bei Ditson, No. 1221 Chestnut Straße zu haben.

Boston Symphony Orchestra.

12th SEASON, 1892-93.

March Itinerary.

Leave Boston Sunday, March 12, at 7.30 P.M. Providence Depot.
Arrive Philadelphia, Monday, March 13, Broad Street Station, Penn. R. R. 6.40 A.M.
—CONTINENTAL HOTEL.—
Concert at Academy of Music, 8 P.M.
Leave Philadelphia, Tuesday, March 14, 11.35 A.M. B.& O. Depot, 24th and Chestnut Streets.
Arrive Baltimore, Camden Street Station, B. & O. R. R.
Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.
Arrive Washington 7.05 P.M.
Concert at Metzerott's Music Hall, 1110 F Street, at 8 P. M.
Leave Washington at 10.45 P.M.
Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.
Leave Baltimore, Camden Street Station, B. & O. R. R. 10.50 A.M. Wednesday, March 15.
Arrive Philadelphia, 1.10 P.M.
—CONTINENTAL HOTEL.—
Concert at Academy of Music, 8 P.M.
Leave Philadelphia, Ninth and Green Streets, Thursday, March 16, 9.30 A.M.
Arrive New York, 11.55 A.M.
—PARK AVENUE HOTEL.—
Rehearsal at Chickering Hall, 1 P.M.
Concert at Chickering Hall, 8 P.M.
Public Rehearsal at Academy of Music, Brooklyn, Friday, March 17, at 3 P.M.
Concert at Academy of Music, Brooklyn, Saturday, March 18, at 8.15 P.M.
Leave New York Saturday, February 11, midnight. Grand Central Depot.
Arrive Boston, Sunday, March 19, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, March 11, 1893.

PROGRAMME

FRIDAY, MARCH 17, 1893

1 WEST FIFTY-SEVENTH STREET

Academy of Music.

Strawbridge & Clothier

ENTERTAINMENT.

Monday Evening, March 13, 1893.

Eighth Series.

[119]

The Beacon.

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Philadelphia Abend-Post.

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PROGRAMME

FRIDAY, MARCH 17, 1893

1 WEST FIFTY-SEVENTH STREET

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Boston Symphony Orchestra.

12th SEASON, 1892-93.

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C. A. ELLIS, MANAGER.
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SATURDAY, March 11, 1893.

Academy of Music.

Strawbridge & Clothier

ENTERTAINMENT.

Monday Evening, March 13, 1893.

Eighth Series.

The Beacon.

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SATURDAY, March 11, 1893.

MR. ARTHUR NIKISCH
AND
THE BOSTON SYMPHONY ORCHESTRA

. . PROGRAMME . .

RUBINSTEIN . . . . . Bal Costumé
a. Introduction
b. Berger et Bergere
c. Pecheur Napolitain et Napolitaine.

SCHUMANN . . . . . "Traeumerei"

MOSZKOWSKI . . . Two Movements from Suite No. 1
a. Thema con variazioni
b. Perpetuum mobile

WEBER-BERLIOZ . . . . . Invitation to Dance

MASCAGNI . . . . . "Cavalleria Rusticana"
a. Prelude et Siciliano
b. Intermezzo

HANDEL . . . . . Largo
Solo Violin, MR. FRANZ KNEISEL
(By Request)

RUBINSTEIN . . . . . Bal Costumé
d. Toreadore et Andalouse
e. Royal Tambour et Vivandiére

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Academy of Music.

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SATURDAY, March 11, 1893.

The Boston Symphony Orchestra.

Mr. ARTHUR NIKISCH, Conductor,

ASSISTED BY

Miss Gertrude Edmands, Contralto.

* * *

Steinway Piano used.

* * *

Programme.

* * *

Grand Polonaise in A major, - - - - LISZT.

Overture—"Merry Wives of Windsor," - - NICOLAI.

ARIA from "Le Prophete," - - - MEYERBEER.

Miss GERTRUDE EDMANDS.

Allegretto from Symphony No. 7. - - BEETHOVEN.

Suite for Orchestra, in D major, Op. 39. - - DVORAK.

I. Praeludium (Pastorale), Allegro moderato (D major) 4-4.
II. Polka, Allegretto grazioso (D minor), - 2-4.
III. Menuett (Sousedska), Allegro giusto (B-flat major), 3-4.
IV. Romanze, Andante con moto (G major), - 9-8.
V. Finale (Furiant), Presto (D minor), 3-4.

SONGS (with Piano):
a. **"No one my grief can feel,"** TSCHAIKOWSKY.
b. **"The Little Dustman,"** - BRAHMS.
c. **"My Love is Fair,"** - BRAHMS.

Miss GERTRUDE EDMANDS.

SOLO FOR FLUTE, Tremolo, - - DEMERSSEMAN.

Mons. Chas. Molé.

LARGO, - - - - - - HANDEL.

Solo Violin, Mr. Franz Kneisel.

Overture—"Mignon," - - - A. THOMAS.

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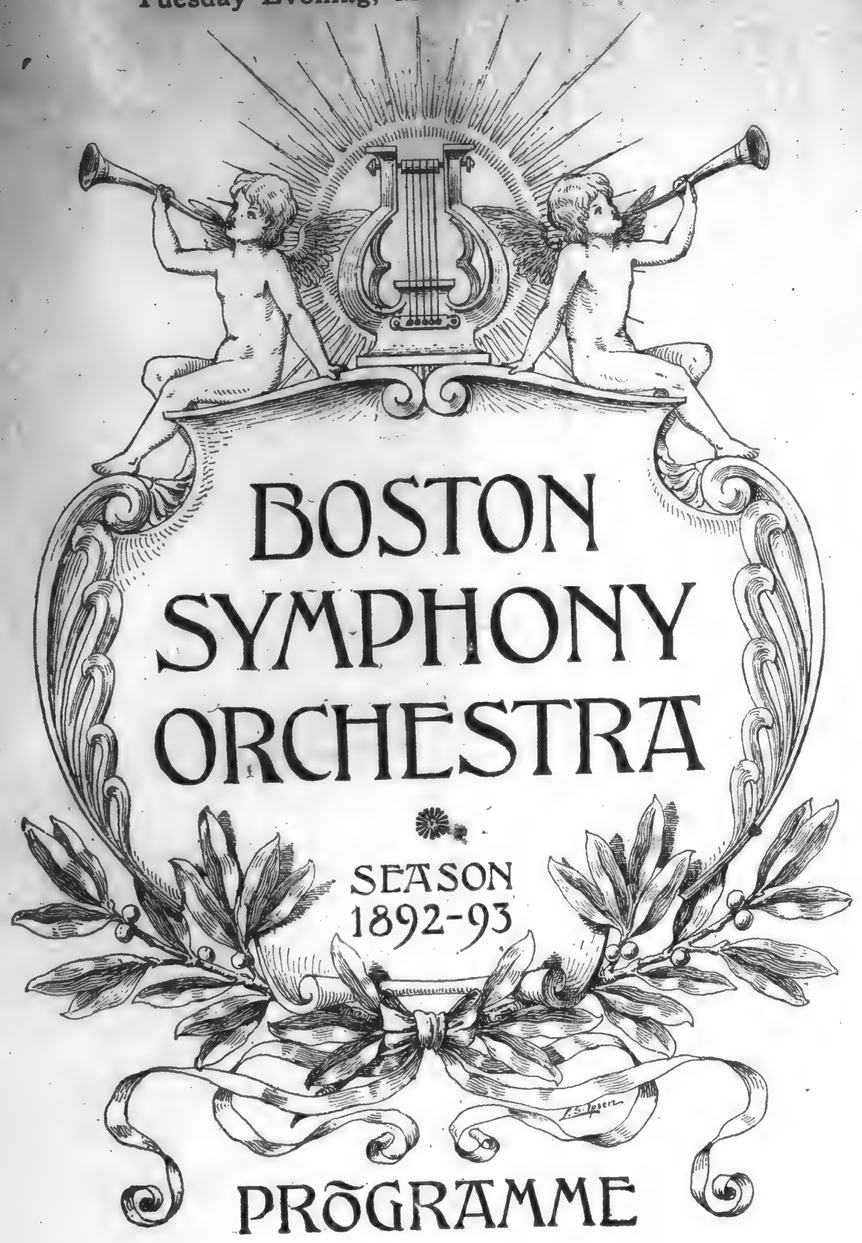
METZEROTT MUSIC HALL, . . WASHINGTON,

Tuesday Evening, March 14, at 8 o'clock.



C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager

5

Tickets, with reserved seats, on sale at Metzerott's Music Store.

ACADEMY OF MUSIC, . . PHILADELPHIA,

Wednesday Evening, March 15, at 8.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets, with reserved seats, on sale at 1221 Chestnut St.

CHICKERING HALL, ... NEW YORK.

Thursday Evening, March 16, at 8 o'clock.

C. A. ELLIS, Manager.

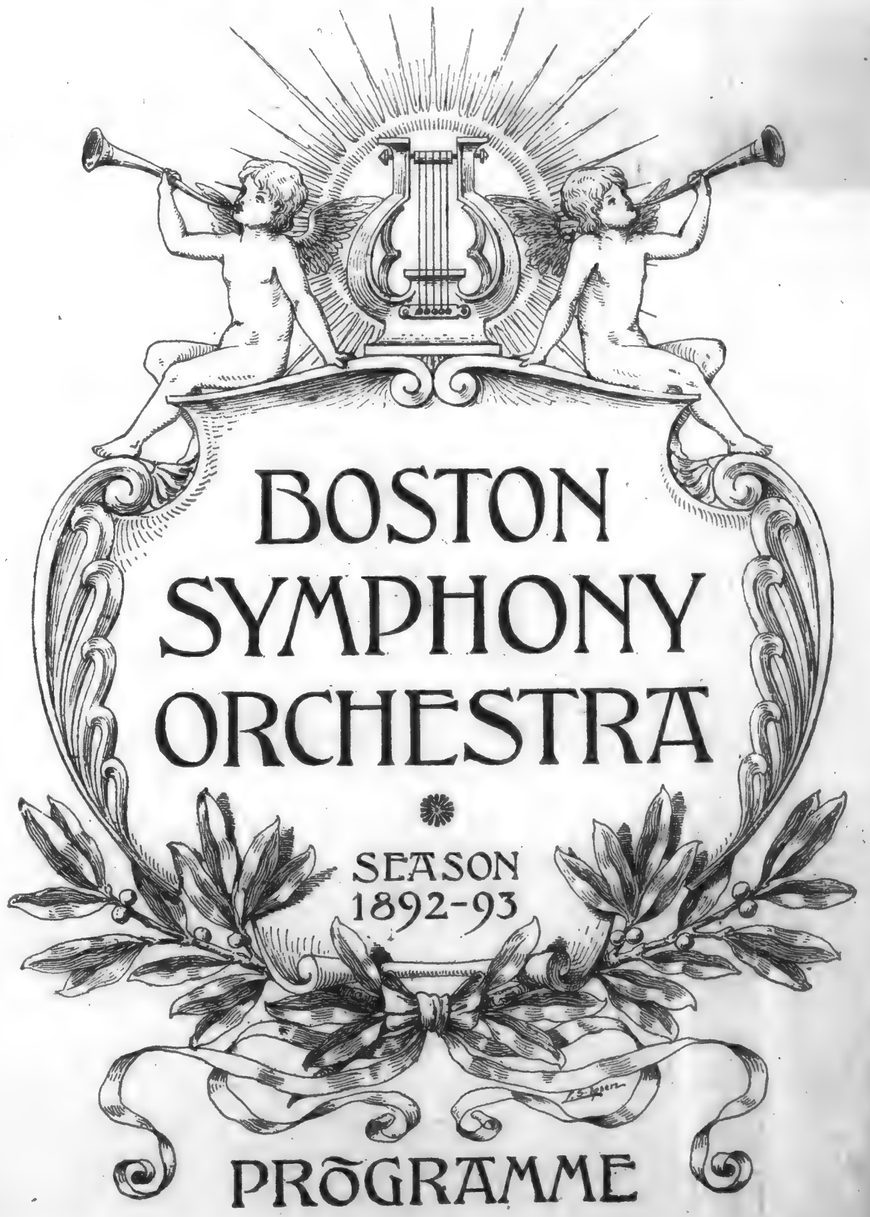
5

F. R. COMEE, Ass't Manager.

ACADEMY OF MUSIC, BROOKLYN,

Friday Afternoon, March 17, at 3. Saturday Evening, March 18, at 8.15

Under the auspices of the Philharmonic Society of Brooklyn.



C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets at Chandler's Music Store, 300 Fulton Street. . .

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Gazette

BOSTON, SUNDAY MORNING, MARCH 12.

The Symphony Concert.

The programme for last night's concert by the Symphony Orchestra, in Music Hall, was: Overture, "Le Carnaval Romaine," Berlioz; Concerto for piano, D. minor, Rubinstein; "Siegfried Idyl," Wagner; Symphony No. 3 ("Rhenish"), in E-flat, Schumann. The soloist was Mrs. Fanny Bloomfield-Zeisler. There were no novelties in the programme, which, perhaps, was not to be lamented, in view of the peculiar quality of the new works presentd so far this season. When we recall "Frülingswogen," by P. Scharwenka; the "Humoresque," by E. Humperdink; the Symphony, by E. d'Albert, and the "Todentanz," by G. Riemenschneider, and several other compositions, that have been heard here for the first time this season, we do not feel that there is much cause for grieving because we are spared more of the same kind. Still, less hackeneyd selections than these of last night might not have proved wholly unwelcome. The Wagner Idyl could have been spared without giving rise to an impulse to go into deep mourning by reason of its non-appearance on the programme. Wagner has already had more than his share of these concerts this year. Seven compositions of his have been given this season. It is true that seven works of Beethoven have also been performed, so that there is no reason to complain that both masters have not been placed on an equal footing, at least, as far as the number of times their names have been seen on the programmes. Next in order comes Saint-Saëns, four of whose compositions have been played. Then come Schumann, Brahms, Berlioz and Dvorak, with three each. Mendelssohn has been represented by two works; Bach, Haydn, Mozart, Gade and Rubinstein have been confined to one hearing each; but in this regard they have been treated no worse than Humperdink and Riemenschneider. Nevertheless, with all due admiration for the phenomenal fautity to which these two moderns have shown their capacity to sink, we do not believe that we are extravagantly unreasonable in thinking that they might have been passed by in favor of one of the other composere who were honored by the performance of only one work; say Mozart, for instance, who has only been heard this year in the "Letter Aria," from "Don Giovanni. Seven selections from Wagner, and only one, an opera aria from Mozart, does seem a balance immoderately in favor of the former, particularly when we recall that these are primarily and essentially symphony concerts. But programme making, as we have had frequent occasion to observe in the past, is not among the happiest manifestations of the conductor's talents. The Berlioz overture was brilliantly given as far as spirit is concerned, and was well colored; but the wood wind gave a frequent taste of their now chronic tendency to play out of time, while the strings were not always uniform in attack, and at times were exceedingly ragged in execution. It is hardly worth while to refer again to the deterioration in the playing of the orchestra, and its steady, but certain recession from the splendid state of efficiency in which it was four years ago, and of which it now suggests scarcely a shadow. There must be a laxity of discipline somewhere, or else a want of knowledge regarding the essentials of perfect orchestral playing. Under Mr. Gericke's regime the performers sat up firmly to their work, and seemed to be absorbed in it. Under the existing regime they, for the most part, lean back in their chairs and take their ease leisurely, as if they were acquitting themselves of their tasks automatically, and had no especial interest in them. The Idyl was carefully and judiciously read, and was played with smoothness and finish. It was, on the whole, the most satisfying performance of the evening. The symphony was overelaborated in point of expression, and was now and then given with a boisterous noisiness which, it would seem, the conductor considers to be an indispensable quality in the interpretation of Schumann. The tempi were dealt with as if the work were of an operatic nature, and no opportunity to emphasize and effect by retarding or hastening the the t me were to be lost. This excess of sentiment, obstinately persevered in through a long work, becomes at last cloying, wearisome and irritating, not to speak of the commonplace conventionality it impresses on a lofty composition. It will not do to fasten a sensuous Wagner color on every composer. Mrs. Zeisler's performance of the concerto was remarkable in its virility and its passionateness. It was an admirable display of technique, and the reading was large in style, wholly in keeping with the character of the work, and tempered by keen artistic intelligence. Now and then there was an excess of force in striking the keys, but on the whole, the performance may be cordially and justly praised. The artist was vigorously applauded and twice recalled. The programme for the next concert is: "La Mer," Symphonic Sketches, by Paul Gilson, (first time); "La Fée d'Amour," for violin, by Raff, and Goldmark's "A Rustic Wedding," symphony. The soloist is to be Mr. Otto Roth.

American Art Journal.

OFFICES, 23 UNION SQUARE, NEW YORK.

NEW YORK, SATURDAY, MARCH 11, 1893.

Loeffler's Rendering of Mendelssohn's Violin Concerto.

At a recent Boston Symphony Concert Mr. Loeffler played the Mendelssohn Concerto, which called forth the following from the erudite critic of the *Gazette:*

Mr. Loeffler played the fine violin concerto with exquisite taste, perfect finish of style, purity and brilliancy of technique, and nobility of sentiment. The warm and graceful artistic feeling, and the conscientious devotion to the composer that always give a characteristic distinction to his playing were manifested at their fullest, and proved a potent element in the pleasure that his performance afforded. He was applauded with exceptional enthusiasm, and was three times recalled with tremendous fervor.

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SUNDAY MORNING, MARCH 12, 1893.

The Symphony Concert.

The programme of Saturday was slightly longer than usual, but was made up of interesting material from first to last. Berlioz's "Carnaval Romaine" overture began the concert. It was given a vigorous reading, and spite of the capricious effects, the orchestra was kept well in hand. The English horn solo at the beginning of the work was especially well played, and so were the viola passages which followed it. These passages breathe a tender melancholy that is peculiarly suited to the character of the instruments employed. There is contrast here, even in similarity, for the English horn pictures a dreamy sadness, as the viola does, but the change from wind to string tone prevents anything like sameness. After the serenade the revelry seems to burst forth in wildest fashion. It takes considerable technique to give the chromatic runs which usher in this hurly-burly without blurring, yet this passage was clearly played on this occasion. But the work is as spasmodic as its composer was, and, spite of its gaudy colors, it remains a thing of shreds and patches.

This is one great point of difference between Berlioz and Wagner in orchestral treatment: when the former attains even the greatest effects one feels the effort behind them, all is spasmodic and artificial, while the ability to sustain a high level is one of the characteristics of the German composer. Had Berlioz composed 1000 years he could not have attained the equality (to say nothing of the power) of the first act of "Die Walkuere" or the last of "Die Meistersinger."

Yet Wagner was presented on the programme of this concert at a disadvantage; the "Siegfried Idylle" was a most charming birthday surprise for Mme. Wagner. Nothing more charming than the secret composition, the smuggling of the orchestra into the house, the placing the musicians along the stairway leading to the chamber, and the presentation of the poem explaining the purport of the music, can be imagined; but the very exigencies of the case militated against the conditions of the concert room; the orchestra was of necessity a small one, the scoring light, the themes (chiefly the "Melody of Peace" and "Siegfried, the World's Treasure") require explanation, and the entire work can appeal powerfully only to the initiated Wagnerian. The Swiss musicians who participated in the performance playfully called the work "*Treppen-musik*" (stairway music), and, truth to tell, its fullest power lay in the circumstances and surroundings of that first performance. Yet there are beautiful touches in it, even though the effect of the same themes in their place in the operas is not attained. It was a poetic thought to intertwine the melody of Peace with that of Siegfried (in augmentation) as a final phrase, for these two themes taken from the operas of "Siegfried" and "Goetterdaemmerung," here typify Wagner's happiness in *his* Brunnhilde (Cosima Wagner) and his only child, Siegfried, and the lines in the poem which originally accompanied the music:—

And in the cadence I have held united
Siegfried, our dearly-cherished son, and thee,

make the intention very clear. But all of this was lost on the auditor who listened to the work as pure music, and while the figure treatment is very ingenious and the performance was very good, the composition did not do full justice to the great composer. There were some startling liberties taken with the first phrases, a very bold and extended *ritenuto* being introduced.

If Wagner's compositions are sometimes autobiographical, Schumann's almost invariably are, and if the B flat symphony speaks of the sunburst of happiness in the life of the composer, the one in E flat, which was performed on this occasion, tells us no less certainly of the last flickerings of that happiness, when the musician came to feel the charm of the Rhine-life, and was excited by the hearty ways of the dwellers in Dusseldorf and Cologne. Yet Schumann was never able to enter heartily into rollicking humor or joviality; even in this work the scherzo has the form but not the spirit of such a movement. There is mystery, tenderness, sweetness here, but not a trace of that playful *abandon* which Mendelssohn was able to portray so successfully, or of the grotesqueness in which Beethoven so frequently indulged. To the writer the two last movements seem the most striking, partly no doubt because of their graphic contrast. The effect of the trombone passages in the cathedral scene (the fourth movement) is that of a mighty organ in some old Catholic theme, and the chatter and vivacity of the finale (a nearer approach to the spirit of the scherzo is found in this than in the second movement) has been well compared to the holiday spirit which is apparent in the streets of Cologne when the crowd pours forth from the grand old edifice. The work was given in proper spirit and would have made a greater effect had not the audience been somewhat wearied with an exceptionally long programme. As it was, the organ theme seemed to be accepted as a sort of closing voluntary or postlude, to cover the footsteps of the departing congregation.

It remains to speak of an excellent soloist. Mme. Bloomfield-Zeisler was the pianist, and she played Rubinstein's D minor concerto in a manner calling only for commendation. A few mannerisms, such as the throwing about of the hands in an unnecessary fashion (and this might have been copied from Rubinstein himself) or an occasional excess of power, might be commented on, but the work as a whole, was played in a manner that places the artist in the front rank of female pianists. The ensemble was undisturbed throughout, and the shading of the second movement was especially commendable. Best of all was the fact that while there was abundant display of technique, it was made only the means to an end, the pianist entering into the spirit of the work in a manner that caused one to forget technicalities. She was recalled many times at the close of the concerto. There is one point in the instrumentation of the third movement of this concerto that shows that Rubinstein has taken a lesson of Berlioz. In the "Childe Harold" symphony Berlioz imitates the tone of heavy and light bells by twangs of the harp, followed first by tones of the horn, and then by higher notes on clarinette and flute. Nothing closer to the reverberations of bells can be imagined. In this concerto Rubinstein produces a similar effect, but the impact of the bell-hammer is now given by violin *pizzicati* instead of by harp. But as St. Saens [illegible]

TEN PAGES.

MONDAY, MARCH 13, 1893.

The Eighteenth Concert of the Symphony Orchestra.

The programme of the eighteenth concert of the Boston Symphony Orchestra was as follows:

Overture, "Le Carnaval Romain,".....Berlioz
Concerto for Pianoforte, D minor No. 4.....Rubinstein
Siegfried Idyl.....Wagner
Symphony No. 3, E flat major.....Schumann

Mrs. Fanny Bloomfield Zeisler was the pianist.

According to the programme-book, Rubinstein was born Nov. 30, 1830. The same date is given in certain music lexicons. But Rubinstein in his Autobiography declares that he was born in 1829, and the birthday was the 28th of November. Eugen Zabel, the latest biographer of the composer-pianist, confirms Rubinstein's impression. The translator of the Autobiography into English did not make allowance for the Russian reckoning, and so it is stated in the translation that the birthday was the 16th. The right date is undoubtedly Nov. 28, 1829.

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The feature of the concert was the performance of the familiar concerto of Rubinstein by Mrs. Zeisler. Mrs. Zeisler played like a man; not like a little man, but like a robust and bearded creature rejoicing in his strength. Her technique was above reproach, and there is no need of looking at her from the strictly pedagogical point of view. From the æsthetical standpoint her performance was one of remarkable passion. The pianoforte and the fingers of the player were simply servants of a hot and consuming temperament.

Now, this temperament possessed so thoroughly the woman that there was no need of superficial and annoying manifestations of it. Yet there were tossings of arms aloft; there was facial italicizing of deep-seated emotions. All this was unnecessary. The volcano that sweeps away a village does not cry out to the dismayed inhabitants, "come here and feel my pulse. Is this hot enough for you?"

In spite of strength that occasionally degenerated into mere force, in spite of passion that at times was hysteria, the performance was one of power and beauty. It combined virility and feminine delicacy. And there were supreme moments, native moments, when a mighty individuality found full expression in the fiery delivery of fiery thoughts and fiery aspirations.

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The performance of the orchestral numbers was of uneven merit. The "Siegfried Idyl" was read with intelligence and played with discretion. The overture was given with spirit, which, however, did not atone for untunefulness and lack of precision.

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The performance of the Symphony may be best characterized by the word boisterous.

Some time ago—I regret that I cannot recall the exact date—the discovery was made in New York that Mr. Nikisch is the greatest living interpreter of the orchestral compositions of Schumann. This utterance of a foreign oracle was, it is true, unaccompanied by any violent perturbation of Nature, such as thunder in a clear sky, or a disappearance of the sun at high noon. The compliment paid to the leader of our orchestra brought in its train a grave responsibility—the necessity of living up to the reputation.

Now Mr. Nikisch is a man of undoubted musical talent. His nature is emotional, dramatic. His training was in the theatre, not in the concert hall. His talent, his nature, his training all lead him one way in the treatment of a symphony by Schumann. The romanticism and the intensity of Schumann appeal to him strongly; he finds that they lend themselves easily to theatrical effect and theatrical exaggeration. If he can gain these effects he is willing to sacrifice the beauty of detail.

It is not to be denied that in this manner he occasionally gains a great effect; but this constant straining after effect, and an utter contempt for dynamic values, soon bring fatigue. If a conductor constantly calls piano, forte and forte, fortissimo, there is nothing left when he arrives at a fortissimo of the composer but screaming and impotent musical frenzy.

If he frets, after the first measure, the calm and serene melody of the composer, the ear of the hearer will be dull to the cry of passion. Regularly recurring hastening and slackening of the pace, at stated intervals and without excuse or meaning, is like unto a see-saw that soon tires even those who ride at first with delight.

Saturday evening the theatrical nature of Mr. Nikisch was clearly revealed in the performance of the Symphony.

The work of Schumann was apparently played in the royal concert hall of Lorbrulgrud, the metropolis of Brobdingnag. The musical fury that would have stunned Gulliver, would undoubtedly have soothed and comforted the King and his attendants. But the music of Schumann was written for men and women of the size of Lemuel Gulliver.

It is true that Schumann was the rough and vehement Florestan; he was also the gentle, the dreamy, the poetic Eusebius, and Eusebius should be heard, even if his voice is soft and low.

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There will be no concert next week. The programme of the 19th concert the 25th inst. will be as follows: "The Sea," symphonic sketches for orchestra, Paul Gilson (first time in Boston); "The Fairy of Love," for violin and orchestra, Raff; symphony, "Rustic Wedding," Goldmark.

PHILIP HALE.

SUNDAY, MARCH 12, 1

Eighteenth Symphony Concert.

Mrs. Fanny Bloomfield-Zeisler appeared as piano soloist at the symphony concert yesterday, and played Rubinstein's concerto, No. 4, in D minor, a favorite piece with many pianists, and the one given by the composer on his first appearance in this city. Mrs. Zeisler's reputation as a pianist is well established in the West, and her abilities have also received warm indorsements from Boston concert-goers, who enjoyed her playing here some years ago.

The difficult Rubinstein concerto was given with wonderful sustained vitality and power and precision of touch. Her style of playing is broad and confident, and her attacks, especially in the rapid fortissimo octave runs, were bold and animated, the tempo and force being retained to the end.

The beautiful theme in the second part was most delicately and sympathetically interpreted, the running passages being rapidly and clearly given, and the hearty plaudits at the close plainly indicated the appreciation the auditors felt for the artist's brilliant work.

In the closing number Mrs. Zeisler's energy was notable, for the elaborate rush of chords for the piano was not drowned by the heavy orchestration.

Her success was undoubted, and she was recalled again and again at the close of her performance.

The Berlioz overture, "The Roman Carnival," began the programme. The composer's treatment of the brasses and instruments of percussion is particularly effective in this piece, and these contingents of the orchestra showed to marked advantage.

The rollicking salterello was played with fine contrasts of rhythm and dynamic force, the strings singing their charming dance music with beautiful effect.

The Schumann "Rhenish" symphony, which closed the programme, was very satisfactorily played.

The programme for next week's rehearsal and concert, March 24 and 25, will be as follows: Paul Gilson's symphonic sketches for orchestra, "The Sea;" "Le Fee d'Amour," for violin and orchestra by Raff, and Goldmark's symphony, "A Rustic Wedding."

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIII., NO. 71.

SUNDAY, MARCH 12, 1893.

THE SYMPHONY CONCERT.

There was nothing novel but much that was pleasing in last evening's symphony concert, the 18th of the present season's series.

The programme included Berlioz' overture, "Le Carnaval Romain," op. 9; Rubinstein's pianoforte concerto, No. 4, in D minor, op. 70; Wagner's "Siegfried Idyl," and Schumann's symphony No. 3, in E flat major ("Rhenish"), op. 9.

The soloist was Mrs. Fanny Bloomfield-Zeisler, a pianist whose earlier appearances here have won her a well recognized prominence, and her playing of the familiar concerto again displayed her splendid gifts as a thoroughly well equipped pianist. The grand, broad fashion in which she read the opening movement showed her abilities to fine advantage, and in the later movements her success was equally gratifying. She was listened to with great attention, and won a hearty recognition of her artistic worth, repeated recalls following the completion of her task.

The orchestra was in excellent form, and gave a particularly brilliant performance of the Berlioz overture, as well as a very pleasing interpretation of the evening's symphony.

The last concerts of the Nikisch orchestra takes place at Mrs. Paran Stevens' house in New York on Friday, and the Adamowski [illegible]

Gazette

BOSTON, SUNDAY MORNING, MARCH 12.

The Symphony Concert.

The programme for last night's concert by the Symphony Orchestra, in Music Hall, was: Overture, "Le Carnaval Romaine," Berlioz; Concerto for piano, D minor, Rubinstein; "Siegfried Idyl," Wagner; Symphony No. 3 ("Rhenish"), in E-flat, Schumann. The soloist was Mrs. Fanny Bloomfield-Zeisler. There were no novelties in the programme, which, perhaps, was not to be lamented, in view of the peculiar quality of the new works presentd so far this season. When we recall "Frülingswogen," by P. Scharwenka; the "Humoresque," by E. Humperdink; the Symphony," by E. d'Albert, and the "Todentanz," by G. Riemenschneider, and several other compositions, that have been heard here for the first time this season, we do not feel that there is much cause for grieving because we are spared more of the same kind. Still, less hackeneyd selections than those of last night might not have proved wholly unwelcome. The Wagner Idyl could have been spared without giving rise to an impulse to go into deep mourning by reason of its nonappearance on the programme. Wagner has already had more than his share of these concerts this year. Seven compositions of his have been given this season. It is true that seven works of Beethoven have also been performed, so that there is no reason to complain that both masters have not been placed on an equal footing, at least, as far as the number of times their names have been seen on the programmes. Next in order comes Saint-Saëns, four of whose compositions have been played. Then come Schumann, Brahms, Berlioz and Dvorak, with three each. Mendelssohn has been represented by two works; Bach, Haydn, Mozart, Gade and Rubinstein have been confined to one hearing each; but in this regard they have been treated no worse than Humperdink and Riemenschneider. Nevertheless, with all due admiration for the phenomenal fautity to which these two moderns have shown their capacity to sink, we do not believe that we are extravagantly unreasonable in thinking that they might have been passed by in favor of one of the other composere who were honored by the performance of only one work; say Mozart, for instance, who has only been heard this year in the "Letter Aria," from "Don Giovanni. Seven selections from Wagner, and only one, an opera aria from Mozart, does seem a balance immoderately in favor of the former, particularly when we recall that these are primarily and essentially symphony concerts. But programme making, as we have had frequent occasion to observe in the past, is not among the happiest manifestations of the conductor's talents. The Berlioz overture was brilliantly given as far as spirit is concerned, and was well colored; but the wood wind gave a frequent taste of their now chronic tendency to play out of time, while the strings were not always uniform in attack, and at times were exceedingly ragged in execution. It is hardly worth while to refer again to the deterioration in the playing of the orchestra, and its steady, but certain recession from the splendid state of efficiency in which it was four years ago, and of which it now suggests scarcely a shadow. There must be a laxity of discipline somewhere, or else a want of knowledge regarding the essentials of perfect orchestral playing. Under Mr. Gericke's regime the performers sat up firmly to their work, and seemed to be absorbed in it. Under the existing regime they, for the most part, lean back in their chairs and take their ease leisurely, as if they were acquitting themselves of their tasks automatically, and had no especial interest in them. The Idyl was carefully and judiciously read, and was played with smoothness and finish. It was, on the whole, the most satisfying performance of the evening. The symphony was overelaborated in point of expression, and was now and then given with a boisterous noisiness which, it would seem, the conductor considers to be an indispensable quality in the interpretation of Schumann. The tempi were dealt with as if the work were of an operatic nature, and no opportunity to emphasize and effect by retarding or hastening the the t me were to be lost. This excess of sentiment, obstinately persevered in through a long work, becomes at last cloying, wearisome and irritating, not to speak of the commonplace conventionality it impresses on a lofty composition. It will not do to fasten a sensuous Wagner color on every composer. Mrs. Zeisler's performance of the concerto was remarkable in its virility and its passionateness. It was an admirable display of technique, and the reading was large in style, wholly in keeping with the character of the work, and tempered by keen artistic intelligence. Now and then there was an excess of force in striking the keys, but on the whole, the performance may be cordially and justly praised. The artist was vigorously applauded and twice recalled. The programme for the next concert is: "La Mer," Symphonic Sketches, by Paul Gilson, (first time); "La Fée d'Amour," for violin, by Raff, and Goldmark's "A Rustic Wedding," symphony. The soloist is to be Mr. Otto Roth.

American Art Journal.

OFFICES, 23 UNION SQUARE, NEW YORK.

NEW YORK, SATURDAY, MARCH 11, 1893.

Loeffler's Rendering of Mendelssohn's Violin Concerto.

At a recent Boston Symphony Concert Mr. Loeffler played the Mendelssohu Concerto, which called forth the following from the erudite critic of the *Gazette:*

Mr. Loeffler played the fine violin concerto with exquisite taste, perfect finish of style, purity and brilliancy of technique, and nobility of sentiment. The warm and graceful artistic feeling, and the conscientious devotion to the composer that always give a characteristic distinction to his playing were manifested at their fullest, and proved a potent element in the pleasure that his performance afforded. He was applauded with exceptional enthusiasm, and was three times recalled with tremendous fervor.

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BOSTON DAILY ADVERTISER
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MONDAY MORNING, MAR. 13, 1893.

The Symphony Concert.

The programme of Saturday was slightly longer than usual, but was made up of interesting material from first to last. Berlioz's "Carnaval Romaine" overture began the concert. It was given a vigorous reading, and spite of the capricious effects, the orchestra was kept well in hand. The English horn solo at the beginning of the work was especially well played, and so were the viola passages which followed it. These passages breathe a tender melancholy that is peculiarly suited to the character of the instruments employed. There is contrast here, even in similarity, for the English horn pictures a dreamy sadness, as the viola does, but the change from wind to string tone prevents anything like sameness. After the serenade the revelry seems to burst forth in wildest fashion. It takes considerable technique to give the chromatic runs which usher in this hurly-burly without blurring, yet this passage was clearly played on this occasion. But the work is as spasmodic as its composer was, and, spite of its gaudy colors, it remains a thing of shreds and patches.

This is one great point of difference between Berlioz and Wagner in orchestral treatment: when the former attains even the greatest effects one feels the effort behind them, all is spasmodic and artificial, while the ability to sustain a high level is one of the characteristics of the German composer. Had Berlioz composed 1000 years he could not have attained the equality (to say nothing of the power) of the first act of "Die Walkuere" or the last of "Die Meistersinger."

Yet Wagner was presented on the programme of this concert at a disadvantage; the "Siegfried Idylle" was a most charming birthday surprise for Mme. Wagner. Nothing more charming than the secret composition, the smuggling of the orchestra into the house, the placing the musicians along the stairway leading to the chamber, and the presentation of the poem explaining the purport of the music, can be imagined; but the very exigencies of the case militated against the conditions of the concert room; the orchestra was of necessity a small one, the scoring light, the themes (chiefly the "Melody of Peace" and "Siegfried, the World's Treasure") require explanation, and the entire work can appeal powerfully only to the initiated Wagnerian. The Swiss musicians who participated in the performance playfully called the work "*Treppen-musik*" (stairway music), and, truth to tell, its fullest power lay in the circumstances and surroundings of that first performance. Yet there are beautiful touches in it, even though the effect of the same themes in their place in the operas is not attained. It was a poetic thought to intertwine the melody of Peace with that of Siegfried (in augmentation) as a final phrase, for these two themes taken from the operas of "Siegfried" and "Goetterdaemmerung," here typify Wagner's happiness in *his* Brunnhilde (Cosima Wagner) and his only child, Siegfried, and the lines in the poem which originally accompanied the music:—

And in the cadence I have held united
Siegfried, our dearly-cherished son, and thee,

make the intention very clear. But all of this was lost on the auditor who listened to the work as pure music, and while the figure treatment is very ingenious and the performance was very good, the composition did not do full justice to the great composer. There were some startling liberties taken with the first phrases, a very bold and extended *ritenuto* being introduced.

If Wagner's compositions are sometimes autobiographical, Schumann's almost invariably are, and if the B flat symphony speaks of the sunburst of happiness in the life of the composer, the one in E flat, which was performed on this occasion, tells us no less certainly of the last flickerings of that happiness, when the musician came to feel the charm of the Rhine-life, and was excited by the hearty ways of the dwellers in Dusseldorf and Cologne. Yet Schumann was never able to enter heartily into rollicking humor or joviality; even in this work the scherzo has the form but not the spirit of such a movement. There is mystery, tenderness, sweetness here, but not a trace of that playful *abandon* which Mendelssohn was able to portray so successfully, or of the grotesqueness in which Beethoven so frequently indulged. To the writer the two last movements seem the most striking, partly no doubt because of their graphic contrast. The effect of the trombone passages in the cathedral scene (the fourth movement) is that of a mighty organ in some old Catholic theme, and the chatter and vivacity of the finale (a nearer approach to the spirit of the scherzo is found in this than in the second movement) has been well compared to the holiday spirit which is apparent in the streets of Cologne when the crowd pours forth from the grand old edifice. The work was given in proper spirit and would have made a greater effect had not the audience been somewhat wearied with an exceptionally long programme. As it was, the organ theme seemed to be accepted as a sort of closing voluntary or postlude, to cover the footsteps of the departing congregation.

It remains to speak of an excellent soloist. Mme. Bloomfield-Zeisler was the pianist, and she played Rubinstein's D minor concerto in a manner calling only for commendation. A few mannerisms, such as the throwing about of the hands in an unnecessary fashion (and this might have been copied from Rubinstein himself) or an occasional excess of power, might be commented on, but the work as a whole, was played in a manner that places the artist in the front rank of female pianists. The ensemble was undisturbed throughout, and the shading of the second movement was especially commendable. Best of all was the fact that while there was abundant display of technique, it was made only the means to an end, the pianist entering into the spirit of the work in a manner that caused one to forget technicalities. She was recalled many times at the close of the concerto. There is one point in the instrumentation of the third movement of this concerto that shows that Rubinstein has taken a lesson of Berlioz. In the "Childe Harold" symphony Berlioz imitates the tone of heavy and light bells by twangs of the harp, followed first by tones of the horn, and then by higher notes on clarinette and flute. Nothing closer to the reverberations of bells can be imagined. In this concerto Rubinstein produces a similar effect, but the impact of the bell-hammer is now given by violin *pizzicati* instead of by harp. But as St. Saens struck 12 o'clock on the harp in the *Danse Macabre*, and as composers need bell effects once in a while, perhaps the combination

Boston Journal.

TEN PAGES.

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Concerto for Pianoforte, D minor No. 4.....Rubinstein
Siegfried Idyl.....Wagner
Symphony No. 3, E flat major.....Schumann

Mrs. Fanny Bloomfield Zeisler was the pianist.

According to the programme-book, Rubinstein was born Nov. 30, 1830. The same date is given in certain music lexicons. But Rubinstein in his Autobiography declares that he was born in 1829, and the birthday was the 28th of November. Eugen Zabel, the latest biographer of the composer-pianist, confirms Rubinstein's impression. The translator of the Autobiography into English did not make allowance for the Russian reckoning, and so it is stated in the translation that the birthday was the 16th. The right date is undoubtedly Nov. 28, 1829.

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The feature of the concert was the performance of the familiar concerto of Rubinstein by Mrs. Zeisler. Mrs. Zeisler played like a man; not like a little man, but like a robust and bearded creature rejoicing in his strength. Her technique was above reproach, and there is no need of looking at her from the strictly pedagogical point of view. From the æsthetical standpoint her performance was one of remarkable passion. The pianoforte and the fingers of the player were simply servants of a hot and consuming temperament.

Now, this temperament possessed so thoroughly the woman that there was no need of superficial and annoying manifestations of it. Yet there were tossings of arms aloft; there was facial italicizing of deep-seated emotions.

All this was unnecessary. The volcano that sweeps away a village does not cry out to the dismayed inhabitants, "come here and feel my pulse. Is this not enough for you?"

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It is not to be denied that in this manner he occasionally gains a great effect; but this constant straining after effect, and an utter contempt for dynamic values, soon bring fatigue. If a conductor constantly calls piano, forte and forte, fortissimo, there is nothing left when he arrives at a fortissimo of the composer but screaming and impotent musical frenzy.

If he frets, after the first measure, the calm and serene melody of the composer, the ear of the hearer will be dull to the cry of passion. Regularly recurring hastening and slackening of the pace, at stated intervals and without excuse or meaning, is like unto a see-saw that soon tires even those who ride at first with delight.

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PHILIP HALE.

SUNDAY HERALD.

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The soloist was Mrs. Fanny Bloomfield-Zeisler, a pianist whose earlier appearances here have won her a well recognized prominence, and her playing of the familiar concerto again displayed her splendid gifts as a thoroughly well equipped pianist. The grand, broad fashion in which she read the opening movement showed her abilities to fine advantage, and in the later movements her success was equally gratifying. She was listened to with great attention, and won a hearty recognition of her artistic worth, repeated recalls following the completion of her task.

The orchestra was in excellent form, and gave a particularly brilliant performance of the Berlioz overture, as well as a very pleasing interpretation of the evening's symphony.

The last concerts of the Nikisch orchestra takes place at Mrs. Paran Stevens' house in New York on Friday, and the Adamowski quartet on Saturday.

Boston Sunday Globe

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The Schumann "Rhenish" symphony, which closed the programme, was very satisfactorily played.

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The Musical Courier.

NEW YORK, WEDNESDAY, MARCH 15, 1893.

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Concerto for piano, D minor.....Rubinstein
"Siegfried Idyl".....Wagner
Symphony No. 3, E flat.....Schumann

Mrs. Fanny Bloomfield-Zeisler was the pianist.

This program, of course, is excellent; there are masterpieces of the romantic school, and they have all been heard here many a time. I confess that I 'gin to be a-weary of masterpieces, classical or romantic, when they are presented at regular, frequent intervals and in bulk. I should like to hear things that I should probably dislike during and after the hearing. I should like to hear these new French "machines:" Charpentier's "La vie du Poète" and Saint-Saëns' "Africa."

Would that "Pagliacci" or "A Santa Lucia" or "Mala Vita" might cross the water and drive, at least for a month, symphony concerts and analytical programs into utter darkness and oblivion.

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Philadelphia Abend Post.

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Boston Journal.

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Philadelphia Inquirer

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The soloist was to have been Mr. Kneisel, but he was ill and Mr. T. Adamowski played two movements of a concerto by Brooks. It is a romantic composition, very pretty, with a delightful orchestral accompaniment, and Mr. Adamowski played with expression and captivated the audience, for the applause that greeted him has seldom been excelled in the Academy, and it was prolonged for ten minutes, but Mr. Nikisch declined to grant an encore.

This is probably the last time Mr. Nikisch will be heard in this city, for he contemplates returning to Europe at the end of this season. His work has made a deep impression on Philadelphia, and while there is plenty of room for honest differences as to his theories of interpretation, particularly as applied to the major compositions of the great classic writers, nevertheless he is a conductor who carries out his purposes most admirably and has given us some of the best music we have heard. In the lighter and more delicate works he has no rival as a conductor. He has remodeled the Boston Orchestra so that there is probably not another organization in the world that can produce more delicate music. In refinement of tone and the production of the more sensuous musical compositions he has reached the highest stage, and he will be sadly missed if he persists in his determination to go back to Europe. The concert last night was pleasing, though somewhat lacking in breadth.

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BOSTON SYMPHONY ORCHESTRA.

Its Last Concert for the Season at the Academy a Brilliant Success.

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The Philadelphia Press.

THURSDAY, MARCH 16, 1893.

Mr. Nikisch Directs for Probably the Last Time in Philadelphia.

The last concert, probably, that Arthur Nikisch will direct in this city was given at the Academy of Music last evening. For the occasion the Boston Symphony Orchestra was in its finest form. It gave to the charming fourth symphony of Mendelssohn a new grace. Perhaps it did not bring out all the splendor that is in the penultimate passages of the "Waldweben," but its playing in this piece though somewhat repressed was never lifeless. Its rendering of the overture to "Der Freischuetz" was dignified and, especially in the opening bars, delightfully smooth.

Because Mr. Kneisel had a cold he could not play the first movement of Brahms' concerto for violin in D major, though he had been announced for this piece. Mr. Adamowski took his place and played extremely well, his rendering of the beautiful music was full of poetic feeling. The audience, which quite filled the Academy, applauded him enthusiastically, but failed to obtain an encore.

TIMES—PHILADELPHIA

MARCH 16, 1893.

THE BOSTON ORCHESTRA

Last Concert of the Season Under the Direction of Mr. Nikisch.

The last concert of the Boston Symphony Orchestra under the direction of Mr. Nikisch was altogether the most successful of this very successful season. The programme was well chosen and well arranged and its execution left no occasion for anything but warmest praise. Opening with Berlioz' "Roman Carnival," it closed with the "Freischutz" overture, played not only with romantic spirit, but with unusual fervor, and included between these different works the lovely Italian symphony of Mendelssohn.

The smoothness and grace, the delicacy and refinement characteristic of this great orchestra were beautifully displayed in this eminently poetical and brightly colored symphony, which Mr. Nikisch handled with a vivacity he has not always shown. The other numbers were two movements of the Bruch violin concerto, which Mr. Adamowski played admirably, with a skill that well deserved the warm applause it earned, and the favorite "Waldweben," always one of the most fascinating of the Wagner concert excerpts.

It has been announced that Mr. Nikisch will leave the Boston Orchestra at the end of this season to become director of the Royal Opera at Buda-Pesth. His place will be hard to fill. While he took the orchestra already in complete organization and discipline from the hands of Mr. Gericke, he has brought it still further forward in the line of artistic adaptability, and any conductor who shall follow him will have an opportunity to be envied. He has at the same time impressed his own distinct personality strongly upon it, and while his limitations have been often spoken of there never could be any question of his knowledge and skill or his acute artistic perceptions. In the line of modern music in which his personal sympathies mainly extend, he has achieved results that have not been equaled and are not likely to be surpassed.

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The Musical Courier.

NEW YORK, WEDNESDAY, MARCH 15, 1893.

The program of the eighteenth Symphony concert was as follows:

Overture, "Le Carnaval Romain".....Berlioz
Concerto for piano, D minor.....Rubinstein
"Siegfried Idyl".....Wagner
Symphony No. 3, E flat.....Schumann

Mrs. Fanny Bloomfield-Zeisler was the pianist.

This program, of course, is excellent; there are masterpieces of the romantic school, and they have all been heard here many a time. I confess that I 'gin to be a-weary of masterpieces, classical or romantic, when they are presented at regular, frequent intervals and in bulk. I should like to hear things that I should probably dislike during and after the hearing. I should like to hear these new French "machines:" Charpentier's "La vie du Poète" and Saint-Saëns' "Africa."

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The Boston Symphony Orchestra gave its fifth and last concert for the season at the Academy of Music last evening before one of those crowded and brilliant audiences which nowadays it never fails to attract. The programme, which was extremely varied and interesting, presented as its leading feature Mendelssohn's "Italian" symphony, a noble composition, nobly played. Other numbers were Berlioz' "Carnival Romain" overture and the overture to "Der Freyschutz," while the inclusion of the "Forest Voices" scene from "Siegfried" enabled Mr. Nikisch to exhibit in an especially impressive and enjoyable manner the superb quality of his strings. Mr. Franz Kneisel was to have been the soloist, but owing to his illness his place was taken by Mr. Adamowski, who played a Bruch concerto with fine intelligence and unfailingly adequate technique.

The Philadelphia Press.

THURSDAY, MARCH 16, 1893.

Mr. Nikisch Directs for Probably the Last Time in Philadelphia.

The last concert, probably, that Arthur Nikisch will direct in this city was given at the Academy of Music last evening. For the occasion the Boston Symphony Orchestra was in its finest form. It gave to the charming fourth symphony of Mendelssohn a new grace. Perhaps it did not bring out all the splendor that is in the penultimate passages of the "Waldweben," but its playing in this piece though somewhat repressed was never lifeless. Its rendering of the overture to "Der Freischuetz" was dignified and, especially in the opening bars, delightfully smooth.

Because Mr. Kneisel had a cold he could not play the first movement of Brahms' concerto for violin in D major, though he had been announced for this piece. Mr. Adamowski took his place and played extremely well, his rendering of the beautiful music was full of poetic feeling. The audience, which quite filled the Academy, applauded him enthusiastically, but failed to obtain an encore.

TIMES—PHILADELPHIA MARCH 16, 1893.

THE BOSTON ORCHESTRA

Last Concert of the Season Under the Direction of Mr. Nikisch.

The last concert of the Boston Symphony Orchestra under the direction of Mr. Nikisch was altogether the most successful of this very successful season. The programme was well chosen and well arranged and its execution left no occasion for anything but warmest praise. Opening with Berlioz' "Roman Carnival," it closed with the "Freischutz" overture, played not only with romantic spirit, but with unusual fervor, and included between these different works the lovely Italian symphony of Mendelssohn.

The smoothness and grace, the delicacy and refinement characteristic of this great orchestra were beautifully displayed in this eminently poetical and brightly colored symphony, which Mr. Nikisch handled with a vivacity he has not always shown. The other numbers were two movements of the Bruch violin concerto, which Mr. Adamowski played admirably, with a skill that well deserved the warm applause it earned, and the favorite "Waldweben," always one of the most fascinating of the Wagner concert excerpts.

It has been announced that Mr. Nikisch will leave the Boston Orchestra at the end of this season to become director of the Royal Opera at Buda-Pesth. His place will be hard to fill. While he took the orchestra already in complete organization and discipline from the hands of Mr. Gericke, he has brought it still further forward in the line of artistic adaptability, and any conductor who shall follow him will have an opportunity to be envied. He has at the same time impressed his own distinct personality strongly upon it, and while his limitations have been often spoken of there never could be any question of his knowledge and skill or his acute artistic perceptions. In the line of modern music in which his personal sympathies mainly extend, he has achieved results that have not been equaled and are not likely to be surpassed.

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NEW YORK HERALD.

NEW YORK, FRIDAY, MARCH 17, 1893.

NIKISCH'S FAREWELL CONCERT.

Mr. Arthur Nikisch's last appearance here as leader of the Boston Orchestra attracted the usual great crowd to Chickering Hall last evening. In musical circles it was generally known that this noted musician had decided to accept the offer made to him by the Royal Opera House at Buda-Pesth, and last night's concert was, therefore, something in the nature of a farewell. The audience looked at it in this light, and their applause was, if possible, more enthusiastic than ever. The splendid orchestra was heard in Berlioz's brilliant "Carnival Overture," in the "Waldweben" from "Siegfried" and in Tschaikowsky's fifth symphony. In the Berlioz number was had one of the most brilliant bits of orchestral playing ever heard here. The symphony was also a delight to the critical audience.

Mr. Franz Kneisel was to have played part of Brahms' first violin concerto, but was too ill to appear. In his place Mrs. Nikisch sang a "Spring Song" of Busoni, the Boston composer, rather a long drawn out affair, and also songs by Brahms, Paderewski and Schumann, giving as an encore Brahms' "Vergebliches Staenchen" with much archness and grace.

At the close of the concert Mr. Nikisch was recalled five times and there were loud but ineffectual calls for a speech. To a number of friends who remained when the crowd dispersed the conductor expressed his regret at leaving America, but intimated that he might come back some day.

His present contract with the Buda-Pesth Opera House is for three years and his duties will begin next September. He will be intendant of the house and have three conductors under him, so that he will lead the orchestra only upon extraordinary occasions. The contract was signed only last Friday, but the negotiations have been going on for the last three months.

The Sun.

FRIDAY, MARCH 17, 1893.

The Closing Concert of the Boston Symphony Orchestra's Series.

It is now definitely settled that Mr. Nikisch accepts his recent call to Buda-Pesth, and that the Boston Symphony Orchestra, if it is not disbanded, must seek another leader. For this reason the fifth concert of this organization, given last evening in Chickering Hall before the usual crowded audience, was announced as the last of the series. Unfortunately it proved the least interesting of any that have so far been heard. The illness of Herr Kneisel took from the programme a work of much power and dignity, the first movement of Brahms's concerto in D for violin, thus letting the meaning and intention of the concert down to a lower plane. For even the pretty songs sung by Mrs. Nikisch, who infused into them a large quantity of effort and German method and sentiment, could not stand quite upon the artistic level of the omitted violin solo, although possibly the exchange was welcome to the audience. At all events, Mrs. Nikisch received warm applause and accepted an enthusiastic encore.

Berlioz's "Carnaval Romain" was not as well played as might reasonably have been expected by those who remember how exquisitely the "Queen Mab Scherzo" and other bits of Berlioz's dainty writing have formerly been rendered by the Symphony Orchestra. And the "Waldweben" from "Siegfried" was even less successful, seeming quite out of proportion and distorted; the leaves rustled so poorly, so stiffly, and the bird was so much too big for the size of the woods, and there was no flickering sunlight and shadow. Which means that the violins seemed to be playing one solid chord, and that the wind instruments were blown too loudly, and that the picturesque vision of woodland beauty usually spread before the mind of a listener was not present in Mr. Nikisch's version of the "Waldweben."

Tschaikowsky's fifth symphony was more satisfactorily interpreted. It is unlike most symphonies in having three of its movements set as "andante." The first number is full of repetitions which a greater man would have in some way avoided or cut out. But the composition constantly improves until the last movement is energetic, broad, and fine. A good though not exceptional rendering was given to the work. At the close of the concert Mr. Nikisch was called out many times by hearty and long-continued applause. A sixth concert was to have been given on the 27th of April, but who can tell now when we may again hear the "Boston Symphony"?

THE EVENING TELEGRAPH

THURSDAY, MARCH 16, 1893.

BOSTON SYMPHONY ORCHESTRA.

The final concert of the Boston Orchestra series was given last evening at the Academy of Music the enterprise being followed to the close by undiminished proofs of interest. The occasion also marked, according to current reports, the end of Mr. Nikisch's contribution to local entertainment, a fact which was likely dwelt on by many of those present, though no public notice was taken of the circumstance. The programme was entirely familiar, but it was also entirely good, and was excellently performed throughout. It embraced the *Carnival Romaine* (Berlioz) and the *Freischutz* overtures Wagner's "Waldweben," and Mendelssohn's "Italian" symphony. The soloist was Mr. T. Adamowski, who took the place of Mr. Franz Kneisel, announced but too ill to appear. There is no great difference in the value of these violinists, and the substitution of Mr. Adamowski was entirely acceptable to the audience. He is a player of strong and full tone, and filled the large theatre completely, a thing which violin soloists do not often succeed in doing. Mr. Adamowski's selection was a portion of a concerto by Bruch, and the artist secured a hearty triumph. Doubtless the violin and the violoncello are the chief solo instruments, but there are others, and it seems strange that they are not oftener employed in orchestral concerts. While not seriously competing with the great string instruments, they have value and would give variety. This reflection was especially induced last night in listening to the beautiful effects of the horn in the third movement of the symphony and in the *Freischutz* overture. Fine things have been written for horn solos, duets, and quartettes; also for bassoon, oboe, clarionet, and flute. There are concertos with orchestra for all these instruments, by eminent composers. But we have got into certain ruts in programme-making and neglect stores of some of the finest music in the world. It is certain that a conductor with wit enough to disregard the conventions of the day would do an immense work in this direction in gratifying and instructing the public. And if we are [illegible] he would therein also make

BOSTON HOME JOURNAL.

MARCH 18, 1893.

This year there comes a repetition of the talk which we had last year about the resignation of Arthur Nikisch as conductor of the Boston Symphony Orchestra, with this difference, that now it seems to be well founded. Last year his contract had not expired, but the current rumor that he was going to leave probably had some foundation, and if it had such, it discredits, to a certain extent, the statement now made that it is purely love for the fatherland which leads Nikisch to go.

I am not surprised at this action and one can hardly blame him for going, even leaving the great honor which is to be his out of the question. He came here and took an excellent orchestra, no doubt, but under him it has taken a much higher position than it held before. Musicians may disagree with me here, and I do not pretend to judge from my own knowledge, but take the opinions of those who are best able to say.

Paderewski, for instance, has been quoted as saying that the Boston Symphony Orchestra had no superior and hardly an equal in all Europe, and certainly his word is good for something. But there is a large class of people here in Boston who are deliberately engaged in belittling home affairs. Of course, Nikisch has been made a lion of socially, and the concerts have never been more fashionable and therefore financially successful.

But many of the critics have seemed banded together to rap the conductor whenever they got a chance. They reminded me of flies around an ox, and the great animal gives a twist of his tail and they fly away only to renew the attack at the first opportunity. Allied to these insects are others which fly around and make a buzzing noise. They are the musicians who were not selected to play, or who were dropped out, or who had a friend who was not re-engaged. And then there is the great number of small music-teachers all of whom could give Nikisch points, who wish to show their erudition by finding fault.

And so all of these have swarmed around the Symphony's leader, and have made life somewhat of a burden, I fancy. The critics pretend that they want high-class music, and when they get a man who tries to give it them, they pick minor flaws, look at them under a microscope and then "go" for him. By this I mean some of the critics, for I would by no means include all in a sweeping assertion of littleness.

But Nikisch does not mention these things, he merely speaks of the amount of work he has been doing in conducting 124 great concerts in seven months, besides traveling. In his Philadelphia interview he stated that his chief inducement for quitting the orchestra, was that he has been offered the position of director-general of the Royal-Opera at Buda-Pesth. He does not state the sum offered, but it is the highest salary ever offered a musician, and the position is one of the greatest honor in the profession. Hans Richter had the post before he left for Vienna, and the latest musician who held it was Count Zichy.

Of course this is a big thing, and no one can blame Nikisch for going back home. But his selection shows what kind of a man he is considered to be, and it also shows another thing, and that is that if we want to get and keep big men we must offer sufficient inducements to bring them and then to hold them. In no other way can anything, any enterprise keep a great man. In the world's markets everybody is looking for the best, and gratitude is not apt to hold a man when something more tangible offers elsewhere.

.....

The resignation of Mr. Arthur Nikisch was a great surprise to his admirers on the Back Bay. When Mr. Nikisch left Leipsic four years ago, he brought the entire house furnishings with him, which those who have had the pleasure of being guests at his home in Brookline know are handsome and artistic. Shortly after his arrival here he was presented with a magnificent piano by the Steinways, and he has added other rare articles of vertu. If Mr. Nikisch contemplates again transporting his household gods across the water, he will have his time fully occupied during the next two months, as he is anxious to sail in June.

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Madame Huessner, Mrs. Nikisch's mother, is tearfully joyful at the proposed return. She has not mastered the English language to any great extent, and has sighed for the fatherland, and had it not been for the two little members of the family she would have been very homesick. Mr. and Mrs. Nikisch regret leaving friends here, but he feels the strain of American life too great for him, as his health is not of the best.

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The last of the Nikisch subscription concerts took place yesterday at the home of Mrs. Paran Stevens in New York. The last Adamowski chamber concert of this season occurs in New York to-day.

The Beacon.

BOSTON, SATURDAY, MARCH 18, 1893.

The resignation of Mr. Nikisch from the conductorship of the Boston Symphony Orchestra come at this time as a surprise, although it had been half expected to take place at the expiration of the full five-year contract. He is to leave this post for another his eminent fitness for which will not be questioned even by those who have been least able or willing to consider him as the right man here—the conductorship at the opera house of Buda-Pesth. He has been much criticized and often severely censured during his term in this city; but wilfulness has rarely been imputed, unless it be of that temperamental sort which makes one take counsel sometimes from impulse rather than from reflection—from the feeling of the moment rather than from deliberate self-control. His is a strongly and ardently musical nature, well cultured, enriched by experience and polished by taste, yet occasionally hasty and erratic. In dramatic music such a disposition will find constant scope for its ambition and ardor, and not be obliged to try—as in classical music—to restrain itself, only to burst out ungovernably at some inopportune moment. Mr. Nikisch has been a conspicuous figure in musical Boston and has won an esteem of which he may properly be proud. Good wishes will attend him when he goes and good news from him will always be welcome.

Well, well! is Mr. Nikisch to be put in the same category with Homer and Columbus and have cities clamoring to claim him as their son? According to one local biographer, he was born at Raab, near Presburg, while another assigns Szent Mikios as the place of his nativity, with others yet to be heard from. At any rate, they agree thus far that Hungary was the country and October 12, 1855, the date. Some of his local admirers are no doubt regretting that he was not born in Boston, since he has taken to adoption so kindly.

Gazette

BOSTON, SUNDAY MORNING, MARCH 19.

Mr. Nikisch and the Symphony Orchestra.

To the Editor of the Saturday Evening Gazette.

DEAR SIR: As you are presumably responsible for the musical criticisms which appear in your paper, may I write to you my complaint that this winter the weak points of our Symphony Orchestra have been hammered at incessantly by your critic, much to the neglect of its good points?

Now, good points it has, and it has seemed to others, if not to your critic, that one of those points has been the dignified behavior of its members. One had but to watch closely through the concerts given by the orchestras which have visited Boston this season, to see what some conductors will allow. Why, we should gasp to see Mr. Kneisel do what Mr. Brodsky did, and that was to leave the stage (when young Marteau came on to play a selection *with* an orchestral accompaniment), and, by way of leaving, to climb over the outstretched feet of the next violinist, as he would over a low, stone wall!

I think, Mr. Editor, your critic and I would be inclined to "lean back" in our chairs once in a while, if we had played in 124 concerts and rehearsals in seven months. I do not wonder that Mr. Nikisch appeared fatigued last Saturday evening, though very possibly that was due to worry over not reaching Music Hall till after eight o'clock, owing to a delayed train.

I have attended, Mr. Editor, every Saturday evening concert in the course this winter, and not once have I seen such tittering and nudges as men permitted in one of the above-mentioned orchestras.

Another good point, although you, perhaps, will consider it a superficial one;—but I cannot agree to that—is the bearing of Mr. Nikisch when with baton in hand: no superfluous motion, no bending of the legs for extra emphasis, as if weak-kneed; no sawing the air with long arms, like a wounded bird trying desperately to rise on wing. A careless observer would say there was not enough motion and emotion in the conducting of Mr. Nikisch to incite his men to highest action; but let that observer for once be less careless, and he will see concentrated power and magnetism in the quiet pose and steady hand. I have yet to see Mr. Nikisch fail to get a tremendous *tour de force*, or sudden emphasis, or quick tempo, if he so minded.

As I more than have hinted above, the bearing of a conductor seems to me of considerable importance. It is wearying to the spectator to see gymnastics on the conductor's stand, and moppings of brow; to see a conductor "make faces," as the children say, first to his fluteist, when it is time for a bit of a solo, then to the horns when they should come in, and, finally, with worst face of all, and arms on high, like a Dutch windmill, to the drums.

Oh, I have thanked over and over again the Fates, that they made Mr. Nikisch not that kind, thus giving us hearers and onlookers golden opportunities to digest good music, without such usual, I had almost said, distraction.

One more opinion as to our orchestra's worth will be of value, and that is of no less a person than Paderewski. Why should he have been so delighted with their work, if it were poor work? Is he not a good judge?

Of course, there is but one Mr. Gericke, but he has decidedly his limitations in this very modern day; and, by the way, did not the arduous work he did with this orchestra (perhaps, climate had a small share of responsibility) very nearly kill him?

But, if we cannot have Mr. Gericke, what then—is there no balm in Gilead?

KAY.

[illegible]

SATURDAY, MARCH 18, 1893.

NIKISCH SORRY TO LEAVE.

But Could Not Neglect Offer From Buda-Pesth.

Fulsome Praise of the Artist by New York Papers.

[SPECIAL DESPATCH TO THE TRANSCRIPT.]

NEW YORK, March 17. Mr. Nikisch, who directed the last concert of the Symphony Orchestra in the current series here last night, is credited with the statement that he had long expected to make America his home and that his intended departure was very painful to him, but the opportunity that the engagement at Buda-Pesth offered was not to be neglected. The audience regarded the concert as the conductor's last appearance in New York, and applauded him throughout most heartily, recalling him five times at its end. The singing of Mrs. Nikisch, in lieu of Mr. Kneisel, who was ill, made the concert a sort of family affair.

The newspapers this morning dwell upon the esteem which Mr. Nikisch enjoys here, and speak warmly of his work. "No higher praise can be spoken," says the Tribune, "than this, that he took up the task when Mr. Gericke left it, and carried it forward on his own lines without sacrifice of one iota of his individuality of conception or method, to a conclusion which has excited the admiration and the pride of every true lover of high art."

The Times adds that "the love of music in America will be the stronger for his sojourn here," and that "his departure will leave a void in the art world not easy to fill."

The World is curious to know when we shall look upon his like again, and the Sun ridiculously suggests the possible dispersion of the orchestra after his departure. H. T. P.

LEDGER AND TRANSCRIPT.

Philadelphia, Thursday, March 16, 1893.

Academy of Music—Boston Symphony Orchestra.

The concert which last night closed the Boston Symphony Orchestra's series attracted to the Academy of Music one of the largest audiences of the season. The programme contained four orchestral numbers, including the symphony, and its execution occupied less than an hour and a half, but the concert was one of the most thoroughly enjoyable the Orchestra has ever given here. The "Roman Carnaval" overture of Berlioz, which headed the list, was performed with rare clearness, warmth and finish. A violin solo by Franz Kneisel was to have followed, but Mr. Kneisel's indisposition was announced, and Timothy Adamowsky arose from the ranks of the first violins and took his place. He played the opening and andante movements from Max Brüch's concerto, and with such beauty and purity of tone and refined skill that he received something of an ovation from the house, which gave him round after round of applause, and quite a number of hands were kept in collision with each other for what seemed to be a couple of minutes—long after good taste would have suggested a cessation, indeed—evidently with the object of getting Mr. Adamowsky to play something else.

Mendelssohn's Fourth (Italian) Symphony came next, or in the middle of the list, a happy compromise as between the placing of the symphony at the top or at the bottom of a programme. It would be superfluous to dwell upon the results of Mr. Nikisch's union of power and delicacy in giving graphic form to the exuberant fancy and genial nature that Mendelssohn infused into this work, as it would be to enter into detail as to the remarkable realism of the *Waldweben* (Wagner's "Seigfried") performance, but nothing was more appreciated during the evening than the closing number, the "Freischutz" overture. If it should turn out to be true that Mr. Nikisch is to surrender the conductorship of the Boston Orchestra at the close of the season and go to Europe to accept a like position, he could have given his Philadelphia admirers no more memorable example of his work than the "Freischutz" overture. The introductory was taken with a slowness of tempo which gave it a draggy effect, and the Prayer (in which, by the way, the horns covered themselves with credit) was taken at a largo rather than adagio, but, despite this, the overture went with a swing and fire that made it really delightful. As a rule, the pause at the close, just before the great fortissimo, is made merely nominal, but Mr. Nikisch held the band until the silence became impressive; then he let go, and the effect was electrical. In matters of detail like this the Boston Orchestra would be apt to go long without his equal should Mr. Nikisch leave.

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NEW YORK HERALD.

NEW YORK, FRIDAY, MARCH 17, 1893.

NIKISCH'S FAREWELL CONCERT.

Mr. Arthur Nikisch's last appearance here as leader of the Boston Orchestra attracted the usual great crowd to Chickering Hall last evening. In musical circles it was generally known that this noted musician had decided to accept the offer made to him by the Royal Opera House at Buda-Pesth, and last night's concert was, therefore, something in the nature of a farewell. The audience looked at it in this light, and their applause was, if possible, more enthusiastic than ever. The splendid orchestra was heard in Berlioz's brilliant "Carnival Overture," in the "Waldweben" from "Siegfried" and in Tschaikowsky's fifth symphony. In the Berlioz number was had one of the most brilliant bits of orchestral playing ever heard here. The symphony was also a delight to the critical audience.

Mr. Franz Kneisel was to have played part of Brahms' first violin concerto, but was too ill to appear. In his place Mrs. Nikisch sang a "Spring Song" of Busoni, the Boston composer, rather a long drawn out affair, and also songs by Brahms, Paderewski and Schumann, giving as an encore Brahms' "Vergebliches Staenchen" with much archness and grace.

At the close of the concert Mr. Nikisch was recalled five times and there were loud but ineffectual calls for a speech. To a number of friends who remained when the crowd dispersed the conductor expressed his regret at leaving America, but intimated that he might come back some day.

His present contract with the Buda-Pesth Opera House is for three years and his duties will begin next September. He will be intendant of the house and have three conductors under him, so that he will lead the orchestra only upon extraordinary occasions. The contract was signed only last Friday, but the negotiations have been going on for the last three months.

The Sun.

FRIDAY, MARCH 17, 1893.

The Closing Concert of the Boston Symphony Orchestra's Series.

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Berlioz's "Carnaval Romain" was not as well played as might reasonably have been expected by those who remember how exquisitely the "Queen Mab Scherzo" and other bits of Berlioz's dainty writing have formerly been rendered by the Symphony Orchestra. And the "Waldweben" from "Siegfried" was even less successful, seeming quite out of proportion and distorted; the leaves rustled so poorly, so stiffly, and the bird was so much too big for the size of the woods, and there was no flickering sunlight and shadow. Which means that the violins seemed to be playing one solid chord, and that the wind instruments were blown too loudly, and that the picturesque vision of woodland beauty usually spread before the mind of a listener was not present in Mr. Nikisch's version of the "Waldweben."

Tschaikowsky's fifth symphony was more satisfactorily interpreted. It is unlike most symphonies in having three of its movements set as "andante." The first number is full of repetitions which a greater man would have in some way avoided or cut out. But the composition constantly improves, until the last movement is energetic, broad, and fine. A good though not exceptional rendering was given to the work. At the close of the concert Mr. Nikisch was called out many times by hearty and long-continued applause. A sixth concert was to have been given on the 27th of April, but who can tell now when we may again hear the "Boston Symphony"?

THE EVENING TELEGRAPH

THURSDAY, MARCH 16, 1893.

BOSTON SYMPHONY ORCHESTRA.

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BOSTON HOME JOURNAL.

MARCH 18, 1893.

This year there comes a repetition of the talk which we had last year about the resignation of Arthur Nikisch as conductor of the Boston Symphony Orchestra, with this difference, that now it seems to be well founded. Last year his contract had not expired, but the current rumor that he was going to leave probably had some foundation, and if it had such, it discredits, to a certain extent, the statement now made that it is purely love for the fatherland which leads Nikisch to go.

I am not surprised at this action and one can hardly blame him for going, even leaving the great honor which is to be his out of the question. He came here and took an excellent orchestra, no doubt, but under him it has taken a much higher position than it held before. Musicians may disagree with me here, and I do not pretend to judge from my own knowledge, but take the opinions of those who are best able to say.

Paderewski, for instance, has been quoted as saying that the Boston Symphony Orchestra had no superior and hardly an equal in all Europe, and certainly his word is good for something. But there is a large class of people here in Boston who are deliberately engaged in belittling home affairs. Of course, Nikisch has been made a lion of socially, and the concerts have never been more fashionable and therefore financially successful.

But many of the critics have seemed banded together to rap the conductor whenever they got a chance. They reminded me of flies around an ox, and the great animal gives a twist of his tail and they fly away only to renew the attack at the first opportunity. Allied to these insects are others which fly around and make a buzzing noise. They are the musicians who were not selected to play, or who were dropped out, or who had a friend who was not re-engaged. And then there is the great number of small music-teachers all of whom could give Nikisch points, who wish to show their erudition by finding fault.

And so all of these have swarmed around the Symphony's leader, and have made life somewhat of a burden, I fancy. The critics pretend that they want high-class music, and when they get a man who tries to give it them, they pick minor flaws, look at them under a microscope and then "go" for him. By this I mean some of the critics, for I would by no means include all in a sweeping assertion of littleness.

But Nikisch does not mention these things, he merely speaks of the amount of work he has been doing in conducting 124 great concerts in seven months, besides traveling. In his Philadelphia interview he stated that his chief inducement for quitting the orchestra, was that he has been offered the position of director-general of the Royal-Opera at Buda-Pesth. He does not state the sum offered, but it is the highest salary ever offered a musician, and the position is one of the greatest honor in the profession. Hans Richter had the post before he left for Vienna, and the latest musician who held it was Count Zichy.

Of course this is a big thing, and no one can blame Nikisch for going back home. But his selection shows what kind of a man he is considered to be, and it also shows another thing, and that is that if we want to get and keep big men we must offer sufficient inducements to bring them and then to hold them. In no other way can anything, any enterprise keep a great man. In the world's markets everybody is looking for the best, and gratitude is not apt to hold a man when something more tangible offers elsewhere.

.....

The resignation of Mr. Arthur Nikisch was a great surprise to his admirers on the Back Bay. When Mr. Nikisch left Leipsic four years ago, he brought the entire house furnishings with him, which those who have had the pleasure of being guests at his home in Brookline know are handsome and artistic. Shortly after his arrival here he was presented with a magnificent piano by the Steinways, and he has added other rare articles of vertu. If Mr. Nikisch contemplates again transporting his household gods across the water, he will have his time fully occupied during the next two months, as he is anxious to sail in June.

.....

Madame Huessner, Mrs. Nikisch's mother, is tearfully joyful at the proposed return. She has not mastered the English language to any great extent, and has sighed for the fatherland, and had it not been for the two little members of the family she would have been very homesick. Mr. and Mrs. Nikisch regret leaving friends here, but he feels the strain of American life too great for him, as his health is not of the best.

.....

The last of the Nikisch subscription concerts took place yesterday at the home of Mrs. Paran Stevens in New York. The last Adamowski chamber concert of this season occurs in New York to-day.

The Beacon.

BOSTON, SATURDAY, MARCH 18, 1893.

The resignation of Mr. Nikisch from the conductorship of the Boston Symphony Orchestra come at this time as a surprise, although it had been half expected to take place at the expiration of the full five-year contract. He is to leave this post for another his eminent fitness for which will not be questioned even by those who have been least able or willing to consider him as the right man here—the conductorship at the opera house of Buda-Pesth. He has been much criticized and often severely censured during his term in this city; but wilfulness has rarely been imputed, unless it be of that temperamental sort which makes one take counsel sometimes from impulse rather than from reflection—from the feeling of the moment rather than from deliberate self-control. His is a strongly and ardently musical nature, well cultured, enriched by experience and polished by taste, yet occasionally hasty and erratic. In dramatic music such a disposition will find constant scope for its ambition and ardor, and not be obliged to try—as in classical music—to restrain itself, only to burst out ungovernably at some inopportune moment. Mr. Nikisch has been a conspicuous figure in musical Boston and has won an esteem of which he may properly be proud. Good wishes will attend him when he goes and good news from him will always be welcome.

Well, well! is Mr. Nikisch to be put in the same category with Homer and Columbus and have cities clamoring to claim him as their son? According to one local biographer, he was born at Raab, near Presburg, while another assigns Szent Mikios as the place of his nativity, with others yet to be heard from. At any rate, they agree thus far that Hungary was the country and October 12, 1855, the date. Some of his local admirers are no doubt regretting that he was not born in Boston, since he has taken to adoption so kindly.

Gazette

BOSTON, SUNDAY MORNING, MARCH 19.

Mr. Nikisch and the Symphony Orchestra.

To the Editor of the Saturday Evening Gazette.

DEAR SIR: As you are presumably responsible for the musical criticisms which appear in your paper, may I write to you my complaint that this winter the weak points of our Symphony Orchestra have been hammered at incessantly by your critic, much to the neglect of its good points?

Now, good points it has, and it has seemed to others, if not to your critic, that one of those points has been the dignified behavior of its members. One had but to watch closely through the concerts given by the orchestras which have visited Boston this season, to see what some conductors will allow. Why, we should gasp to see Mr. Kneisel do what Mr. Brodsky did, and that was to leave the stage (when young Marteau came on to play a selection *with* an orchestral accompaniment), and, by way of leaving, to climb over the outstretched feet of the next violinist, as he would over a low, stone wall!

I think, Mr. Editor, your critic and I would be inclined to "lean back" in our chairs once in a while, if we had played in 124 concerts and reheasals in seven months. I do not wonder that Mr. Nikisch appeared fatigued last Saturday evening, though very possibly that was due to worry over not reaching Music Hall till after eight o'clock, owing to a delayed train.

I have attended, Mr. Editor, every Saturday evening concert in the course this winter, and not once have I seen such tittering and nudges as men permitted in one of the above-mentioned orchestras.

Another good point, although you, perhaps, will consider it a superficial one;—but I cannot agree to that—is the bearing of Mr. Nikisch when with baton in hand: no superfluous motion, no bending of the legs for extra emphasis, as if weak-kneed; no sawing the air with long arms, like a wounded bird trying desperately to rise on wing. A careless observer would say there was not enough motion and emotion in the conducting of Mr. Nikisch to incite his men to highest action; but let that observer for once be less careless, and he will see concentrated power and magnetism in the quiet pose and steady hand. I have yet to see Mr. Nikisch fail to get a tremendous *tour de force*, or sudden emphasis, or quick tempo, if he so minded.

As I more than have hinted above, the bearing of a conductor seems to me of considerable importance. It is wearying to the spectator to see gymnastics on the conductor's stand, and moppings of brow; to see a conductor "make faces," as the children say, first to his fluteist, when it is time for a bit of a solo, then to the horns when they should come in, and, finally, with worst face of all, and arms on high, like a Dutch windmill, to the drums.

Oh, I have thanked over and over again the Fates, that they made Mr. Nikisch not that kind, thus giving us hearers and onlookers golden opportunities to digest good music, without such usual, I had almost said, distraction.

One more opinion as to our orchestra's worth will be of value, and that is of no less a person than Paderewski. Why should he have been so delighted with their work, if it were poor work? Is he not a good judge?

Of course, there is but one Mr. Gericke, but he has decidedly his limitations in this very modern day; and, by the way, did not the arduous work he did with this orchestra (perhaps, climate had a small share of responsibility) very nearly kill him?

But, if we cannot have Mr. Gericke, what then—is there no balm in Gilead?

KAY.

Boston Transcript

SATURDAY, MARCH 18, 1893.

NIKISCH SORRY TO LEAVE.

But Could Not Neglect Offer From Buda-Pesth.

Fulsome Praise of the Artist by New York Papers.

[SPECIAL DESPATCH TO THE TRANSCRIPT.]

NEW YORK, March 17. Mr. Nikisch, who directed the last concert of the Symphony Orchestra in the current series here last night, is credited with the statement that he had long expected to make America his home and that his intended departure was very painful to him, but the opportunity that the engagement at Buda-Pesth offered was not to be neglected. The audience regarded the concert as the conductor's last appearance in New York, and applauded him throughout most heartily, recalling him five times at its end. The singing of Mrs. Nikisch, in lieu of Mr. Kneisel, who was ill, made the concert a sort of family affair.

The newspapers this morning dwell upon the esteem which Mr. Nikisch enjoys here, and speak warmly of his work. "No higher praise can be spoken," says the Tribune, "than this, that he took up the task when Mr. Gericke left it, and carried it forward on his own lines without sacrifice of one iota of his individuality of conception or method, to a conclusion which has excited the admiration and the pride of every true lover of high art."

The Times adds that "the love of music in America will be the stronger for his sojourn here," and that "his departure will leave a void in the art world not easy to fill."

The World is curious to know when we shall look upon his like again, and the Sun ridiculously suggests the possible dispersion of the orchestra after his departure. H. T. P.

LEDGER AND TRANSCRIPT.

Philadelphia, Thursday, March 16, 1893.

Academy of Music—Boston Symphony Orchestra.

The concert which last night closed the Boston Symphony Orchestra's series attracted to the Academy of Music one of the largest audiences of the season. The programme contained four orchestral numbers, including the symphony, and its execution occupied less than an hour and a half, but the concert was one of the most thoroughly enjoyable the Orchestra has ever given here. The "Roman Carnaval" overture of Berlioz, which headed the list, was performed with rare clearness, warmth and finish. A violin solo by Franz Kneisel was to have followed, but Mr. Kneisel's indisposition was announced, and Timothy Adamowsky arose from the ranks of the first violins and took his place. He played the opening and andante movements from Max Brüch's concerto, and with such beauty and purity of tone and refined skill that he received something of an ovation from the house, which gave him round after round of applause, and quite a number of hands were kept in collision with each other for what seemed to be a couple of minutes—long after good taste would have suggested a cessation, indeed—evidently with the object of getting Mr. Adamowsky to play something else.

Mendelssohn's Fourth (Italian) Symphony came next, or in the middle of the list, a happy compromise as between the placing of the symphony at the top or at the bottom of a programme. It would be superfluous to dwell upon the results of Mr. Nikisch's union of power and delicacy in giving graphic form to the exuberant fancy and genial nature that Mendelssohn infused into this work, as it would be to enter into detail as to the remarkable realism of the *Waldweben* (Wagner's "Seigfried") performance, but nothing was more appreciated during the evening than the closing number, the "Freischutz" overture. If it should turn out to be true that Mr. Nikisch is to surrender the conductorship of the Boston Orchestra at the close of the season and go to Europe to accept a like position, he could have given his Philadelphia admirers no more memorable example of his work than the "Freischutz" overture. The introductory was taken with a slowness of tempo which gave it a draggy effect, and the Prayer (in which, by the way, the horns covered themselves with credit) was taken at a largo rather than adagio, but, despite this, the overture went with a swing and fire that made it really delightful. As a rule, the pause at the close, just before the great fortissimo, is made merely nominal, but Mr. Nikisch held the band until the silence became impressive; then he let go, and the effect was electrical. In matters of detail like this the Boston Orchestra would be apt to go long without his equal should Mr. Nikisch leave.

PHILADELPHIA

EVENING, MARCH 16.

THE BOSTON ORCHESTRA

Last Concert of the Season Under the Direction of Mr. Nikisch.

The last concert of the Boston Symphony Orchestra under the direction of Mr. Nikisch was altogether the most successful of this very successful season. The programme was well chosen and well arranged and its execution left no occasion for anything but warmest praise. Opening with Berlioz' "Roman Carnival," it closed with the "Freischutz" overture, played not only with romantic spirit, but with unusual fervor, and included between these different works the lovely Italian symphony of Mendelssohn.

The smoothness and grace, the delicacy and refinement characteristic of this great orchestra were beautifully displayed in this eminently poetical and brightly colored symphony, which Mr. Nikisch handled with a vivacity he has not always shown. The other numbers were two movements of the Bruch violin concerto, which Mr. Adamowski played admirably, with a skill that well deserved the warm applause it earned, and the favorite "Waldweben," always one of the most fascinating of the Wagner concert excerpts.

It has been announced that Mr. Nikisch will leave the Boston Orchestra at the end of this season to become director of the Royal Opera at Buda-Pesth. His place will be hard to fill. While he took the orchestra already in complete organization and discipline from the hands of Mr. Gericke, he has brought it still further forward in the line of artistic adaptability, and any conductor who shall follow him will have an opportunity to be envied. He has at the same time impressed his own distinct personality strongly upon it, and while his limitations have been often spoken of there never could be any question of his knowledge and skill or his acute artistic perceptions. In the line of modern music in which his personal sympathies mainly extend, he has achieved results that have not been equaled and are not likely to be surpassed.

Commercial Advertiser.

[Established 1797.]

JOHN A. COCKERILL, Editor.

FRIDAY AFTERNOON, MARCH 17, 1893.

THE BOSTON SYMPHONY.

Mr. Nikisch's Last Appearance as the Conductor of This Orchestra.

There was a tinge of melancholy in the interest which was felt in the concert given by the Boston Symphony Orchestra last evening in Chickering Hall, owing to the fact that it meant Mr. Nikisch's farewell to New York. In the brief space of time in which he has been permitted to give concerts here it is quite safe to say that he has contributed as much as any other one man toward the development of our musical tastes and the cultivation of the finer musical instincts. The series of concerts which he and his orchestra have given this year and in preceding seasons have been a rare treat for all who have had the privilege of hearing them, and the fact that he is to be with us no longer comes in the nature of a great personal loss to each one of us. That this sentiment was uppermost in the minds of all in the great audience there last night was made obvious by the splendid ovation which was extended to him at the conclusion of the entertainment, one which he acknowledged with becoming dignity and evident feeling.

The programme was somewhat shorter than usual, but was made up of most interesting material from beginning to end. Berlioz's "Carnival Romain" was the opening piece and went with brilliant spirit and force, with precisely the rush and the elan which the composer must have wished for. To be sure it is a spasmodic work, thoroughly characteristic of Berlioz, and in spite of its gay plumage is in reality a paltry affair. But played as it was last evening one forgets all this and longs for more. Just here lies the point of contrast between Wagner and Berlioz in the treatment of orchestrial scores. The latter is all nervous, hysterical, artificiality, without any apparent reserve force or sense of repose, a defect fatal to true art. Whereas, with Wagner you always feel the ability to sustain a high level and the existence of much force and power which have not been revealed. His beautiful and poetic "Waldweben" from "Siegfried" was the third number on the programme last evening and emphasized this difference in a striking manner. It was given perfectly, in a way to disclose its marvelous variety of tone coloring and moods, while its musical form was always maintained.

The symphony was Tschaikowsky's wondrous fifth, which is rather a vast musical poem than a real symphony. From beginning to end it pulsates and throbs with joy and sorrow and ecstasy and every mood in the gamut of human sensations. And how beautifully it was played! A fitting conclusion, indeed, to Mr. Nikisch's musical experiences with us.

Mr. Franz Kneisel was to have played the first movement from Brahms's violin concerto in D, but was prevented by illness from appearing. His place was very acceptably filled, however, by Mrs. Nikisch, who sang with the orchestra a "Spring Song" by Busoni, and afterward a group of songs by Schumann, Paderewski and Brahms, in which she was exquisitely accompanied by her husband.

New York, Friday, March 17, 1893.

The Last Nikisch Concert.

To one who observes the signs of the times and the changes in the musical world, the most striking of all phenomena is the growing importance attached to conductors. There was a time when the singer was the absolute tyrant of conductors, librettists, and composers. To-day we are beginning to understand that the singer is only one factor in a musical production, and that if we are to have a really artistic performance he must be subordinated to the composer and to the conductor of the whole. Thirty-five years ago, when Wagner had his "Tristan" ready for performance, he complained that Dr. Hans von Bülow was the only living conductor in whom he had any confidence; he himself had trained Bülow, as he subsequently trained Hans Richter and Anton Seidl. His superb pamphlet 'On Conducting' for the first time properly emphasized the importance of the conductor for a satisfactory musical performance, and it is owing to his influence that we have now reached a point where connoisseurs inquire who is going to conduct before they ask who will sing.

In Berlin this increased interest in conductors, and their different methods of interpretation, has been shown this winter by the engagement of several prominent leaders to conduct the Philharmonic concerts in succession. In America, where the best in everything is insisted upon, because we have the money to pay for it, the value of conductors has long been recognized; and in one respect we are beginning to Americanize Europe—namely, in the matter of proper remuneration. Formerly the singers got all the profits of operas and concerts; now that operas are no longer written for singers alone, conductors are beginning to get their proper share. A few months ago Mr. Seidl received an offer of $10,000 a year from the opera at Budapest — the highest sum ever offered an operatic conductor in Hungary. Fortunately Mr. Seidl has become an American citizen and is unwilling to leave his new country; he has an engagement in Chicago this summer which will bring him $15,000 in a few months, and next winter he will probably be back at the Metropolitan Opera-house.

Mr. Nikisch, unfortunately for New York, and still more so for Boston, accepted this offer and will go to Budapest at the close of the present season. Nor will any one blame him for this, however much one may regret his departure. Mr. Nikisch is primarily an operatic conductor, and his Boston engagement, therefore, did not give him opportunity for the display of all his gifts. The position he has occupied for several years is anything but a sinecure. During the last seven months, for instance, he has conducted 124 symphony concerts and spent half his time on railway cars and in hotels. It was this roving life connected with the position of conductor of the Boston Orchestra that made Mr. Gericke glad to return to Vienna.

A large audience was present in Chickering Hall to bid Mr. Nikisch farewell. The programme had to be altered somewhat, owing to the indisposition of Mr. Kneisel. In place of his numbers Mrs. Nikisch sang a few songs. Berlioz's "Roman Carnival" overture, the Forest Voices from "Siegfreid," and Tchaikovsky's splendid fifth symphony were the orchestral numbers, and it was fitting that one who so strongly represents the modern romantic spirit in music should make his exit with that glowing Russian work. At the close the audience remained standing and recalled Mr. Nikisch by way of expressing their regrets at his departure. He will leave many friends and admirers behind, and he will also remember the New York press for its cordial recognition of his merits, the absence of carping criticism, and the appreciation of the individuality and unfettered freedom of his interpretations. Mr. Higginson will find it an extremely difficult task to find a successor to Mr. Arthur Nikisch.

NEW YORK HERALD.

NEW YORK, SATURDAY, MARCH 18, 1893.

BROOKLYN PHILHARMONIC.

The last of the Brooklyn Philharmonic rehearsals occurred yesterday afternoon and with it took place the last appearance but one in that city of Herr Arthur Nikisch. Of course, not a musical matinée devotee was missing, for every one was anxious to join in the last honors that were being paid to the great man from Hungary and Boston, who made the parting sweet sorrow indeed by leading his orchestra in simply flawless fashion.

Mendelssohn's Italian symphony was so beautifully played that it really seemed at times like something altogether fresh and new. Liszt's "Tasso," too, has rarely, if ever, been so impressively given, and the Weber-Berlioz arrangement of the "Invitation to Dance" displayed to the full the orchestra's virtuosity.

Mr. Adamowski's performance of the two first movements of Bruch's G minor concerto may be ranked with the very best violin playing that has been heard here of recent years. The concert was made additionally interesting by a trio of Lieder sung by Mrs. Nikisch with a true appreciation of their poetic contents. "Treues Roeslein," by Paderewski, is so fine as to make one wish that he played less and wrote more, and Brahms' "Im Lenze" is as charming and beautiful a dialogue as was ever carried on between a voice and a piano.

FRIDAY, [illegible]

THE BOSTON SY[illegible]

Nikisch Gives a Farewell Treat to Music Lovers Before He Departs.

The fifth concert of the Boston Symphony Orchestra, at Chickering Hall last night, not only marked the close of its present New York season, but also its last appearance in this city under its present conductor, as Mr. Nikisch, alas! will not be with them another season, having, as reported, accepted a flattering offer to return to his native country as Hof-Kappellmeister, at Budapest.

The programme, as usual one of decided interest, though containing no important novelty, was as follows, changed from the one announced, owing to the illness of Mr. Kneisel:

Overture, "Carnival Romain".....Berlioz
"Spring Song," with orchestra.....Busoni
"Waldweben," from "Siegfried".....Wagner
Songs, with piano accompaniment..Brahms, Schumann, Paderewski
Symphony, No. 5, E minor.....Tschaikowsky
Soloist, Mrs. Arthur Nikisch.

For all that, the Berlioz overture, which was written as an intermezzo for the opera "Benvenuti Cellini," is free almost to wildness. There is evident method and purpose in its madness—the method of a man of genius, the purpose picturesque gaiety. It is a rollicking, rushing, whimsical bit of tone painting, and was played with rare crispness, dash and spirit. The "Spring Song," by Busoni, which one does not remember having heard before, is a graceful, genial bit of vocal writing prettily scored, but without marked individuality.

Mrs. Nikisch sang it charmingly, as she also did the group of songs a little later, Mr. Nikisch playing her accompaniments in incomparable fashion. How much of the beauty of what might be called classical songs is lost oftentimes because the accompaniments are carelessly or indifferently played. Mrs. Nikisch was more than warmly received, and was finally compelled to add another song to the group, one by Brahms. The exquisite grace and poetry of the familiar "Waldweben" was never more apparent than in the interpretation given this delightful and fanciful idyl last night. Refinement, varied contrast, the delicate finish of a miniature, the dreamy tenderness and sentiment of summer breezes in sunlit woods were all in Mr. Nikisch's reading and in the way it was rendered. If more buoyant, lightsome and in altogether brighter and lighter mood than his majestic fourth symphony, Tschaikowsky's fifth symphony, though equally original, does not equal its predecessor in dramatic force, significance or impressiveness. It is more conventionally symphonic, more on the surface, but none the less attractive on that account. The entire work is rarely melodious in a way which never even approaches the trite or the commonplace. Whatever Tschaikowsky has to say is interesting in and of itself, and he says it in an intense and individual way which makes it all the more so. Even the trivial valse tempo, which characterizes the third movement of the symphony, doing duty as a scherzo, in the hands of this master becomes instinct with not only novelty but even dignity. Besides Tschaikowsky, only Berlioz has dared to introduce a valse into a symphonic work, but as the result in each instance is more than satisfactory—why not? And then the nobility and romantic charm of the Andante Cantabile; the force and fire of the majestic finale! Truly is Tschaikowsky a giant, a master-mind, a musical wonder-worker. The symphony was magnificently rendered, and effectually dispelled a slight impression of flimsiness created by the earlier portion of the programme. At the close of the concert Mr. Nikisch was recalled again and again in token of the audience's admiration and farewell. New York is loath, indeed, to part with him, and with reason. When shall we look upon his like again? With the deepest regret we bid him farewell and godspeed.

REGINALD DE KOVEN.

NEW YORK HERALD.

FOURTEEN PAGES.

NEW YORK, FRIDAY, MARCH 17, 1893.

NIKISCH'S FAREWELL CONCERT.

Mr. Arthur Nikisch's last appearance here as leader of the Boston Orchestra attracted the usual great crowd to Chickering Hall last evening. In musical circles it was generally known that this noted musician had decided to accept the offer made to him by the Royal Opera House at Buda-Pesth, and last night's concert was, therefore, something in the nature of a farewell. The audience looked at it in this light, and their applause was, if possible, more enthusiastic than ever. The splendid orchestra was heard in Berlioz's brilliant "Carnival Overture," in the "Waldweben" from "Siegfried" and in Tschaikowsky's fifth symphony. In the Berlioz number was had one of the most brilliant bits of orchestral playing ever heard here. The symphony was also a delight to the critical audience.

Mr. Franz Kneisel was to have played part of Brahms' first violin concerto, but was too ill to appear. In his place Mrs. Nikisch sang a "Spring Song" of Busoni, the Boston composer, rather a long drawn out affair, and also songs by Brahms, Paderewski and Schumann, giving as an encore Brahms' "Vergebliches Staenchen" with much archness and grace.

At the close of the concert Mr. Nikisch was recalled five times and there were loud but ineffectual calls for a speech. To a number of friends who remained when the crowd dispersed the conductor expressed his regret at leaving America, but intimated that he might come back some day.

His present contract with the Buda-Pesth Opera House is for three years and his duties will begin next September. He will be intendant of the house and have three conductors under him, so that he will lead the orchestra only upon extraordinary occasions. The contract was signed only last Friday, but the negotiations have been going on for the last three months.

MR. FRANZ KNEISEL ILL.

Owing to the serious illness, due to a cold, of Mr. Franz Kneisel, the leading violin of the Boston Orchestra, the concert of the Kneisel Quartet announced for to-morrow afternoon in Chickering Hall has been postponed to some date yet to be fixed.

[illegible] BY HOWARD [illegible]

FRIDAY, MARCH 17, 1893.

MR. NIKISCH'S FAREWELL.

The thought, doubtless, which was uppermost in the minds of the audience at the last concert for this season in Chickering Hall last night, was that most unexpectedly the affair had been turned at the eleventh hour into a farewell to Mr. Nikisch, the conductor. It has been under Mr. Nikisch's direction that the concerts of the organization took the high place in popular favor which they have occupied during the last three years. In saying this we are casting no reflection on Mr. Gericke. The best things in art are not always accepted at once. New-York has always had good orchestral music, and it was long a question whether the concerts of the Boston Orchestra were needed. In fact it was only the cosmopolitan and liberal character of the New-York musical public that opened our doors to the visitors. It chanced that Mr. Gericke did the pioneer work. He did it honestly and intelligently, and no one can have rejoiced more than he when Mr. Nikisch came to garner the fruits of his planting. No higher praise can be spoken of than this that Mr. Nikisch took up the lovely task when Mr. Gericke left it and carried it forward on his own lines, without sacrifice of one iota of his individuality of conception or method, to a conclusion which has excited the admiration and pride of every true lover of high art. He was made to feel the sincerity of the public regard for him last night when, after one of the most delightful concerts of the series which he has conducted, the audience remained in the room to call him back to the stage and thank him by a most cordial demonstration of approval and sympathy.

The concert was changed in character by the illness of Mr. Kneisel, who was to have played the first movement of the violin concerto by Brahms. In his absence Mrs. Nikisch sang with the orchestra a "Spring Song," by Feruccio Busoni (the same that she will sing in Brooklyn this afternoon and to-morrow evening) and afterward some songs by Brahms, Paderewski and Schumann to the masterly pianoforte accompaniments of her husband. The performances were all most amiable and sympathetic, and were supplemented by Brahms's arch and coquettish "Vergebliches Staendchen," in which Mrs. Nikisch's voice and vocal manner are disclosed at their best. The orchestral numbers were Berlioz's overture, "Carnival Romain"; Wagner's "Waldweben," and Tschaikowsky's fifth symphony, played in the finished yet virile and dramatic style which accounts for much of Mr. Nikisch's hold upon the public heart.

Mr. Nikisch's resolve to return to Europe is not of long standing. He said last night after the concert that he had all along expected to make America his future home, and that the separation would be a peculiarly poignant one for him. He felt, however, that the invitation to become the conductor of the opera at Buda-Pesth was such an opportunity as is offered to a musician only once in a lifetime, and that he owed it to his family not to let it go by. He will start for his new field of labors next month, immediately after the completion of his Boston engagement.

The illness of Mr. Kneisel compels the abandonment of the Kneisel Quartet concert to-morrow.

The New-York Times.

TEN PAGES.

NEW-YORK, FRIDAY, MARCH 17, 1893.

MR. NIKISCH'S FAREWELL.

The music lovers of New-York bade farewell to Arthur Nikisch last night. The fifth concert of the Boston Symphony Orchestra was given in Chickering Hall, and with it closed Mr. Nikisch's brilliant American career, so far as the metropolis is concerned. It was an occasion of serious, even pathetic interest; and were we a more demonstrative people than we are, it would doubtless have been marked by a more emotional expression of affection than that which was noted. As it was, nearly the entire audience remained standing at the close of the concert and called Mr. Nikisch out several times with every evidence of the kindest regard. The conductor's appreciation of this proof of public regard was manifest. There can be no doubt that Mr. Nikisch leaves America with regret; but the offer which has come to him from Buda-Pesth he believes to be the opportunity of his life, and he must not let that pass.

The concert last night was from beginning to end an interesting entertainment, though there was an unexpected change in the programme. Franz Kneisel, the accomplished concertmeister of the orchestra, was to have played the first movement of the Brahms violin concerto in D, but he was suffering from a severe cold and was unable to appear. His place was taken by Mrs. Nikisch, who sang a very pretty "Spring Song" by the talented pianist, Ferruccio Busoni, with orchestra, and afterward, with piano accompaniment by Mr. Nikisch, songs by Brahms, Paderewski, and Schumann. It is a simple act of justice to say that not the smaller part of the pleasure gained from this part of the programme was given by Mr. Nikisch's beautiful accompaniments. His accompaniment to Schumann's "Frühingsnacht" was simply marvelous in its poetic feeling and wealth of color.

The orchestral numbers were Berlioz's "Le Carnaval Romain" overture, the "Waldweben" from Wagner's "Siegfried," and Tschaikowsky's fifth symphony. The Wagner number was played with admirable finesse and with excellent appreciation of its sylvan color; but the grand power and sweep of the orchestra were heard to the best advantage in that astounding product of Tschaikowsky's imagination, that irresistible composition which he calls a symphony, but which is rather an instrumental song, embodying the pent-up emotions of this pulsating, half-mad end of the century which is leading human thought heaven knows whither. Perhaps Tschaikowsky meant this work to be a protest against artificial conventionality. At any rate it is the voice of one crying in the musical wilderness and the utterance is not to be ignored.

Such a work, throbbing with the emotional heat of a fully-developed romanticism in music, was a fitting swan song to issue from the graceful but mastering baton of Mr. Nikisch. Its echoes will rise in the memory as an eloquent summary of his magnetic power and winning personality. The love of music in America will be the stronger because of his sojourn here, and his departure will leave a void in the art world not easy to fill. He leaves behind him hosts of sincere admirers of his attainments and an army of grateful friends, to whom his going will be a source of lasting and unavailing regret. It has been a pleasure to note his doings and to praise his achievements. It will be the fervent hope of the many friends he has made in New-York that his future will be one of progress and of never-ceasing advance into the limitless fields of the art of which he is one of the most beloved exponents.

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TIMES—PHILADELPHIA

MORNING, MARCH 16.

THE BOSTON ORCHESTRA

Last Concert of the Season Under the Direction of Mr. Nikisch.

The last concert of the Boston Symphony Orchestra under the direction of Mr. Nikisch was altogether the most successful of this very successful season. The programme was well chosen and well arranged and its execution left no occasion for anything but warmest praise. Opening with Berlioz' "Roman Carnival," it closed with the "Freischutz" overture, played not only with romantic spirit, but with unusual fervor, and included between these different works the lovely Italian symphony of Mendelssohn.

The smoothness and grace, the delicacy and refinement characteristic of this great orchestra were beautifully displayed in this eminently poetical and brightly colored symphony, which Mr. Nikisch handled with a vivacity he has not always shown. The other numbers were two movements of the Bruch violin concerto, which Mr. Adamowski played admirably, with a skill that well deserved the warm applause it earned, and the favorite "Waldweben," always one of the most fascinating of the Wagner concert excerpts.

It has been announced that Mr. Nikisch will leave the Boston Orchestra at the end of this season to become director of the Royal Opera at Buda-Pesth. His place will be hard to fill. While he took the orchestra already in complete organization and discipline from the hands of Mr. Gericke, he has brought it still further forward in the line of artistic adaptability, and any conductor who shall follow him will have an opportunity to be envied. He has at the same time impressed his own distinct personality strongly upon it, and while his limitations have been often spoken of there never could be any question of his knowledge and skill or his acute artistic perceptions. In the line of modern music in which his personal sympathies mainly extend, he has achieved results that have not been equaled and are not likely to be surpassed.

Commercial Advertiser.

[Established 1797.]

JOHN A. COCKERILL, Editor.

FRIDAY AFTERNOON, MARCH 17, 1893.

THE BOSTON SYMPHONY.

Mr. Nikisch's Last Appearance as the Conductor of This Orchestra.

There was a tinge of melancholy in the interest which was felt in the concert given by the Boston Symphony Orchestra last evening in Chickering Hall, owing to the fact that it meant Mr. Nikisch's farewell to New York. In the brief space of time in which he has been permitted to give concerts here it is quite safe to say that he has contributed as much as any other one man toward the development of our musical tastes and the cultivation of the finer musical instincts. The series of concerts which he and his orchestra have given this year and in preceding seasons have been a rare treat for all who have had the privilege of hearing them, and the fact that he is to be with us no longer comes in the nature of a great personal loss to each one of us. That this sentiment was uppermost in the minds of all in the great audience there last night was made obvious by the splendid ovation which was extended to him at the conclusion of the entertainment, one which he acknowledged with becoming dignity and evident feeling.

The programme was somewhat shorter than usual, but was made up of most interesting material from beginning to end. Berlioz's "Carnival Romain" was the opening piece and went with brilliant spirit and force, with precisely the rush and the elan which the composer must have wished for. To be sure it is a spasmodic work, thoroughly characteristic of Berlioz, and in spite of its gay plumage is in reality a paltry affair. But played as it was last evening one forgets all this and longs for more. Just here lies the point of contrast between Wagner and Berlioz in the treatment of orchestrial scores. The latter is all nervous, hysterical, artificiality, without any apparent reserve force or sense of repose, a defect fatal to true art. Whereas, with Wagner you always feel the ability to sustain a high level and the existence of much force and power which have not been revealed. His beautiful and poetic "Waldweben" from "Siegfried" was the third number on the programme last evening and emphasized this difference in a striking manner. It was given perfectly, in a way to disclose its marvelous variety of tone coloring and moods, while its musical form was always maintained.

The symphony was Tschaikowsky's wondrous fifth, which is rather a vast musical poem than a real symphony. From beginning to end it pulsates and throbs with joy and sorrow and ecstasy and every mood in the gamut of human sensations. And how beautifully it was played! A fitting conclusion, indeed, to Mr. Nikisch's musical experiences with us.

Mr. Franz Kneisel was to have played the first movement from Brahms's violin concerto in D, but was prevented by illness from appearing. His place was very acceptably filled, however, by Mrs. Nikisch, who sang with the orchestra a "Spring Song" by Busoni, and afterward a group of songs by Schumann, Paderewski and Brahms, in which she was exquisitely accompanied by her husband.

The Evening Post.

New York, Friday, March 17, 1893.

The Last Nikisch Concert.

To one who observes the signs of the times and the changes in the musical world, the most striking of all phenomena is the growing importance attached to conductors. There was a time when the singer was the absolute tyrant of conductors, librettists, and composers. To-day we are beginning to understand that the singer is only one factor in a musical production, and that if we are to have a really artistic performance he must be subordinated to the composer and to the conductor of the whole. Thirty-five years ago, when Wagner had his "Tristan" ready for performance, he complained that Dr. Hans von Bülow was the only living conductor in whom he had any confidence; he himself had trained Bülow, as he subsequently trained Hans Richter and Anton Seidl. His superb pamphlet 'On Conducting' for the first time properly emphasized the importance of the conductor for a satisfactory musical performance, and it is owing to his influence that we have now reached a point where connoisseurs inquire who is going to conduct before they ask who will sing.

In Berlin this increased interest in conductors, and their different methods of interpretation, has been shown this winter by the engagement of several prominent leaders to conduct the Philharmonic concerts in succession. In America, where the best in everything is insisted upon, because we have the money to pay for it, the value of conductors has long been recognized; and in one respect we are beginning to Americanize Europe—namely, in the matter of proper remuneration. Formerly the singers got all the profits of operas and concerts; now that operas are no longer written for singers alone, conductors are beginning to get their proper share. A few months ago Mr. Seidl received an offer of $10,000 a year from the opera at Budapest — the highest sum ever offered an operatic conductor in Hungary. Fortunately Mr. Seidl has become an American citizen and is unwilling to leave his new country; he has an engagement in Chicago this summer which will bring him $15,000 in a few months, and next winter he will probably be back at the Metropolitan Opera-house.

Mr. Nikisch, unfortunately for New York, and still more so for Boston, accepted this offer and will go to Budapest at the close of the present season. Nor will any one blame him for this, however much one may regret his departure. Mr. Nikisch is primarily an operatic conductor, and his Boston engagement, therefore, did not give him opportunity for the display of all his gifts. The position he has occupied for several years is anything but a sinecure. During the last seven months, for instance, he has conducted 124 symphony concerts and spent half his time on railway cars and in hotels. It was this roving life connected with the position of conductor of the Boston Orchestra that made Mr. Gericke glad to return to Vienna.

A large audience was present in Chickering Hall to bid Mr. Nikisch farewell. The programme had to be altered somewhat, owing to the indisposition of Mr. Kneisel. In place of his numbers Mrs. Nikisch sang a few songs. Berlioz's "Roman Carnival" overture, the Forest Voices from "Siegfreid," and Tchaikovsky's splendid fifth symphony were the orchestral numbers, and it was fitting that one who so strongly represents the modern romantic spirit in music should make his exit with that glowing Russian work. At the close the audience remained standing and recalled Mr. Nikisch by way of expressing their regrets at his departure. He will leave many friends and admirers behind, and he will also remember the New York press for its cordial recognition of his merits, the absence of carping criticism, and the appreciation of the individuality and unfettered freedom of his interpretations. Mr. Higginson will find it an extremely difficult task to find a successor to Mr. Arthur Nikisch.

NEW YORK HERALD.

NEW YORK, SATURDAY, MARCH 18, 1893.

BROOKLYN PHILHARMONIC.

The last of the Brooklyn Philharmonic rehearsals occurred yesterday afternoon and with it took place the last appearance but one in that city of Herr Arthur Nikisch. Of course, not a musical matinée devotee was missing, for every one was anxious to join in the last honors that were being paid to the great man from Hungary and Boston, who made the parting sweet sorrow indeed by leading his orchestra in simply flawless fashion.

Mendelssohn's Italian symphony was so beautifully played that it really seemed at times like something altogether fresh and new. Liszt's "Tasso," too, has rarely, if ever, been so impressively given, and the Weber-Berlioz arrangement of the "Invitation to Dance" displayed to the full the orchestra's virtuosity.

Mr. Adamowski's performance of the two first movements of Bruch's G minor concerto may be ranked with the very best violin playing that has been heard here of recent years. The concert was made additionally interesting by a trio of Lieder sung by Mrs. Nikisch with a true appreciation of their poetic contents. "Treues Roeslein," by Paderewski, is so fine as to make one wish that he played less and wrote more, and Brahms' "Im Lenze" is as charming and beautiful a dialogue as was ever carried on between a voice and a piano.

THE WORLD:

FRIDAY, MARCH 17, 1893.

THE BOSTON SYMPHONY CONCERT.

Nikisch Gives a Farewell Treat to Music Lovers Before He Departs.

The fifth concert of the Boston Symphony Orchestra, at Chickering Hall last night, not only marked the close of its present New York season, but also its last appearance in this city under its present conductor, as Mr. Nikisch, alas! will not be with them another season, having, as reported, accepted a flattering offer to return to his native country as Hof-Kappellmeister, at Budapest.

The programme, as usual one of decided interest, though containing no important novelty, was as follows, changed from the one announced, owing to the illness of Mr. Kneisel:

Overture, "Carnival Romain"..... Berlioz
"Spring Song," with orchestra..... Busoni
"Waldweben," from "Siegfried"..... Wagner
Songs, with piano accompaniment..Brahms, Schumann, Paderewski
Symphony, No. 5, E minor..... Tschaikowsky
Soloist, Mrs. Arthur Nikisch.

For all that, the Berlioz overture, which was written as an intermezzo for the opera "Benvenuti Cellini," is free almost to wildness. There is evident method and purpose in its madness—the method of a man of genius, the purpose picturesque gaiety. It is a rollicking, rushing, whimsical bit of tone painting, and was played with rare crispness, dash and spirit. The "Spring Song," by Busoni, which one does not remember having heard before, is a graceful, genial bit of vocal writing prettily scored, but without marked individuality.

Mrs. Nikisch sang it charmingly, as she also did the group of songs a little later, Mr. Nikisch playing her accompaniments in incomparable fashion. How much of the beauty of what might be called classical songs is lost oftentimes because the accompaniments are carelessly or indifferently played. Mrs. Nikisch was more than warmly received, and was finally compelled to add another song to the group, one by Brahms. The exquisite grace and poetry of the familiar "Waldweben" was never more apparent than in the interpretation given this delightful and fanciful idyl last night. Refinement, varied contrast, the delicate finish of a miniature, the dreamy tenderness and sentiment of summer breezes in sunlit woods were all in Mr. Nikisch's reading and in the way it was rendered. If more buoyant, lightsome and in altogether brighter and lighter mood than his majestic fourth symphony, Tschaikowsky's fifth symphony, though equally original, does not equal its predecessor in dramatic force, significance or impressiveness. It is more conventionally symphonic, more on the surface, but none the less attractive on that account. The entire work is rarely melodious in a way which never even approaches the trite or the commonplace. Whatever Tschaikowsky has to say is interesting in and of itself, and he says it in an intense and individual way which makes it all the more so. Even the trivial valse tempo, which characterizes the third movement of the symphony, doing duty as a scherzo, in the hands of this master becomes instinct with not only novelty but even dignity. Besides Tschaikowsky, only Berlioz has dared to introduce a valse into a symphonic work, but as the result in each instance is more than satisfactory—why not? And then the nobility and romantic charm of the Andante Cantabile; the force and fire of the majestic finale! Truly is Tschaikowsky a giant, a master-mind, a musical wonder-worker. The symphony was magnificently rendered, and effectually dispelled a slight impression of flimsiness created by the earlier portion of the programme. At the close of the concert Mr. Nikisch was recalled again and again in token of the audience's admiration and farewell. New York is loath, indeed, to part with him, and with reason. When shall we look upon his like again? With the deepest regret we bid him farewell and godspeed.

REGINALD DE KOVEN.

NEW YORK HERALD.

FOURTEEN PAGES.

NEW YORK, FRIDAY, MARCH 17, 1893.

NIKISCH'S FAREWELL CONCERT.

Mr. Arthur Nikisch's last appearance here as leader of the Boston Orchestra attracted the usual great crowd to Chickering Hall last evening. In musical circles it was generally known that this noted musician had decided to accept the offer made to him by the Royal Opera House at Buda-Pesth, and last night's concert was, therefore, something in the nature of a farewell. The audience looked at it in this light, and their applause was, if possible, more enthusiastic than ever. The splendid orchestra was heard in Berlioz's brilliant "Carnival Overture," in the "Waldweben" from "Siegfried" and in Tschaikowsky's fifth symphony. In the Berlioz number was had one of the most brilliant bits of orchestral playing ever heard here. The symphony was also a delight to the critical audience.

Mr. Franz Kneisel was to have played part of Brahms' first violin concerto, but was too ill to appear. In his place Mrs. Nikisch sang a "Spring Song" of Busoni, the Boston composer, rather a long drawn out affair, and also songs by Brahms, Paderewski and Schumann, giving as an encore Brahms' "Vergebliches Staenchen" with much archness and grace.

At the close of the concert Mr. Nikisch was recalled five times and there were loud but ineffectual calls for a speech. To a number of friends who remained when the crowd dispersed the conductor expressed his regret at leaving America, but intimated that he might come back some day.

His present contract with the Buda-Pesth Opera House is for three years and his duties will begin next September. He will be intendant of the house and have three conductors under him, so that he will lead the orchestra only upon extraordinary occasions. The contract was signed only last Friday, but the negotiations have been going on for the last three months.

MR. FRANZ KNEISEL ILL.

Owing to the serious illness, due to a cold, of Mr. Franz Kneisel, the leading violin of the Boston Orchestra, the concert of the Kneisel Quartet announced for to-morrow afternoon in Chickering Hall has been postponed to some date yet to be fixed.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

FRIDAY, MARCH 17, 1893.

MR. NIKISCH'S FAREWELL.

The thought, doubtless, which was uppermost in the minds of the audience at the last concert for this season in Chickering Hall last night, was that most unexpectedly the affair had been turned at the eleventh hour into a farewell to Mr. Nikisch, the conductor. It has been under Mr. Nikisch's direction that the concerts of the organization took the high place in popular favor which they have occupied during the last three years. In saying this we are casting no reflection on Mr. Gericke. The best things in art are not always accepted at once. New-York has always had good orchestral music, and it was long a question whether the concerts of the Boston Orchestra were needed. In fact it was only the cosmopolitan and liberal character of the New-York musical public that opened our doors to the visitors. It chanced that Mr. Gericke did the pioneer work. He did it honestly and intelligently, and no one can have rejoiced more than he when Mr. Nikisch came to garner the fruits of his planting. No higher praise can be spoken of than this that Mr. Nikisch took up the lovely task when Mr. Gericke left it and carried it forward on his own lines, without sacrifice of one iota of his individuality of conception or method, to a conclusion which has excited the admiration and pride of every true lover of high art. He was made to feel the sincerity of the public regard for him last night when, after one of the most delightful concerts of the series which he has conducted, the audience remained in the room to call him back to the stage and thank him by a most cordial demonstration of approval and sympathy.

The concert was changed in character by the illness of Mr. Kneisel, who was to have played the first movement of the violin concerto by Brahms. In his absence Mrs. Nikisch sang with the orchestra a "Spring Song," by Feruccio Busoni (the same that she will sing in Brooklyn this afternoon and to-morrow evening) and afterward some songs by Brahms, Paderewski and Schumann to the masterly pianoforte accompaniments of her husband. The performances were all most amiable and sympathetic, and were supplemented by Brahms's arch and coquettish "Vergebliches Staendchen," in which Mrs. Nikisch's voice and vocal manner are disclosed at their best. The orchestral numbers were Berlioz's overture, "Carnival Romain"; Wagner's "Waldweben," and Tschaikowsky's fifth symphony, played in the finished yet virile and dramatic style which accounts for much of Mr. Nikisch's hold upon the public heart.

Mr. Nikisch's resolve to return to Europe is not of long standing. He said last night after the concert that he had all along expected to make America his future home, and that the separation would be a peculiarly poignant one for him. He felt, however, that the invitation to become the conductor of the opera at Buda-Pesth was such an opportunity as is offered to a musician only once in a lifetime, and that he owed it to his family not to let it go by. He will start for his new field of labors next month, immediately after the completion of his Boston engagement.

The illness of Mr. Kneisel compels the abandonment of the Kneisel Quartet concert to-morrow.

The New-York Times.

TEN PAGES.

NEW-YORK, FRIDAY, MARCH 17, 1893.

MR. NIKISCH'S FAREWELL.

The music lovers of New-York bade farewell to Arthur Nikisch last night. The fifth concert of the Boston Symphony Orchestra was given in Chickering Hall, and with it closed Mr. Nikisch's brilliant American career, so far as the metropolis is concerned. It was an occasion of serious, even pathetic interest; and were we a more demonstrative people than we are, it would doubtless have been marked by a more emotional expression of affection than that which was noted. As it was, nearly the entire audience remained standing at the close of the concert and called Mr. Nikisch out several times with every evidence of the kindest regard. The conductor's appreciation of this proof of public regard was manifest. There can be no doubt that Mr. Nikisch leaves America with regret; but the offer which has come to him from Buda-Pesth he believes to be the opportunity of his life, and he must not let that pass.

The concert last night was from beginning to end an interesting entertainment, though there was an unexpected change in the programme. Franz Kneisel, the accomplished concertmeister of the orchestra, was to have played the first movement of the Brahms violin concerto in D, but he was suffering from a severe cold and was unable to appear. His place was taken by Mrs. Nikisch, who sang a very pretty "Spring Song" by the talented pianist, Ferruccio Busoni, with orchestra, and afterward, with piano accompaniment by Mr. Nikisch, songs by Brahms, Paderewski, and Schumann. It is a simple act of justice to say that not the smaller part of the pleasure gained from this part of the programme was given by Mr. Nikisch's beautiful accompaniments. His accompaniment to Schumann's "Frühingsnacht" was simply marvelous in its poetic feeling and wealth of color.

The orchestral numbers were Berlioz's "Le Carnaval Romain" overture, the "Waldweben" from Wagner's "Siegfried," and Tschaikowsky's fifth symphony. The Wagner number was played with admirable finesse and with excellent appreciation of its sylvan color; but the grand power and sweep of the orchestra were heard to the best advantage in that astounding product of Tschaikowsky's imagination, that irresistible composition which he calls a symphony, but which is rather an instrumental song, embodying the pent-up emotions of this pulsating, half-mad end of the century which is leading human thought heaven knows whither. Perhaps Tschaikowsky meant this work to be a protest against artificial conventionality. At any rate it is the voice of one crying in the musical wilderness and the utterance is not to be ignored.

Such a work, throbbing with the emotional heat of a fully-developed romanticism in music, was a fitting swan song to issue from the graceful but mastering baton of Mr. Nikisch. Its echoes will rise in the memory as an eloquent summary of his magnetic power and winning personality. The love of music in America will be the stronger because of his sojourn here, and his departure will leave a void in the art world not easy to fill. He leaves behind him hosts of sincere admirers of his attainments and an army of grateful friends, to whom his going will be a source of lasting and unavailing regret. It has been a pleasure to note his doings and to praise his achievements. It will be the fervent hope of the many friends he has made in New-York that his future will be one of progress and of never-ceasing advance into the inexhaustible fields of the art of which he is one of the most beloved exponents.

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American Art Journal.

NEW YORK, SATURDAY, MARCH 18, 1893.

Nikisch Resigns the Conductorship.

Buda-Pesth Wants the Boston Symphony Leader.

Boston, March 14.—Arthur Nikisch, at the end of the present season, is to sever his connection as leader of the Boston Symphony Orchestra, in which position he has entertained and delighted music lovers for the past five years.

He has received an offer to become director and leader of the Royal Opera House at Buda-Pesth, Austria, where are located the royal palaces.

He has for a long time hankered for an opportunity to gain fame in Europe, and seven years ago refused a like offer that he might conquer Americans.

Philadelphia, March 14.—Mr. Nikisch was seen in this city last night and said: "It is true that I intend to resign. This work is too hard for me, and I am not in the best of health. I couldn't stand it much longer, for I have to give so many concerts and do so much traveling that it wears me out. My chief inducement for quitting the orchestra, however, is that I have been offered the position of director-general of the Royal Opera at Buda Pesth. I cannot state now the sum offered me, but it is the highest salary every offered a musician, and the position is one of the greatest honor in the profession. Hans Richter had the post before he left for Vienna, and the latest musician who held it was Count Zichy.

"I have not completed all my arrangements yet, as the negotiations require some time to be approved by the Reichstag and the Ministry, it being a royal affair; but I expect to sail by June 1. I shall probably keep my position with the orchestra until Mr. Higginson can make arrangements for my successor, and very likely I will remain with it until the end of the season. We are booked to play at the World's Fair in May, and have other engagements in the West, after which I suppose my work in America will come to an end.

"As I am a Hungarian, I will be glad to return to my fatherland; but I shall also be sorry to leave the orchestra, for my relations here have been of the pleasantest."

Mr. Nikisch is a Hungarian by birth. He was born at Szent Mikos, Oct. 12, 1855. His father was head accountant in the service of Prince Lichtenstein. Nikisch was educated in the Vienna Conservatory, where he studied composition under Dessoff and the violin under Hellmersberger. He left the Conservatory in 1874, with prizes in composition (sextet for strings) and violin playing. In 1878 he was engaged by Neumann as second conductor of the Stadt Theatre in Leipzig, and he then left for Vienna, to take the post of violinist in the Imperial Orchestra. In 1882 he was appointed first chapelmaster at Leipzig. Mr. Nikisch was called in 1889 to take the position of conductor of the Boston Symphony Orchestra, a position that was vacated by Mr. William Gericke.

There are rumors already of other directors, says the Boston "Journal." First of all comes the name of Mr. Gericke, who gave to the orchestra the reputation that it so richly deserved. He is now in Vienna, and it is doubtful whether he could be persuaded to leave his home. If he should appear again as conductor of our orchestra, his first appearnce would be a memorable scene, for few are held in such respect by musicians and laymen as the modest and thoroughly capable Gericke.

There is talk of Hans Richter. Richter was born in Raab, Hungary, April 4, 1843. He studied in Vienna the horn, pianoforte and composition. In 1866-67 he was with Wagner in Luzerne. Richter was chorus director in Munich in 1868-69. In 1870 he directed the first performance of "Lohengrin" in Brussels. From 1871 to 1875 he was conductor of the National Threatre at Buda-Pesth. In 1875 he was appointed conductor of the opera and the Philharmonic concerts at Vienna. In 1876 he directed at Baireuth. For some time he has been busied with concerts in London.

Edouard Colonne, of Paris, is also mentioned. He was born at Bordeaux, July 23, 1838, and was a pupil of the Paris Conservatory, where he took, in 1863, the first prize for violin playing. He was then first violin of the Paris Opera, until in 1871 he founded a concert organization, the performances of which were given during the winter, first at the Odeon, afterward at the Chatelet. He is now also first conductor at the Opera. He is known throughout Europe as a conductor of the very first rank.

BOSTON COURIER,

MORNING, MARCH 19,

THE SYMPHONY.

A programme that represented Berlioz, Rubinstein, Wagner and Schumann at their worthiest, as did the programme for the eighteenth symphony concert in Music Hall, Saturday evening, March 11, would ordinarily be pronounced by musicians as respectably well chosen.

It is also true that Conductor Nikisch could not have been otherwise than artistically well disposed in arranging a programme that would have inevitably encountered popular failure but for the appearance of so interesting a soloist as Mrs. Fanny Bloomfield-Zeisler with Rubinstein's fourth concerto in D minor. Furthermore there was lively melody and abundance of it in the overture "Le Carnaval Romain," by Berlioz, and it brightened the audience into a humor that is seldom experienced from that composer. Following the overture and concerto came the Siegfried Idyl by Wagner and the symphony, No. 3, in E flat major, by Schumann. Neither of these two works, owing to the peculiar arrangement of the programme, could have been heard at its fairest advantage, and the logical result of any such arrangement was to impose a sense of weariness which was artistically prejudicial not only in its effect upon the selections themselves, but in prolonging the concert until an all too late hour.

The pianist Rubinstein has composed at least six pianoforte concertos—possibly one or two more. In the concerto in D minor the genius of the solo instrument seems to have been studied above any other consideration. The Nestor of contemporaneous musicians, as has been stated, is here at his worthiest, just as was Moscheles when he wrote his now well nigh obsolete concerto in G minor. The work is intensely personel in its relation to the composer. It is musically photographic of the pianist of broad and massive brow, and in the first movement especially it even suggests his swarthy complexion of some ten or fifteen years ago, a complexion that was then more like that of a Tartar or a Turk rather than of a Russian. With the second movement comes a change of mood. The lionine roarings of the opening moderato are indeed followed by a sentimentally pastoral and well nigh lamb-like andante—not a "moderato assai," as announced on the programme. In the finale the concerto loses even such paucity of substance as its earlier movements contained, and simply fritters itself away in a tuneful play of sounds devoid of any deeper meaning. In brief, it fairly seems as though the hand of a pianist and not the genius of a composer had incited this truly Rubeinsteinish concert piece, and it is difficult of belief that anyone can derive other enjoyment from the work than that which may be derived by the numerous yet not over scrupulous devotees to pianoforte playing as an end per se and not as an art.

The performance by Mme. Zeisler was overflowing with subjectiveness of the most intense kind. It was appealingly sympathetic in its quieter moods, yet not without an affection and sentimentality that oft had a very obscuring affect upon the real music of the concerto. Technically considered, the wealth of exacting arpeggios, broken chords, scale passages and all the essentials of true piano-forte bravura with which the concerto is permeated, was easily at the artist's finger tips, and, notably in the first and last movements, despite the fact that Mrs. Zeisler was quite fortunately unsuccessful in her apparent attempt to break all the strings in the piano, she excellently responded to the virtuosic requirement of the composer. Perhaps, on the whole, Mrs. Zeisler's performance had its most characteristic tribute in the very much noise of the applause she received.

Next in order was the "Siegfried Idyl," by Richard Wagner: then came as a *finale* Schumann's Symphony No. 3, in E flat major.

The first performance in Boston of this work was under Carl Zerrahn, at a concert given by the Harvard Musical Association, Feb. 4, 1869. It has been performed at Boston Symphony concerts, Nov. 24, 1883; Feb. 21, 1885 (Mr. Henschel); April 21, 1888 (Mr. Gericke); Jan. 25, 1890, and last evening (Mr. Nikisch). The vigorous chief theme of the first movement was excellently announced; the fortissimo by horns, bassoons, violas and basses just prior to the entrance of the subordinate theme had as harmonious an ensemble as one would care to hear, and the "second subject" proper had its complete and charming contrast to what had preceded it most admirably set forth. The vigorous coda to this movement, however, was strangely sterilized. The performance of the second movement was slightly too rigid for the *menuet galante*, which in character if not in form it really is. The andante or third movement (*nicht* schnell) was granted its full form and spirit as a song without words; and the last two movements of the work left little to be desired.

THE BOSTON TIMES

BOSTON, SUNDAY, MARCH 19, 1893.

Mr. Arthur Nikisch will cease to be director of the Boston Symphony orchestra at the close of the present season. He will take charge of the Royal Opera, at Buda-Pesth, Hungary, his native land.

Boston Transcript

MONDAY, MARCH 20, 1893.

Colonel Higginson Thinks that the Stockholders Will Not Refuse any Reasonable Offer.

Music Hall may practically be considered as on the market, and it is said by the owners that any reasonable offer is not likely to be rejected. The hall is not all that it should be in many respects, but its central location and retirement from noisy thoroughfares are features greatly in its favor. Should the proposed cross-town street from north to south be run through it would carry Music Hall into oblivion, and with such a possible fate pending the owners are not anxious to continue much longer a piece of property which they assert is not a paying investment. Even with the prospect of increased business for the remainder of this season and perhaps next, owing to the burning of Tremont Temple, which leaves Music Hall the monopoly, the owners are none the less anxious to dispose of their interests in the property. Colonel Henry L. Higginson, who represents the owners, said today that although he had not broached the subject of sale to the other stockholders directly, yet he did not doubt that a fair offer would be accepted. The subject of a site for another hall, should the old one be sold, has always been a perplexing one, and Colonel Higginson says that he is no nearer a solution of the problem today than he was when it was first propounded.

BOSTON POST,

The Representative Democratic Paper

OF NEW ENGLAND.

TUESDAY MORNING, MAR. 21, 1893.

A FAIR OFFER WOULD BUY.

Owners of Music Hall Don't Think It Is a Paying Property.

Who wants Music Hall?

A fair offer will take it, although it has not yet been fully thrown upon the market.

Colonel Henry L. Higginson, who represents the owners, said yesterday that although he had not broached the subject of sale to the stockholders directly, still he did not doubt that a fair offer would be accepted.

The hall is not all that it should be in many respects, but its central location and retirement from noisy thoroughfares are features greatly in its favor. The owners do not consider it a paying property, and it is said are not over-anxious to continue longer with the investment.

The burning of Tremont Temple leaves Music Hall the monopoly in the line of large halls and the prospect of a much better business for this season and a part of next.

If the hall is sold and put to other uses than what it has been in the past, it will disappoint a vast number of music-loving people who have enjoyed many hours there.

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BOSTON DAILY ADVERTISER.

Established 1813.

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Boston Daily Globe.

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As to the question of a site for a new music hall, should the present one be sold, the colonel says it has had no satisfactory solution.

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American Art Journal.

NEW YORK, SATURDAY, MARCH 18, 1893.

Nikisch Resigns the Conductorship.

Buda-Pesth Wants the Boston Symphony Leader.

Boston, March 14.—Arthur Nikisch, at the end of the present season, is to sever his connection as leader of the Boston Symphony Orchestra, in which position he has entertained and delighted music lovers for the past five years.

He has received an offer to become director and leader of the Royal Opera House at Buda-Pesth, Austria, where are located the royal palaces.

He has for a long time hankered for an opportunity to gain fame in Europe, and seven years ago refused a like offer that he might conquer Americans.

Philadelphia, March 14.—Mr. Nikisch was seen in this city last night and said: "It is true that I intend to resign. This work is too hard for me, and I am not in the best of health. I couldn't stand it much longer, for I have to give so many concerts and do so much traveling that it wears me out. My chief inducement for quitting the orchestra, however, is that I have been offered the position of director-general of the Royal Opera at Buda Pesth. I cannot state now the sum offered me, but it is the highest salary every offered a musician, and the position is one of the greatest honor in the profession. Hans Richter had the post before he left for Vienna, and the latest musician who held it was Count Zichy.

"I have not completed all my arrangements yet, as the negotiations require some time to be approved by the Reichstag and the Ministry, it being a royal affair; but I expect to sail by June 1. I shall probably keep my position with the orchestra until Mr. Higginson can make arrangements for my successor, and very likely I will remain with it until the end of the season. We are booked to play at the World's Fair in May, and have other engagements in the West, after which I suppose my work in America will come to an end.

"As I am a Hungarian, I will be glad to return to my fatherland; but I shall also be sorry to leave the orchestra, for my relations here have been of the pleasantest."

Mr. Nikisch is a Hungarian by birth. He was born at Szent Mikos, Oct. 12, 1855. His father was head accountant in the service of Prince Lichtenstein. Nikisch was educated in the Vienna Conservatory, where he studied composition under Dessoff and the violin under Hellmiersberger. He left the Conservatory in 1874, with prizes in composition (sextet for strings) and violin playing. In 1878 he was engaged by Neumann as second conductor of the Stadt Theatre in Leipzig, and he then left for Vienna, to take the post of violinist in the Imperial Orchestra. In 1882 he was appointed first chapelmaster at Leipzig. Mr. Nikisch was called in 1889 to take the position of conductor of the Boston Symphony Orchestra, a position that was vacated by Mr. William Gericke.

There are rumors already of other directors, says the Boston "Journal." First of all comes the name of Mr. Gericke, who gave to the orchestra the reputation that it so richly deserved. He is now in Vienna, and it is doubtful whether he could be persuaded to leave his home. If he should appear again as conductor of our orchestra, his first appearnce would be a memorable scene, for few are held in such respect by musicians and laymen as the modest and thoroughly capable Gericke.

There is talk of Hans Richter. Richter was born in Raab, Hungary, April 4, 1843. He studied in Vienna the horn, pianoforte and composition. In 1866-67 he was with Wagner in Luzerne. Richter was chorus director in Munich in 1868-69. In 1870 he directed the first performance of "Lohengrin" in Brussels. From 1871 to 1875 he was conductor of the National Threatre at Buda-Pesth. In 1875 he was appointed conductor of the opera and the Philharmonic concerts at Vienna. In 1876 he directed at Baireuth. For some time he has been busied with concerts in London.

Edouard Colonne, of Paris, is also mentioned. He was born at Bordeaux, July 23, 1838, and was a pupil of the Paris Conservatory, where he took, in 1863, the first prize for violin playing. He was then first violin of the Paris Opera, until in 1871 he founded a concert organization, the performances of which were given during the winter, first at the Odeon, afterward at the Chatelet. He is now also first conductor at the Opera. He is known throughout Europe as a conductor of the very first rank.

BOSTON COURIER,

MORNING, MARCH 19,

THE SYMPHONY.

A programme that represented Berlioz, Rubinstein, Wagner and Schumann at their worthiest, as did the programme for the eighteenth symphony concert in Music Hall, Saturday evening, March 11, would ordinarily be pronounced by musicians as respectably well chosen.

It is also true that Conductor Nikisch could not have been otherwise than artistically well disposed in arranging a programme that would have inevitably encountered popular failure but for the appearance of so interesting a soloist as Mrs. Fanny Bloomfield-Zeisler with Rubinstein's fourth concerto in D minor. Furthermore there was lively melody and abundance of it in the overture "Le Carnaval Romain," by Berlioz, and it brightened the audience into a humor that is seldom experienced from that composer. Following the overture and concerto came the Siegfried Idyl by Wagner and the symphony, No. 3, in E flat major, by Schumann. Neither of these two works, owing to the peculiar arrangement of the programme, could have been heard at its fairest advantage, and the logical result of any such arrangement was to impose a sense of weariness which was artistically prejudicial not only in its effect upon the selections themselves, but in prolonging the concert until an all too late hour.

The pianist Rubinstein has composed at least six pianoforte concertos—possibly one or two more. In the concerto in D minor the genius of the solo instrument seems to have been studied above any other consideration. The Nestor of contemporaneous musicians, as has been stated, is here at his worthiest, just as was Moscheles when he wrote his now well nigh obsolete concerto in G minor. The work is intensely personel in its relation to the composer. It is musically photographic of the pianist of broad and massive brow, and in the first movement especially it even suggests his swarthy complexion of some ten or fifteen years ago, a complexion that was then more like that of a Tartar or a Turk rather than of a Russian. With the second movement comes a change of mood. The lionine roarings of the opening moderato are indeed followed by a sentimentally pastoral and well nigh lamb-like andante—not a "moderato assai," as announced on the programme. In the finale the concerto loses even such paucity of substance as its earlier movements contained, and simply fritters itself away in a tuneful play of sounds devoid of any deeper meaning. In brief, it fairly seems as though the hand of a pianist and not the genius of a composer had incited this truly Rubeinstelnish concert piece, and it is difficult of belief that anyone can derive other enjoyment from the work than that which may be derived by the numerous yet not over scrupulous devotees to pianoforte playing as an end per se and not as an art.

The performance by Mme. Zeisler was overflowing with subjectiveness of the most intense kind. It was appealingly sympathetic in its quieter moods, yet not without an affection and sentimentality that oft had a very obscuring affect upon the real music of the concerto. Technically considered, the wealth of exacting arpeggios, broken chords, scale passages and all the essentials of true piano-forte bravura with which the concerto is permeated, was easily at the artist's finger tips, and, notably in the first and last movements, despite the fact that Mrs. Zeisler was quite fortunately unsuccessful in her apparent attempt to break all the strings in the piano, she excellently responded to the virtuosic requirement of the composer. Perhaps, on the whole, Mrs. Zeisler's performance had its most characteristic tribute in the very much noise of the applause she received.

Next in order was the "Siegfried Idyl," by Richard Wagner: then came as a *finale* Schumann's Symphony No. 3, in E flat major.

The first performance in Boston of this work was under Carl Zerrahn, at a concert given by the Harvard Musical Association, Feb. 4, 1869. It has been performed at Boston Symphony concerts, Nov. 24, 1883; Feb. 21, 1885 (Mr. Henschel); April 21, 1888 (Mr. Gericke); Jan. 25, 1890, and last evening (Mr. Nikisch). The vigorous chief theme of the first movement was excellently announced; the fortissimo by horns, bassoons, violas and basses just prior to the entrance of the subordinate theme had as harmonious an ensemble as one would care to hear, and the "second subject" proper had its complete and charming contrast to what had preceded it most admirably set forth. The vigorous coda to this movement, however, was strangely sterilized. The performance of the second movement was slightly too rigid for the *menuet galante*, which in character if not in form it really is. The andante or third movement (*nicht* schnell) was granted its full form and spirit as a song without words; and the last two movements of the work left little to be desired.

THE BOSTON TIMES

BOSTON, SUNDAY, MARCH 19, 1893.

Mr. Arthur Nikisch will cease to be director of the Boston Symphony orchestra at the close of the present season. He will take charge of the Royal Opera, at Buda-Pesth, Hungary, his native land.

Boston Transcript

MONDAY, MARCH 20, 1893.

Colonel Higginson Thinks that the Stockholders Will Not Refuse any Reasonable Offer.

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BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

TUESDAY MORNING, MAR. 21, 1893.

A FAIR OFFER WOULD BUY.

Owners of Music Hall Don't Think It Is a Paying Property.

Who wants Music Hall?

A fair offer will take it, although it has not yet been fully thrown upon the market.

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The Musical Herald of the United States

(Formerly the BOSTON MUSICAL HERALD. Established 1889.)

MARCH, 1893.

THE BOSTON SYMPHONY ORCHESTRA.

The fourth concert of the Boston Symphony Orchestra, which took place at Chickering Hall, disclosed that organization and its conductor, Mr. Nikisch, in their virtuoso mood. There was less in the program to demand a display of technical capabilities than on some previous occasions, but that circumstance could not militate against the pleasure which the concert provided. The program consisted of the overture to "The Flying Dutchman," Mendelssohn's cheery "Italian" symphony, Liszt's "Mephisto Waltz," the prelude to "Die Meistersinger," and a movement from a concerto for violoncello, by Davidoff. It is an observation which, we believe, has been made before, that the Boston orchestra is happiest in its solo performers when it chooses them from its own members. The band really needs none of the adventitious help genefally sought when the aid of a singer or pianist is enlisted, but when one of its own artists has been permitted to exhibit his skill in a concerto, the result has always been gratifying. This was again proved the case when Mr. Alwin Schroeder played the violoncello solo. The composition, like most of those written by virtuosi to display the skill attainable on their instruments, exhibits a penury of musical ideas, and fails utterly to bring out the noblest characteristics of the violoncello; but Mr. Schroeder used it as a vehicle which brought his virtuosoship into prominence and achieved a decided triumph.

The vividness and eloquence of Mr. Nikisch's reading of the two Wagner numbers challenged enthusiastic praise, and the performance of the orchestra in them and the sharply contrasted symphony and Liszt piece was all but faultless.

THE KNEISEL QUARTETTE.

Mr. Franz Kneisel and his associates from Boston won golden opinions at Chickering Hall, with their third concert of chamber music. The program consisted of three works, of which the last was Brahms' quintette for clarinet, two violins, viola and violoncello, which has caused more comment than any piece of chamber music within the last score of years. Practically it was new to the New York public, through Mr. Edward Herrmann and his club performed it here early in the season. At that time the *Tribune* spoke of its beauties with enthusiasm, and yesterday's hearing mightily intensified the impression carried away from the first performance. It is in every sense a most remarkable work which can scarcely fail to compel admiration for the genius of its creator when played as it was yesterday. The clarinet part was played by Mr. Goldschmidt, of the Boston Symphony Orchestra, an artist of good parts, though without the full measure of skill demanded by the music. Brahms has treated the instrument with wonderful ingenuity and discretion, but the task set the performer is one that can only be perfectly fulfilled by an artist accustomed to solo playing and commanding a greater variety of expression than is within the reach of Mr. Goldschmidt.

The other numbers of the program were Dr. Dvorak's quartette for strings in E major, Op. 80, a delightfully fresh and engaging composition, and Beethoven's sunny quartette in G major, Op. 18, No. 2. In these works the playing of Mr. Kneisel and his fellows was quite beyond praise, altogether lovely in tone and sentiment and finished in execution. The audience was rapturous in its applause after each movement.—*H. E. Krehbiel in N. Y. Tribune.*

The Adamowski Quartette closed their afternoon series in Chickering Hall, on January 24. This was the program: Haydn: Quartette in G major. Goldmark: Suite for pianoforte and violin, Op. 11. Saint-Saens: Quartette, Op. 41. Mr. Nikisch played the pianoforte part in the works by Goldmark and Saint-Saens in admirable style. Saint-Saens' quartette seemed to impress with its earnestness and general air of freshness—as if the composer wrote "off hand," and had rather to restrain than to urge his pen.

On February 13, the Kneisel Quartette gave in Chickering Hall the sixth concert of the current series, with this program: Brahms: Trio, pianoforte and strings, Op. 8, revised; songs—"Spring Night." Schumann: "Whither?" "The Poet" and "The Carrier Pigeon." Schubert: Dvorak, quartette, Op. 80. The revision of Brahms' trio has been declared a most successful combination of the composer's younger exuberance and his later reserve, so that it stands among those of his works that promise to live of their own vitality, and without the artificial stimulus of a cult. Jules Jordan sang the songs and Arthur Whiting was the pianist of the occasion.

The Philharmonic Society, with the Boston Symphony Orchestra, gave its fourth rehearsal and concert on Friday and Saturday, winding up the over-crowded week with one of the most successful concerts of the season thus far. The program was felicitously chosen throughout, demonstrating that the highest art is quite compatible with the most elevated æsthetic delight. The numbers were: Brahms: Symphony No. 3, in F major, Op. 90. Weber: Concertstueck for piano and orchestra, in F minor, by Miss Minnie Wetzler. Bizet: Suite No. 1, from "L'Arlesienne." Handel: Largo, Mr. Kneisel, violin solo. Wagner: "Kaiser-Marsch." Concerning Miss Wetzler's interpretation of the difficult and exceedingly beautiful concertstueck, it is safe to say that we recognize a new artist, wonderfully gifted in temperament, technic and artistic intelligence. Dominated by a supreme enthusiasm, her playing enthuses not only the vast audience, but even the wearied and impassive orchestra. No pianist besides Paderewski has developed such a positive furor of delight, certainly in Brooklyn.

POLYPHONIA.

TUESDAY, MARCH 21, 1893.

MUSIC HALL AWAITS A PURCHASER.

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Boston Daily Globe.

WEDNESDAY, MARCH 22.

MUSIC HALL NOT FOR SALE.

No Cause for Alarm Among Music Lovers, as Col. Higginson Says the Symphonies Will Go, Pay or Not.

Hardly had Boston realized that Tremont Temple was gone, and with it one of the city's two large concert and assembly halls, when the music lovers were startled by the report that they were to be deprived possibly of the very sustenance of the musical life of the city, Music Hall.

Instantly came the thought, what will become of the Symphony concerts, the grand recitals, the oratories, and where shall the leading singers of the world henceforth appear, or will they be able again to bow to Boston applause, for without Music Hall, how could they?

It did seem plausible, especially when the mayor's rapid transit plan, which provided for the abolishment of Music Hall, was also recalled.

But THE GLOBE is able to give the assurance on reliable authority that Music Hall will not be sold yet awhile and no agent has instructions to solicit offers for the property or to represent that the hall is for sale.

Like almost every piece of property in the city the owners would sell at a good sized profit, but they are not anxious to dispose of it under other conditions.

Col. Henry L. Higginson owns three-fourths of the interest which is held by a company in the hall, and he made this statement yesterday afternoon:

"I don't care to say whether it is possible to buy Music Hall or not. I don't know why any one should worry about the hall, but if they do you can assure them that things are liable to go along as they have done. I am not tired of Music Hall, and never have been tired of it. I own the largest part of the interest in it held by the association, and it won't be sold unless I want to sell it.

"Music Hall has never been a success. It has never been a profitable investment.

"The symphony concerts have never been a success. There has never been a year when they have been a success. But I never expected they would be when I started them. Who expected they would be? I am not running them to make money or to lose any either, but have to foot the bills just the same.

"You can say the symphony concerts will go on just as before. There never has been any thought or intention of discontinuing them. They will go on whatever happens to you or I."

In reply to a question as to whether the concerts could be held in another hall Mr. Higginson said: "Music Hall is the only place in the city where symphony concerts could be conducted, and you can depend upon it they will continue to be. As a matter of fact the concerts and Music Hall have no connection."

C. E. Cotting, agent of the hall, said: "I suppose that Music Hall could be bought if any one offered 50 per cent. more than the owners value it at, but in the sense of being on the market, or the owners being anxious to sell, it is not for sale. We are making engagements clear up to June, 1894, and if any one wants it for a date next season, and is prepared to talk business, he can engage it."

The Musical Courier.

NEW YORK WEDNESDAY, MARCH 22, 1893.

The Last Nikisch Concert.

MR. ARTHUR NIKISCH made his farewell bow to New York last Thursday evening in Chickering Hall. It was the occasion of the fifth concert of the Boston Symphony Orchestra, and at its close Mr. Nikisch was accorded an ovation. Here was the program:

Overture, "Le Carnaval Romain".....Berlioz
First movement from concerto for violin, in D, op. 77.....Brahms
"Waldweben," from "Siegfried".....Wagner
Symphony No. 5, in E minor.....Tschaikowsky

Mr. Kneisel was to have played the Brahms' concerto, but sickness detained him in Philadelphia. Mrs. Arthur Nikisch very gracefully volunteered to fill his place and sang, in her usual musical fashion, a "Spring Song," by Busoni; the "Frühlingsnacht," by Schumann, and other songs by Paderewski and Brahms. She was given a very warm greeting and had to respond with Brahms' "Vergebliches Staendchen." The orchestra and Mr. Nikisch were in a brilliant mood, and the beautiful Tschaikowsky symphony received a remarkable interpretation. Mr. Nikisch's successor has not yet been named. Owing to the illness of Mr. Kneisel the last concert of the Kneisel Quartet, which was to have taken place in Chickering Hall Saturday afternoon last, has been indefinitely postponed.

The Last Brooklyn Philharmonic.—The last Brooklyn Philharmonic concert occurred Saturday night, the afternoon concert taking place Friday. Mr. Nikisch conducted Mendelssohn's Italian symphony, Liszt's "Tasso," and Mr. Adamowski played the first and second movements of Bruch's G minor violin concerto and Mrs. Nikisch sang some songs.

Frederic E. Hahn's Success.—Mr. Frederic E. Hahn, the first violinist of the Boston Symphony Orchestra, gave a concert at the New Century Drawing Room, Philadelphia, last Wednesday evening, which was very successful. He was assisted by Miss Weda Cook, contralto; Mr. Heinrich Schwecker, harp, and several of his associates in the orchestra.

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The vividness and eloquence of Mr. Nikisch's reading of the two Wagner numbers challenged enthusiastic praise, and the performance of the orchestra in them and the sharply contrasted symphony and Liszt piece was all but faultless.

THE KNEISEL QUARTETTE.

Mr. Franz Kneisel and his associates from Boston won golden opinions at Chickering Hall, with their third concert of chamber music. The program consisted of three works, of which the last was Brahms' quintette for clarinet, two violins, viola and violoncello, which has caused more comment than any piece of chamber music within the last score of years. Practically it was new to the New York public, through Mr. Edward Herrmann and his club performed it here early in the season. At that time the *Tribune* spoke of its beauties with enthusiasm, and yesterday's hearing mightily intensified the impression carried away from the first performance. It is in every sense a most remarkable work which can scarcely fail to compel admiration for the genius of its creator when played as it was yesterday. The clarinet part was played by Mr. Goldschmidt, of the Boston Symphony Orchestra, an artist of good parts, though without the full measure of skill demanded by the music. Brahms has treated the instrument with wonderful ingenuity and discretion, but the task set the performer is one that can only be perfectly fulfilled by an artist accustomed to solo playing and commanding a greater variety of expression than is within the reach of Mr. Goldschmidt.

The other numbers of the program were Dr. Dvorak's quartette for strings in E major, Op. 80, a delightfully fresh and engaging composition, and Beethoven's sunny quartette in G major, Op. 18, No. 2. In these works the playing of Mr. Kneisel and his fellows was quite beyond praise, altogether lovely in tone and sentiment and finished in execution. The audience was rapturous in its applause after each movement.—*H. E. Krehbiel in N. Y. Tribune.*

The Adamowski Quartette closed their afternoon series in Chickering Hall, on January 24. This was the program: Haydn: Quartette in G major. Goldmark: Suite for pianoforte and violin, Op. 11. Saint-Saens: Quartette, Op. 41. Mr. Nikisch played the pianoforte part in the works by Goldmark and Saint-Saens in admirable style. Saint-Saens' quartette seemed to impress with its earnestness and general air of freshness—as if the composer wrote "off hand," and had rather to restrain than to urge his pen.

On February 13, the Kneisel Quartette gave in Chickering Hall the sixth concert of the current series, with this program: Brahms: Trio, pianoforte and strings, Op. 8, revised; songs—"Spring Night." Schumann: "Whither?" "The Poet" and "The Carrier Pigeon." Schubert: Dvorak, quartette, Op. 80. The revision of Brahms' trio has been declared a most successful combination of the composer's younger exuberance and his later reserve, so that it stands among those of his works that promise to live of their own vitality, and without the artificial stimulus of a cult. Jules Jordan sang the songs and Arthur Whiting was the pianist of the occasion.

The Philharmonic Society, with the Boston Symphony Orchestra, gave its fourth rehearsal and concert on Friday and Saturday, winding up the over-crowded week with one of the most successful concerts of the season thus far. The program was felicitously chosen throughout, demonstrating that the highest art is quite compatible with the most elevated æsthetic delight. The numbers were: Brahms: Symphony No. 3, in F major, Op. 90. Weber: Concertstueck for piano and orchestra, in F minor, by Miss Minnie Wetzler. Bizet: Suite No. 1, from "L'Arlesienne." Handel: Largo, Mr. Kneisel, violin solo. Wagner: "Kaiser-Marsch." Concerning Miss Wetzler's interpretation of the difficult and exceedingly beautiful concertstueck, it is safe to say that we recognize a new artist, wonderfully gifted in temperament, technic and artistic intelligence. Dominated by a supreme enthusiasm, her playing enthuses not only the vast audience, but even the wearied and impassive orchestra. No pianist besides Paderewski has developed such a positive furor of delight, certainly in Brooklyn.

POLYPHONIA.

Boston Transcript

TUESDAY, MARCH 21, 1893.

MUSIC HALL AWAITS A PURCHASER.

Colonel Higginson Thinks that the Stockholders Will Not Refuse any Reasonable Offer.

Music Hall may practically be considered as on the market, and it is said by the owners that any reasonable offer is not likely to be rejected. The hall is not all that it should be in many respects, but its central location and retirement from noisy thoroughfares are features greatly in its favor. Should the proposed cross-town street from north to south be run through it would carry Music Hall into oblivion, and with such a possible fate pending the owners are not anxious to continue much longer a piece of property which they assert is not a paying investment. Even with the prospect of increased business for the remainder of this season and perhaps next, owing to the burning of Tremont Temple, which leaves Music Hall the monopoly, the owners are none the less anxious to dispose of their interests in the property. Colonel Henry L. Higginson, who represents the owners, said Monday that although he had not broached the subject of sale to the other stockholders directly, yet he did not doubt that a fair offer would be accepted. The subject of a site for another hall, should the old one be sold, has always been a perplexing one, and Colonel Higginson says that he is no nearer a solution of the problem today than he was when it was first propounded.

Boston Daily Globe.

WEDNESDAY, MARCH 22.

MUSIC HALL NOT FOR SALE.

No Cause for Alarm Among Music Lovers, as Col. Higginson Says the Symphonies Will Go, Pay or Not.

Hardly had Boston realized that Tremont Temple was gone, and with it one of the city's two large concert and assembly halls, when the music lovers were startled by the report that they were to be deprived possibly of the very sustenance of the musical life of the city, Music Hall.

Instantly came the thought, what will become of the Symphony concerts, the grand recitals, the oratories, and where shall the leading singers of the world henceforth appear, or will they be able again to bow to Boston applause, for without Music Hall, how could they?

It did seem plausible, especially when the mayor's rapid transit plan, wh ch provided for the abolishment of Music Hall, was also recalled.

But THE GLOBE is able to give the assurance on reliable authority that Music Hall will not be sold yet awhile and no agent has instructions to solicit offers for the property or to represent that the hall is for sale.

Like almost every piece of property in the city the owners would sell at a good sized profit, but they are not anxious to dispose of it under other conditions.

Col. Henry L. Higginson owns three-fourths of the interest which is held by a company in the hall, and he made this statement yesterday afternoon:

"I don't care to say whether it is possible to buy Music Hall or not. I don't know why any one should worry about the hall, but if they do you can assure them that things are liable to go along as they have done. I am not tired of Music Hall, and never have been tired of it. I own the largest part of the interest in it held by the association, and it won't be sold unless I want to sell it.

"Music Hall has never been a success. It has never been a profitable investment.

"The symphony concerts have never been a success. There has never been a year when they have been a success. But I never expected they would be when I started them. Who expected they would be? I am not running them to make money or to lose any either, but have to foot the bills just the same.

"You can say the symphony concerts will go on just as before. There never has been any thought or intention of discontinuing them. They will go on whatever happens to you or I."

In reply to a question as to whether the concerts could be held in another hall Mr. Higginson said: "Music Hall is the only place in the city where symphony concerts could be conducted, and you can depend upon it they will continue to be. As a matter of fact the concerts and Music Hall have no connection."

C. E. Cotting, agent of the hall, said: "I suppose that Music Hall could be bought if any one offered 50 per cent. more than the owners value it at, but in the sense of being on the market, or the owners being anxious to sell, it is not for sale. We are making engagements clear up to June, 1894, and if any one wants it for a date next season, and is prepared to talk business, he can engage it."

The Musical Courier.

NEW YORK WEDNESDAY, MARCH 22, 1893.

The Last Nikisch Concert.

MR. ARTHUR NIKISCH made his farewell bow to New York last Thursday evening in Chickering Hall. It was the occasion of the fifth concert of the Boston Symphony Orchestra, and at its close Mr. Nikisch was accorded an ovation. Here was the program:

Overture, "Le Carnaval Romain".....Berlioz
First movement from concerto for violin, in D, op. 77.....Brahms
"Waldweben," from "Siegfried".....Wagner
Symphony No. 5, in E minor.....Tschaikowsky

Mr. Kneisel was to have played the Brahms' concerto, but sickness detained him in Philadelphia. Mrs. Arthur Nikisch very gracefully volunteered to fill his place and sang, in her usual musical fashion, a "Spring Song," by Busoni; the "Frühlingsnacht," by Schumann, and other songs by Paderewski and Brahms. She was given a very warm greeting and had to respond with Brahms' "Vergebliches Staendchen." The orchestra and Mr. Nikisch were in a brilliant mood, and the beautiful Tschaikowsky symphony received a remarkable interpretation. Mr. Nikisch's successor has not yet been named. Owing to the illness of Mr. Kneisel the last concert of the Kneisel Quartet, which was to have taken place in Chickering Hall Saturday afternoon last, has been indefinitely postponed.

The Last Brooklyn Philharmonic.—The last Brooklyn Philharmonic concert occurred Saturday night, the afternoon concert taking place Friday. Mr. Nikisch conducted Mendelssohn's Italian symphony, Liszt's "Tasso," and Mr. Adamowski played the first and second movements of Bruch's G minor violin concerto and Mrs. Nikisch sang some songs.

Frederic E. Hahn's Success.—Mr. Frederic E. Hahn, the first violinist of the Boston Symphony Orchestra, gave a concert at the New Century Drawing Room, Philadelphia, last Wednesday evening, which was very successful. He was assisted by Miss Weda Cook, contralto; Mr. Heinrich Schwecker, harp, and several of his associates in the orchestra.

Sanders Theatre, Cambridge.

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VIII. CONCERT.

THURSDAY, MARCH 23, AT 7.45, P. M.

PROGRAMME.

BEETHOVEN.	OVERTURE. "Coriolanus."
DAVIDOFF.	CONCERTO for VIOLONCELLO. (In one movement.)
MOSZKOWSKI.	TWO MOVEMENTS from SUITE No. 1. *a*) THEME AND VARIATIONS. *b*) PERPETUUM MOBILE.
	SOLI FOR VIOLONCELLO.
a) CHOPIN.	NOCTURNE.
b) KLENGEL.	CAPRICCIO.
TSCHAIKOWSKY.	SYMPHONY No. 5, in E minor. I. Andante.—Allegro con anima. II. Andante cantabile. III. Valse, (Allegro moderato). IV. Finale, (Andante maestoso.—Allegro vivace).

SOLOIST:

MR. ALWIN SCHROEDER.

The Piano used is a Steinway.

MECHANICS' HALL, ... WORCESTER

Tuesday Evening, March 28, at 7.45 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Ass't Manager.

4

Tickets, with reserved seats, on sale at C. L. Gorham & Co.'s Music Store, 454 Main Street.

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The American Hebrew

Love ye the truth and the peace. והאמת והשלם אהבו

PHILIP COWEN, Publisher.

New York, Nissan 7, 5653, March 24, 1893.

Those who have attended the concerts this season of the Boston Symphony Orchestra, left the hall after the last concert on Thursday evening of last week with feelings of sorrow. The concerts for this season were over, and no more of these most pleasurable musical entertainments could be looked forward to until next season. Then, too, we had bidden adieu to Mr. Nikisch, who goes back to Europe to accept a most flattering engagement as conductor at the opera house in Buda-Pesth. With all our orchestral music in New York, the regular visits of Mr. Nikisch and his orchestra have been among the brightest episodes in our musical season. In writing about the concerts, we have exhausted all the expressions of praise that could be applied to them, and there has been little left to do but to record the fact of a concert having been given and to mention the programme. That this was, in a large measure, due to the high attainment reached by this organization under the individuality and lofty conception of his art by Mr. Nikisch cannot for a moment be disputed, and every true lover of music has taken a just pride in his work. How this was felt by the audience last Thursday night was shown by the ovation tendered him at the conclusion of the concert, when he was compelled to come forward again and again to bow his acknowledgements for the cordial demonstrations of good feeling and approval. The concert was one of the best of the series. The orchestral numbers were Berlioz's overture "Le Carnaval Romain," Wagner's "Waldweben" and Tschaikowsky's great fifth symphony. It is needless to say that all were played in that perfect manner for which the orchestra is famous, and the symphony received the dramatic and glowing interpretation which befits the Russian composer. Mr. Kneisel was to have been the soloist, but as he was ill his place was taken by Mrs. Nikisch, who sang several songs in her usual charming style and manner.

Gazette

BOSTON, SUNDAY MORNING, MARCH 20.

The Symphony Concert.

The programme for last night's concert by the Boston Symphony Orchestra, in Music Hall, was: Overture, "Tannhauser," Wagner; "La Mer" Symphonic Sketches for orchestra, Paul Gilson (first time), "La Fée d 'Amour," for violin and orchestra, Raff; Symphony, "A Rustic Wedding," Goldmark. The heartiest applause of the evening was accorded the Wagner overture, which was most brilliantly and finely played. The Raff work for the violin is not particularly interesting, or if it be, Mr. Roth, who was the soloist of the occasion, did not make it appear so. He played it tastefully and with excellent technique, but it seems to be a work that requires a Marteau to do it full justice. The selections from the symphonic sketches by Paul Gilson are cleverly and effectively scored, but they are programme music pure and simple, and are more ambitious than edifying. The concert was somewhat dull, not to say dreary. We have omitted to state that Mr. Roth was vigorously applauded, and twice recalled. The programme for the next concert is: "Romeo and Juliet," Techaikowsky; Concerto in A-major, Liszt; Scherzo Capriccioso, Dvorak, and Symphony No. 4, Beethoven. The soloist is Mr. F. B. Busoni.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

MONDAY MORNING, MAR. 27, 1893.

Wagner's "Tannhauser" overture was the opening number on the programme of the nineteenth concert of the Symphony Orchestra in Music Hall, Saturday evening. It was given a most brilliant and effective rendering throughout. The Pilgrim's song of redemption at the finale received a most enthusiastic applause. The two new numbers introduced for the first time here did not make a marked impression. "The Love Fairy," by Roff, is a graceful composition and was first played in Boston with piano accompaniment by Sarasate a year or two ago. Mr. Otto Roeth played the violin solo part with great intelligence, at the conclusion of which he received a hearty encore. "The Sea," by Paul Gilson, is a composition of three symphonic sketches based on a poem of the same name by Eddy Levis. It had its first hearing in Brussels, where its composer recently graduated from the conservatoire. It represents "Sunrise," "Sailors' Songs and Dances" and "Twilight" and each one of the movements has an independent form in itself. Mr. Gilson possesses ability, as the work shows originality and there is a musical rhythm and poetic strain throughout the piece. Goldmark's "Rustic Wedding" closed the programme and was given a fine interpretation. The rehearsal of this week will occur on Thursday afternoon, March 30, on account of the Good Friday evening performance of the Handel and Haydn Society and the concert April 1. Mr. Ferruccio Busoni will be the soloist.

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Sanders Theatre, Cambridge.

SEASON 1892-93.

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Gazette

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The programme for last night's concert by the Boston Symphony Orchestra, in Music Hall, was: Overture, "Tannhauser," Wagner; "La Mer" Symphonic Sketches for orchestra, Paul Gilson (first time), "La Fée d'Amour," for violin and orchestra, Raff; Symphony, "A Rustic Wedding," Goldmark. The heartiest applause of the evening was accorded the Wagner overture, which was most brilliantly and finely played. The Raff work for the violin is not particularly interesting, or if it be, Mr. Roth, who was the soloist of the occasion, did not make it appear so. He played it tastefully and with excellent technique, but it seems to be a work that requires a Marteau to do it full justice. The selections from the symphonic sketches by Paul Gilson are cleverly and effectively scored, but they are programme music pure and simple, and are more ambitious than edifying. The concert was somewhat dull, not to say dreary. We have omitted to state that Mr. Roth was vigorously applauded, and twice recalled. The programme for the next concert is: "Romeo and Juliet," Tschaikowsky; Concerto in A-major, Liszt; Scherzo Capriccioso, Dvorak, and Symphony No. 4, Beethoven. The soloist is Mr. F. B. Busoni.

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...DAY HERALD

MARCH 26, 1893

The Symphony Concert, Soloist Mr. Otto Roth.

It may be said of last evening's Symphony concert, the 19th of the present season's series, under Mr. Nikisch's direction, that what was new was not interesting and what was interesting was not new.

The programme began with the "Tannhäuser" overture, and no one who heard this performance of the famous old composition will be inclined to dispute the statement that it has never had a better interpretation. There was a splendid virility in the work of the men throughout, and the grand climax was worked up in a magnificent fashion, the brasses giving out a solidity of tone which created the audience in almost a frenzy of excitement, and called out a spontaneous outburst of the most enthusiastic applause after the finale.

Raff's concert piece, "La Fee d'Amour," which was played here by Sarasate during his last visit with pianoforte accompaniment, made the second number on the programme, the violin part being played by Mr. Otto Roth. It is a composition better suited to display the technical attainments of the soloist than to interest a general audience. Mr. Roth is to be commended for a very careful, refined and intelligent treatment of the solo part, and he was listened to with marked attention by the audience and heartily applauded as he concluded his task. The orchestration adds little to the interest of the work, and its choice by Mr. Roth for his annual appearance is a little difficult to explain.

This novelty was followed by a second composition which was given its first performance in this city. "La Mer," a series of three symphonic sketches by Paul Gilson, is based upon a poem of the same title by Eddy Levis. It had its first hearing at the Concerts Populaire in Brussels recently, where its composer had just graduated from the Conservatoire. Each of the movements is complete in itself, the designations being "Sunrise," "Sailors' Songs and Dances" and "Twilight." The first and last movements are decidedly romantic in their characteristics, and show evidences of mechanical training rather than inspiration on the part of the composer. In the second movement the composer has written some very jolly dance music, and the songs are melodious and interesting. As a whole these sketches appeal with little force to an audience having no personal interest in the composer.

The programme was ended with a splendid performance of Karl Goldmark's Rustic Wedding symphony, which was given a thoroughly interesting interpretation, and left a very pleasing impression of the evening's concert.

The 20th concert will have for its programme Tschaikowsky's overture fantasie, "Romeo and Juliet"; Liszt's concerto for pianoforte in A major, No. 2; Dvorak's scherzo capriccioso, Op. 66, and Beethoven's symphony in B flat, No. 4, the soloist being Mr. Ferruccio B. Busoni.

The musical performances at the Chicago exhibition will be inaugurated on May 15 by the Boston Symphony orchestra, and the first choral festival by representative choirs of the eastern states will be held June 7 to 9, a massed chorus of 2000 and an orchestra of 200 taking part. The programme will include Mr. Becker's "Hallelujah" cantata and selections from M. Rubinstein's "Moses."

Boston Transcript

MONDAY, MARCH 27, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the nineteenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Wagner: Overture to "Tannhäuser."
Raff: "La Fée d'Amour." Characteristic concert piece for violin and orchestra, op. 67.
Gilson: "La Mer." Symphonic sketches.
Goldmark: "Ländliche Hochzeit." Symphony, op. 23.

Mr. Otto Roth was the violinist.

The "Tannhäuser" overture came in for one of the most superb performances we have ever heard; Mr. Nikisch was at his very best. The performance was a succession of splendid strokes; and yet each stroke was so felicitous, so well-timed and in harmony with the spirit of the passage in hand, that the unity of the general impression produced was only enhanced thereby. In the peroration, at the last return of the pilgrims' chant in the six brass instruments in unison, Mr. Nikisch once more brought out that tremendous effect, the novelty and impressiveness of which were so striking in his first performance of the overture here. In the third phrase of the chant, as that flaming dominant-seventh chord (D-sharp, F-double-sharp, A-sharp, C-sharp) draws near, he whips up the horns to almost superhuman exertions, so that, when the chord comes, the D-sharp and F-double-sharp in the horns sound almost as strong as the C-sharp in the trumpets and trombones and, instead of the passage sounding like a brass solo against a hardly audible accompaniment, you actually *hear* it in full harmony. The effect is overwhelming! From this chord onward, the peroration reminded us of an anecdote told by Wagner of Schnorr von Carolsfeld at the preliminary rehearsals of "Tristan." Schnorr complained that the great "Love-Curse" in the third act was physically impossible, unless Wagner allowed him to take it at a more rapid *tempo*; that to sing this terrible passage as slow as he had just been trying to do was more than human lungs and breath could stand. Wagner replied that, so far from singing it too slow, he had not sung it half slow enough, and then sang it to him himself in the way he wished it to go. A light seemed to dawn upon Schnorr, and he immediately sang the passage much slower than before, with a far greater expenditure of vocal means, but without any sign of exhaustion. Of this Wagner said that, as soon as Schnorr had really *understood* the passage, he could sing it, and the enormous physical exertion required vanished from his consciousness in the passionate fervor of the moment. So in this peroration to the overture of "Tannhäuser" last Saturday evening; after that tremendous chord it seemed as if flesh and blood could do no more; and yet Mr. Nikisch, by some magic, pushed his forces on, *crescendo e sempre più crescendo*, up to the end. Nothing more stupendous in its effect could be imagined! Yet this stroke was but one among many; the holding back the orchestra at each entrance of that passionate motive on the higher strings against ascending chromatic scale—passages in the 'celli, and then gradually quickening the beat, faster and faster, until the strings launch themselves upon Tannhäuser's Song to Venus in a perfect tiger-spring was another. The playing of the magical episode where the clarinet comes in with Venus's *"Geliebter, komm! Sieh' dort die Grotte,"* pleased us less; the clarinet played the phrase too loud and passionately; it should be played more whisperingly, sweetly, seductively. But, with this exception, the overture was played magnificently, and the audience showed plainly that they appreciated it, too, for they recalled Mr. Nikisch twice when it was over.

The new suite, "La Mer," by Paul Gilson (of which only the first three movements were given, the fourth, "Tempest," being omitted) contains a good deal that is interesting and some things that are beautiful. As a piece of instrumentation, it may be regarded as the last word, so far, of orchestral epicureanism. After looking through the score, one stands aghast at the elaborate, hair-splitting pains the young composer has been at to mix the colors on his orchestral palette. Few things in Wagner's "Nibelungen" approach this score for minuteness of orchestral detail-work. Whether the same results could have been obtained by simpler means, or not, we will not try to determine; but certainly the results are exceedingly beautiful in their way. An enormous volume and brilliancy of tone is obtained without noisiness, and many of the softer effects are positively entrancing. It is modern French orchestration of the very finest sort. As for the intrinsically musical contents of the work, that is another matter. Of the three movements given (I. "Sunrise;" II. "Sailors' Songs and Dances;" III. "Twilight") we like the third unspeakably the best. The first is a glowing bit of color, but does not show much invention. In the second Mr. Gilson has the not uncommon French failing of mistaking a magnifying glass for idealization; his sailors seem to stand twenty feet in their stockings, and do not seem to be much better fellows for it. There is something monstrous and antidiluvian about the whole conception. But the "Twilight" movement does seem genuinely and beautifully poetic. That mournful little dialogue between the flute and English-horn, in 5-4 time, shows something that one is almost tempted to call genius. Upon the whole, the suite is one of the most interesting, and least repelling, French (or Belgian) things we have heard for some time. The composer is a young man who recently graduated with high honors from the Brussels Conservatoire—so we have been given to understand—and this suite of his has already won him distinguished fame in Belgium and elsewhere. Our orchestra had evidently spent great pains upon rehearsing the work, for it was most admirably played.

We are heartily tired of Goldmark's "Rustic Wedding!" What did the man mean by calling it a symphony? He, an Austrian, of all things in the world! If anything in the form of variations can be found that is more tedious than the first movement, we, for one, should—*not* like to hear it. The "Scene in the Garden" contains much that is lovely; the opening clarinet theme may even pass muster as very beautiful; but the rest is trivial at best.

Raff's "Love Fairy" left no impression upon us whatever when Sarasate played it here with pianoforte accompaniment some time ago. We had hoped that Raff's clever orchestration might put a different face upon the work. But no! The thing still seems aimless, devoid of inspiration, and terribly spun-out. The cantabile love passage in the middle, from which we had hoped something on reading the score, turns out to be very like Wagner at his feeblest, without his effectiveness. It may express love, for all we know, but it surely does not express it musically. Neither does the instrumentation show us Raff at his best; it is not particularly effective. Then, too, the work even goes beyond other modern things for violin and orchestra we have heard of late, in the persistency with which it keeps the solo instrument hard at work saying nothing at all; with few exceptions, what is not mere preluding reduces itself to accompanying the orchestra with apparently hap-hazard figures of no interest in themselves, and without any striking effectiveness in the way of coloring. Nothing but the dire poverty of the literature of the violin in compositions in this form could save such a work from prompt oblivion. Violinists cannot keep playing the Beethoven, Mendelssohn, Bruch and Brahms concertos over and over again forever! The public worm has already begun to turn at revivals of "virtuose" concertos, by Paganini, Vieuxtemps, *et al. tal.* What are violinists to do? Mr. Roth performed his task (we can call it nothing else!) with artistic security, accuracy and grace. In a word, he played admirably. We have heard his tone sound larger before, but the orchestral part here is almost constantly pretty hard on the solo instrument, and a violin finds difficulty in sounding very big against several wooden wind instruments capering about in running passages. But his tone was sweet and pure, and he played throughout with rare elegance of style. As for compositions of this calibre being so often taken from the shelves where they are trying to repose in peace, may it not partly be accounted for on the same ground as the persistency with which pianists play Liszt Hungarian Rhapsodies, "Venezia e Napoli" and the like?—on the ground of their being, for some technical reasons, uncommonly good fun to play?

The next programme is: Tschaikowski, overture fantasy, "Romeo and Juliet;" Liszt, pianoforte concerto No. 2, in A major; Dvorák, scherzo capriccioso, opus 66; Beethoven, symphony No. 4, in B flat major, opus 60. Mr. Ferruccio B. Busoni will be the pianist.

Established 1872.

MONDAY MORNING, MAR[illegible], 1893.

The Symphony Concert.

The first number of the programme was by far the best of the programme of last Saturday, both in its contents and in its performance. Not that the "Tannhäuser" overture has not received a clearer interpretation in Boston ere this, but it had a virility and power that most thoroughly reflected the spirit of the composer, and an occasional unclearness in chromatics and in the great violin figure which accompanies the Pilgrim's Chorus at its last appearance could readily be condoned because of the brilliancy of the general effect. The treatment of the Pilgrim's Chorus alluded to is the real climax of the overture, and nothing can show Wagner's loyalty to his opinions better than the fact that he deliberately cut out this powerful part, in rewriting the work for the Paris representations, because a "prelude" rather than an "overture" was demanded by his theories. A greater contrast than that between this work and the one which followed it can scarcely be imagined. Raff's "Fee d'Amour" is musical *Eau Sucrée* with a vengeance. It is a long fantasie, spasmodic to a degree, but seldom rising above sweetness in its effects. It is modern in its scoring, and occasionally reminds one of a greatly diluted and sweetened Wagner. Mr. Roth was the soloist in this, and although his tone seemed shallow and feeble, his technique was admirable. His intonation was always sure, and the cadenza introduced some excellent double-stopping and artificial harmonics. The soloist was recalled with much warmth, and evidently made a good impression on the general public.

It was decidedly bad programme making to follow such a free fantasie with a series of other orchestral fantasies, for that is what the symphonic sketches of Paul Gilson amounted to. These sketches are entitled "The Sea," as if to accentuate their being much weaker than Rubinstein's setting of the same subject in symphonic form. There is, I am told, a storm movement in the work, but this was not given, and there were cuts made in at least one of the three movements that were presented. The first movement represented "sunrise at sea," and was most modern in the ecstatic chords in high position, which seemed but a reflection of a Wagnerian idea. There was a fair amount of thematic treatment, although many a long-winded passage seemed little more than an apotheosis of the scales.

The second movement gave a presentation of the sailors at play, and introduced some not very characteristic songs and dances. The spirit of the true "Chanty" was not in them, although a well-marked horn-pipe rhythm appeared at one time. "Twilight at Sea" ended the proceedings. This had some strange, but not always successful effects.

A figure, introduced at the beginning, was gradually shortened at each successive reappearance, in a manner that recalled the way in which children sometimes sing "John Brown's Body," lopping off a syllable at each repetition. Muted horns gave their repulsive tones (it may be remembered that Rubinstein uses the same tone-color in a few passages of the "Ocean Symphony") possibly to hint at the sorrows of *Mal de Mer*. But in this movement at least the auditor was able to find actual melody; the theme on the English horn (beautifully played by Mr. Mueller) presented something of true romance, and flute and clarinette were also given charming themes which were excellently played. But as a whole one could not find anything entirely satisfying in the work; it was too cloying, and at the best only portrayed "A painted ship upon a painted ocean."

It was scarcely credible that after so much of sweetness, yet more musical sugar should have been added, yet such was the case. Goldmark's "Rustic Wedding" symphony is not a symphony but a suite, and it deals in romantic ecstasy in a great degree. Again the woodwind instruments come into the foreground, and once more the violins climb into Alpine positions. The variations which begin the work at least served to display the various departments of the orchestra to good advantage, and they were read with some degree of power. Especially commendable was the oboe work here and the rapid elaboration of the theme on the violins. The clarinette work in the third movement was perfectly executed; indeed to each and all of the woodwind instruments must praise be given, for the concert gave more than usual opportunities to these instruments, and these were taken advantage of to the utmost. But the programme, as already intimated, was most ill assorted. The "Tannhaeuser" overture was the gem of it all, but its breadth emphasized the weaker character of all that followed. Nevertheless, as regards performance, there was little that could be adversely criticised, and, judging by the applause, the audience was entirely contented.

LOUIS C. ELSON.

American Art Journal.

NEW YORK, SATURDAY, MARCH 25, 1893.

Closing Concert of the Boston Symphony Series.

As our large orchestral concerts begin to come to an end the fact is borne in upon us that the season is nearing its close. The Boston Symphony orchestra is, as usual, in the advance guard and completed its series of five concerts at Chickering Hall on Thursday evening, March 16.

To the regret of most of the hearers it was also the last concert we shall hear under Mr. Arthur Nikisch, who takes his departure shortly for an important post abroad.

There was a hearty and exceedingly friendly demonstration in favor of Mr. Nikisch at the end of the concert, which brought him repeatedly upon the platform. It was a purely personal demonstration, for the quality of the entertainment offered upon this occasion would not warrant an overabundance of applause, and the audiences that attend these concerts are too critical and discriminating to offer undeserved rewards. Things appeared to be quite at sixes and sevens during the evening. Mr. Nikisch did not conduct with his usual decision and painstaking carefulness. The popular concert meister, Mr. Franz Kneisel was ill, and could not play the Brahms concerto, as advertised, and was also absent from his post in the orchestra.

The place of soloist can always be filled and Mrs. Arthur Nikisch sang for us instead of Mr. Kneisel, but it is not so easy to fill the post at the head of an orchestra with satisfaction, for the orchestra played very roughly and unevenly throughout the evening. The opening number was the "Carnival," overture of Berlioz, not an especially attractive composition as a whole, but admirably suited to show the quality of an orchestra, which it had little opportunity to do that evening, for it was poorly played. The "Waldweben" from Wagner's "Siegfried" is one of the best things Mr. Nikisch has given us; and while hardly up to the mark of former readings, it was still potent enough to obtain considerable applause. Tschaikowski's Fifth Symphony, which is perhaps the most popular of this gifted writer's serious orchestral works, brought the program to an end. Mrs. Nikisch was warmly welcomed and she sang several "Lieder" quite charmingly. She has not much of a voice, but she sings with expression and refined musical feeling and can be heard with far greater satisfaction than many an artist of larger vocal attainments. She was delightfully accompanied by her husband in her final numbers.

This season's series of concerts by the Boston Symphony Orchestra has been given additional musical charm and additional educational value by the analytical lectures upon the programs given by Mr. Frederic Dean. Prior to each concert its program has been analyzed and illustrated in a most scholarly and clever manner by Mr. Dean, the symphonic beauties made more patent and the musical language more clear.

Mr. Dean is concise, terse and explicit in his explanations, and his illustrations have enlisted the services of some of our best vocal and instrumental artists. In a word his analytical lectures have been of benefit and value to the many who have had the pleasure of listening to them.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

NEW YORK WEDNESDAY, MARCH 29, 1893.

Telephone - - - - 1253-18th.

The program of the nineteenth Symphony Concert was as follows:

Overture, "Tannhäuser".....Wagner
"La Fée d'Amour," op. 67.....Raff
"La Mer".....Gilson
First three movements.
Rustic Wedding Symphony.....Goldmark

The overture was played superbly, with fiery power and with a wealth of tonal color. It was a performance long to be remembered. For some reason or other the "Storm" movement in the Gilson composition was omitted, and therefore the value of the music as program music could not be properly estimated. The impression made from the standpoint of absolute music was this: That Gilson is a born colorist and a comparatively weak melodist. The themes are not of special worth, but they are ingeniously handled. The composer has imagination, decided technical skill, and this work is indeed remarkable for a man of his years.

Mr. Roth gave a smooth and delicate performance of Raff's "Love Fay." The piece itself is sugary salon music.

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SUNDAY HERALD

MARCH 26, 1893

The Symphony Concert, Soloist Mr. Otto Roth.

It may be said of last evening's Symphony concert, the 19th of the present season's series, under Mr. Nikisch's direction, that what was new was not interesting and what was interesting was not new.

The programme began with the "Tannhäuser" overture, and no one who heard this performance of the famous old composition will be inclined to dispute the statement that it has never had a better interpretation. There was a splendid virility in the work of the men throughout, and the grand climax was worked up in a magnificent fashion, the brasses giving out a solidity of tone which created the audience in almost a frenzy of excitement, and called out a spontaneous outburst of the most enthusiastic applause after the finale.

Raff's concert piece, "La Fee d'Amour," which was played here by Sarasate during his last visit with pianoforte accompaniment, made the second number on the programme, the violin part being played by Mr. Otto Roth. It is a composition better suited to display the technical attainments of the soloist than to interest a general audience. Mr. Roth is to be commended for a very careful, refined and intelligent treatment of the solo part, and he was listened to with marked attention by the audience and heartily applauded as he concluded his task. The orchestration adds little to the interest of the work, and its choice by Mr. Roth for his annual appearance is a little difficult to explain.

This novelty was followed by a second composition which was given its first performance in this city. "La Mer," a series of three symphonic sketches by Paul Gilson, is based upon a poem of the same title by Eddy Levis. It had its first hearing at the Concerts Populaire in Brussels recently, where its composer had just graduated from the Conservatoire. Each of the movements is complete in itself, the designations being "Sunrise," "Sailors' Songs and Dances" and "Twilight." The first and last movements are decidedly romantic in their characteristics, and show evidences of mechanical training rather than inspiration on the part of the composer. In the second movement the composer has written some very jolly dance music, and the songs are melodious and interesting. As a whole these sketches appeal with little force to an audience having no personal interest in the composer.

The programme was ended with a splendid performance of Karl Goldmark's Rustic Wedding symphony, which was given a thoroughly interesting interpretation, and left a very pleasing impression of the evening's concert.

The 20th concert will have for its programme Tschaikowsky's overture fantasie, "Romeo and Juliet"; Liszt's concerto for pianoforte in A major, No. 2; Dvorak's scherzo capriccioso, Op. 66, and Beethoven's symphony in B flat, No. 4, the soloist being Mr. Ferruccio B. Busoni.

The musical performances at the Chicago exhibition will be inaugurated on May 15 by the Boston Symphony orchestra, and the first choral festival by representative choirs of the eastern states will be held June 7 to 9, a massed chorus of 2000 and an orchestra of 200 taking part. The programme will include Mr. Becker's "Hallelujah" cantata and selections from M. Rubinstein's "Moses."

Boston Transcript

MONDAY, MARCH 27, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the nineteenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Wagner: Overture to "Tannhäuser."
Raff: "La Fée d'Amour." Characteristic concert piece for violin and orchestra, op. 67.
Gilson: "La Mer." Symphonic sketches.
Goldmark: "Ländliche Hochzeit." Symphony, op. 23.

Mr. Otto Roth was the violinist.

The "Tannhäuser" overture came in for one of the most superb performances we have ever heard; Mr. Nikisch was at his very best. The performance was a succession of splendid strokes; and yet each stroke was so felicitous, so well-timed and in harmony with the spirit of the passage in hand, that the unity of the general impression produced was only enhanced thereby. In the peroration, at the last return of the pilgrims' chant in the six brass instruments in unison, Mr. Nikisch once more brought out that tremendous effect, the novelty and impressiveness of which were so striking in his first performance of the overture here. In the third phrase of the chant, as that flaming dominant-seventh chord (D-sharp, F-double-sharp, A-sharp, C-sharp) draws near, he whips up the horns to almost superhuman exertions, so that, when the chord comes, the D-sharp and F-double-sharp in the horns sound almost as strong as the C-sharp in the trumpets and trombones and, instead of the passage sounding like a brass solo against a hardly audible accompaniment, you actually *hear* it in full harmony. The effect is overwhelming! From this chord onward, the peroration reminded us of an anecdote told by Wagner of Schnorr von Carolsfeld at the preliminary rehearsals of "Tristan." Schnorr complained that the great "Love-Curse" in the third act was physically impossible, unless Wagner allowed him to take it at a more rapid *tempo*; that to sing this terrible passage as slow as he had just been trying to do was more than human lungs and breath could stand. Wagner replied that, so far from singing it too slow, he had not sung it half slow enough, and then sang it to him himself in the way he wished it to go. A light seemed to dawn upon Schnorr, and he immediately sang the passage much slower than before, with a far greater expenditure of vocal means, but without any sign of exhaustion. Of this Wagner said that, as soon as Schnorr had really *understood* the passage, he could sing it, and the enormous physical exertion required vanished from his consciousness in the passionate fervor of the moment. So in this peroration to the overture of "Tannhäuser" last Saturday evening; after that tremendous chord it seemed as if flesh and blood could do no more; and yet Mr. Nikisch, by some magic, pushed his forces on, *crescendo e semper più crescendo*, up to the end. Nothing more stupendous in its effect could be imagined! Yet this stroke was but one among many; the holding back the orchestra at each entrance of that passionate motive on the higher strings against ascending chromatic scale—passages in the 'celli, and then gradually quickening the beat, faster and faster, until the strings launch themselves upon Tannhäuser's Song to Venus in a perfect tiger-spring was another. The playing of the magical episode where the clarinet comes in with Venus's *"Geliebter, komm! Sieh' dort die Grotte,"* pleased us less; the clarinet played the phrase too loud and passionately; it should be played more whisperingly, sweetly, seductively. But, with this exception, the overture was played magnificently, and the audience showed plainly that they appreciated it, too, for they recalled Mr. Nikisch twice when it was over.

The new suite, "La Mer," by Paul Gilson (of which only the first three movements were given, the fourth, "Tempest," being omitted) contains a good deal that is interesting and some things that are beautiful. As a piece of instrumentation, it may be regarded as the last word, so far, of orchestral epicureanism. After looking through the score, one stands aghast at the elaborate, hair-splitting pains the young composer has been at to mix the colors on his orchestral palette. Few things in Wagner's "Nibelungen" approach this score for minuteness of orchestral detail-work. Whether the same results could have been obtained by simpler means, or not, we will not try to determine; but certainly the results are exceedingly beautiful in their way. An enormous volume and brilliancy of tone is obtained without noisiness, and many of the softer effects are positively entrancing. It is modern French orchestration of the very finest sort. As for the intrinsically musical contents of the work, that is another matter. Of the three movements given (I. "Sunrise;" II. "Sailors' Songs and Dances;" III. "Twilight") we like the third unspeakably the best. The first is a glowing bit of color, but does not show much invention. In the second Mr. Gilson has the not uncommon French failing of mistaking a magnifying glass for idealization; his sailors seem to stand twenty feet in their stockings, and do not seem to be much better fellows for it. There is something monstrous and antidiluvian about the whole conception. But the "Twilight" movement does seem genuinely and beautifully poetic. That mournful little dialogue between the flute and English-horn, in 5-4 time, shows something that one is almost tempted to call genius. Upon the whole, the suite is one of the most interesting, and least repelling, French (or Belgian) things we have heard for some time. The composer is a young man who recently graduated with high honors from the Brussels Conservatoire—so we have been given to understand—and this suite of his has already won him distinguished fame in Belgium and elsewhere. Our orchestra had evidently spent great pains upon rehearsing the work, for it was most admirably played.

We are heartily tired of Goldmark's "Rustic Wedding!" What did the man mean by calling it a symphony? He, an Austrian, of all things in the world! If anything in the form of variations can be found that is more tedious than the first movement, we, for one, should—*not* like to hear it. The "Scene in the Garden" contains much that is lovely; the opening clarinet theme may even pass muster as very beautiful; but the rest is trivial at best.

Raff's "Love Fairy" left no impression upon us whatever when Sarasate played it here with pianoforte accompaniment some time ago. We had hoped that Raff's clever orchestration might put a different face upon the work. But no! The thing still seems aimless, devoid of inspiration, and terribly spun-out. The cantabile love passage in the middle, from which we had hoped something on reading the score, turns out to be very like Wagner at his feeblest, without his effectiveness. It may express love, for all we know, but it surely does not express it musically. Neither does the instrumentation show us Raff at his best; it is not particularly effective. Then, too, the work even goes beyond other modern things for violin and orchestra we have heard of late, in the persistency with which it keeps the solo instrument hard at work saying nothing at all; with few exceptions, what is not mere preluding reduces itself to accompanying the orchestra with apparently hap-hazard figures of no interest in themselves, and without any striking effectiveness in the way of coloring. Nothing but the dire poverty of the literature of the violin in compositions in this form could save such a work from prompt oblivion. Violinists cannot keep playing the Beethoven, Mendelssohn, Bruch and Brahms concertos over and over again forever! The public worm has already begun to turn at revivals of "virtuose" concertos, by Paganini, Vieuxtemps, *et al. tal.* What are violinists to do? Mr. Roth performed his task (we can call it nothing else!) with artistic security, accuracy and grace. In a word, he played admirably. We have heard his tone sound larger before, but the orchestral part here is almost constantly pretty hard on the solo instrument, and a violin finds difficulty in sounding very big against several wooden wind instruments capering about in running passages. But his tone was sweet and pure, and he played throughout with rare elegance of style. As for compositions of this calibre being so often taken from the shelves where they are trying to repose in peace, may it not partly be accounted for on the same ground as the persistency with which pianists play Liszt Hungarian Rhapsodies, "Venezia e Napoli" and the like?—on the ground of their being, for some technical reasons, uncommonly good fun to play?

The next programme is: Tschaikowski, overture fantasy, "Romeo and Juliet;" Liszt, pianoforte concerto No. 2, in A major; Dvorák, scherzo capriccioso, opus 66; Beethoven, symphony No. 4, in B flat major, opus 60. Mr. Ferruccio B. Busoni will be the pianist.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, MAR. 27, 1893.

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It was decidedly bad programme making to follow such a free fantasie with a series of other orchestral fantasies, for that is what the symphonic sketches of Paul Gilson amounted to. These sketches are entitled "The Sea," as if to accentuate their being much weaker than Rubinstein's setting of the same subject in symphonic form. There is, I am told, a storm movement in the work, but this was not given, and there were cuts made in at least one of the three movements that were presented. The first movement represented "sunrise at sea," and was most modern in the ecstatic chords in high position, which seemed but a reflection of a Wagnerian idea. There was a fair amount of thematic treatment, although many a long-winded passage seemed little more than an apotheosis of the scales.

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A figure, introduced at the beginning, was gradually shortened at each successive reappearance, in a manner that recalled the way in which children sometimes sing "John Brown's Body," lopping off a syllable at each repetition. Muted horns gave their repulsive tones (it may be remembered that Rubinstein uses the same tone-color in a few passages of the "Ocean Symphony") possibly to hint at the sorrows of *Mal de Mer*. But in this movement at least the auditor was able to find actual melody; the theme on the English horn (beautifully played by Mr. Mueller) presented something of true romance, and flute and clarinette were also given charming themes which were excellently played. But as a whole one could not find anything entirely satisfying in the work; it was too cloying, and at the best only portrayed "A painted ship upon a painted ocean."

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LOUIS C. ELSON.

American Art Journal.

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To the regret of most of the hearers it was also the last concert we shall hear under Mr. Arthur Nikisch, who takes his departure shortly for an important post abroad.

There was a hearty and exceedingy friendly demonstration in favor of Mr. Nikisch at the end of the concert, which brought him repeatedly upon the platform. It was a purely personal demonstration, for the quality of the entertainment offered upon this occasion would not warrant an overabundance of applause, and the audiences that attend these concerts are too critical and discriminating to offer undeserved rewards. Things appeared to be quite at sixes and sevens during the evening. Mr. Nikisch did not conduct with his usual decision and painstaking carefulness. The popular concert meister, Mr. Franz Kneisel was ill, and could not play the Brahms concerto, as advertised, and was also absent from his post in the orchestra.

The place of soloist can always be filled and Mrs. Arthur Nikisch sang for us instead of Mr. Kneisel, but it is not so easy to fill the post at the head of an orchestra with satisfaction, for the orchestra played very roughly and unevenly throughout the evening. The opening number was the "Carnival," overture of Berlioz, not an especially attractive composition as a whole, but admirably suited to show the quality of an orchestra, which it had little opportunity to do that evening, for it was poorly played. The "Waldweben" from Wagner's "Siegfried" is one of the best things Mr. Nikisch has given us; and while hardly up to the mark of former readings, it was still potent enough to obtain considerable applause. Tschaikowski's Fifth Symphony, which is perhaps the most popular of this gifted writer's serious orchestral works, brought the program to an end. Mrs. Nikisch was warmly welcomed and she sang several "Lieder" quite charmingly. She has not much of a voice, but she sings with expression and refined musical feeling and can be heard with far greater satisfaction than many an artist of larger vocal attainments. She was delightfully accompanied by her husband in her final numbers.

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Telephone ---- 1253-18th.

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"La Mer".....Gilson
First three movements.
Rustic Wedding Symphony.....Goldmark

The overture was played superbly, with fiery power and with a wealth of tonal color. It was a performance long to be remembered. For some reason or other the "Storm" movement in the Gilson composition was omitted, and therefore the value of the music as program music could not be properly estimated. The impression made from the standpoint of absolute music was this: That Gilson is a born colorist and a comparatively weak melodist. The themes are not of special worth, but they are ingeniously handled. The composer has imagination, decided technical skill, and this work is indeed remarkable for a man of his years.

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TEN PAGES.

SUNDAY, MARCH 27, 1893.

The Nineteenth Concert of the Symphony Orchestra.

The programme of the nineteenth Symphony concert was as follows:

Overture, "Tannhäuser".....Wagner
Concerto, "Love Fay," for violin and orchestra, op. 67....Raff
"La Mer".....Gilson
"Rustic Wedding" Symphony.....Goldmark

"The Sea," by Paul Gilson, was played for the first time in this town.

The work was presented in a mutilated condition.

The original is a set of four "symphonic sketches": "Sunrise," "Sailors' Songs and Dances," "Twilight," "Storm." These scenes are poetically and musically connected in the verse of Eddy Levis and in the music of Gilson, the illustrator of the poem. There was no explanation in the programme book of the intention of the composer; there were no extracts from the poem. Gilson's music is professedly programme-music: but the hearer was left in the dark. Viewed as absolute music, "The Sea," as announced in three scenes, appeared ill-balanced and without a climax.

A double injustice was perpetrated by the cutting—against the composer, for surely his work should have been played according to his intention; against the hearer, who was deprived of the means of intelligent enjoyment.

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And, first, who is Gilson? The name is not foreign to us. But we must cross the Atlantic in search of the composer of "La Mer."

Paul Gilson was born in Brussels, June 15, 1865. It is said that he studied harmony under Duyck in the Conservatory at Brussels, and then took lessons of the learned Gevaert. The season of 1888-89 was distinguished by the marked success of three Belgian composers, Blockx, Mathieu and Tinel; it was also in 1889 that Gilson gained the "Prix de Rome" by a cantata, "Sinai." Gilson has written "The Demon," a lyric drama; "The Suppliants"; "Daphne," for solos, chorus and orchestra; "David," an oratorio; incidental music for Maeterlinck's "Princess Matrine," etc.

"The Sea" was first played, and with great success, at a concert in Brussels, March 20, 1892, under the direction of Joseph Dupont, to whom the work is dedicated. The poem was declaimed by Le Bargy; each musical tableau was preceded by the explanatory verse. There was a second performance, equally successful, May 7.

"The Sea" was performed in Paris at a Colonne concert Jan. 15 of this year. The poem was then declaimed by the author. Barbadette wrote this acid note concerning the composition: "The poet is a Belgian, the music is also Belgian, and so a French audience did not grasp its full purport and its characteristics."

Gilson's work was performed in New York at a concert of the Philharmonic Society in December. The fourth scene was then given in full, and it made a most profound impression.

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The composer and the poet of "The Sea" are realists. Let us inquire into the nature of their work. The first scene represents sunrise at sea; it contains one chief melodic subject, which, by the way, is the foundation motive of the whole work. The second scene introduces lusty dances, one of which is "La Ronde du Gabier." now, "gabier" is a sort of quartermaster, or it may be a topman. One of these dances is a variation of the first theme. In the third scene the motives are supposed to give a twilight effect, while a duet between English horn and flute sets to music the love making of a sailor and his betrothed and the subsequent separation described by the poet. The fourth scene is a storm in which the ship is lost; the storm dies, and there is a return to the gentle music of the first scene. At the height of the storm Gilson introduces reminiscences of the sailors' songs and dances, as though in mockery. This effect is said to be terrible, yes, ghastly beyond description.

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To attempt to pass judgment on the work as it was given Saturday—or, rather, as it was not given—would be unfair, even if it were possible. Yet it may be said that "The Sea" is the most important of the novelties presented thus far during the present season of these concerts. It is important on account of its realistic strength, its wild imagination, its workmanship; it shows the tendency of the modern school toward realism. Whether there is such a thing as realism in music; whether such a thing is desirable if it exists—these are questions that do not now require examination.

One thing is certain. The work should be given as a whole. Enough was heard, however, to convince the hearer that the composer is a colorist rather than a melodist; that he is a master of instrumentation; that, above all, he has something to say, and that in the expression of thought he uses his own voice.

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Mr. Roth gave a smooth and pleasing performance of Raff's "characteristic piece." The piece itself is of little worth. There is pretty instrumentation that does not atone for poverty of thought.

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The overture was played superbly, with a spirit that was contagious, and with a wealth of tonal color. It was a performance long to be remembered, and it is not surprising that the audience was enthusiastic. The symphony also gave pleasure.

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The programme of the concert of next Saturday will be as follows: Overture fantasie, "Romeo and Juliet," Tschaikowsky; concerto for pianoforte, A major, No. 2, Liszt; Scherzo capriccioso, op. 66, Dvorak; symphony B flat, No. 4, Beethoven.

PHILIP HALE.

Boston Courier.

SUNDAY MORNING, MARCH 26, 1893.

NINETEENTH SYMPHONY CONCERT.

While Mr. Nikisch has somewhat neglected the orthodox classics this season, and in the make-up of his programmes he has been conspicuously partial to the operatic works of Richard Wagner, it is but fair to bear in mind that our conductor's readings are seldom satisfactory with works that have long been identified with an absolute standard of interpretation; and that with a more eclectic class of music, such for example as the orchestra played last evening, he is always in his element. The reputation of Mr. Nikisch as a conductor of symphony concerts was very meagre indeed when he came to this country; but as an operatic director he was generally esteemed. True, in this capacity he had not held any position of greater import than that of first assistant to the musical director of the opera house in Leipzig; but here he had displayed an exceptional talent and a special adaptability. It is not surprising, therefore, that in Boston, as a conductor of symphony concerts, he has not been particularly successful in his interpretation of the most scholastic master-works. Last evening the overture to Tannhauser received very creditable and interesting treatment even to its most sensational effects being presented in all their integrity. The first performance of "Tannhauser" was at the Dresden Opera House, Oct. 20, 1845. Not long afterwards the work was produced in Weimar under the direction of Franz Liszt, and with a success that at once won Wagner's grateful recognition. It took place on Sunday. The audience was largely composed of the students of the University of Jena. Despite the presence of royalty they gave vent to frequent and prolonged applause, but some time prior to the end of the opera they were obliged to return to the university. No sooner had they disappeared than a perfect storm of hisses burst forth. Liszt became fairly wild with rage. Throwing down his music book, he abruptly turned his face to the audience, and raising his long arms covered with white gloves he began to applaud with all his might. His ardent enthusiasm for the work was of no avail. The hisses were resumed, the lights were turned out, and the audience dispersed in an uproar. Several times afterwards such scenes were repeated. Royalty would applaud rapturously, while all the rest of the audience hissed; but Liszt and royalty continued the fight till Wagner triumphed.

Mr. Otto Roth easily mastered the technical difficulties of the Raff concert piece for violin and orchestra, opus 67. His pliant and graceful technique, well ennunciated phrasing, as well as the rhythmical vitality of his performance and singing quantity of tone were one and all admirable. The work itself, while it is characterized by a conspicuous disproportion between its somewhat superficial exterior and inner merit is so deftly arranged as not to override the agreeable, attractive and sympathetic solo part. In brief it is virtuosic music pure and simple, technically difficult in the solo portions and adequately orchestrated.

Perhaps the most commendable feature of Mr. Roth's performance was his interpretation which was surprisingly supple and expressive and with a tone so refined, so spiritual, as to carry with it no trace or thought of its mechanical origin and as full of feeling as words spoken from the heart.

Then followed the novelty of the evening a suite for orchestra entitled "La Mer,"—three symphonic sketches written in the spirit of a tone picture of the sea. The first movement Lever de Soleil is evidently intended to suggest the rise of the sun in mid-ocean; but alas Old Sol is very persistent in rising in a fog and with such a wee bit of his genial old face shining that the intent of the composer in making use of a brief and wholly uninteresting motif is too painfully evident. This motif he tortuously develops and with great prolixity even to the extent of inciting the impression that he would creat a veritable *mal de mer*. The second movement is written in a real school and is refreshingly void of either the scholastic pedantry or popular pandering that have so generally characterized the novelties that have been introduced into the symphony concerts this season. There is an abundance of beauty in this second movement, and it is not simply the beauty that confines itself to sentiment, but rather that which belongs to robustness and health. It is written in a lively, varied and piquant style, and full of melody, though not to any important degree masterly. The last movement is prolix mournful and uninteresting.

The concert had for its final number an easily intelligible and attractive symphony, the "Laendiche-Hochzeit" (Rustic Wedding) symphony by Carl Goldmark. A Viennese critic has written of Goldmark that "his style is almost intermediate between that of Meyerbeer and Wagner in the Tannhauser period. From Meyerbeer Goldmark gets the passionatenes of his song, his pompous effects, his orchestral gorgeousness and at the same time a certain excess in these things." Now, the symphony played last evening is by no means a mirror of any such excesses as have been pointed out by the Viennese writer. This symphony was composed at a time when Goldmark had not matured his style; and yet it is music that is full gorgeous enough for the simple subject it depicts.

In style only does the "Rustic Wedding" seem to any extent antithetic to the form of the classic symphonies. It assumes a programme shape, yet its general architecture bears a distinct relation to the form fixed by the traditional writers. The first movement alone betrays marked innovations, and is radically unlike the sonata form of two contrasting subjects, episodes and general development. The special characteristics of the work as a whole are with its imaginative power, individuality of thought and expression, as well as a scholarly command of musical resources.

Throughout the concert the audience was uncommonly animated, and the few applause that greeted Mr. Nikisch upon his first appearance here since the announcement of his intention to accept a more congenial position, may be interpreted as illustrating the personal regret that generally prevails at the necessity of his departure. After the performance of the Tannhauser overture the audience was simply rapturous in the honors it bestowed, and the popular conductor was several times called upon to bow his acknowledgments. The Raff symphony was excellently played, notably the theme and variations, which received masterly treatments.

SUNDAY, MARCH 26, 1893.

Echoes from Yesterday's Symphony Concert.

Conductor Nikisch introduced two novelties at the Symphony concert, the principal one being Paul Gilson's symphonic sketches, entitled, "The Sea," a descriptive number based upon a poem of the same title, by Eddy Levis, and first produced in Brussels a few months ago. The other piece was Raff's "Love Fairy," for violin and orchestra, given for the first time at these concerts, Mr. Roth playing the solo violin part.

Mr. Gilson is a young German composer, a recent graduate of the Brussels Conservatory, and, to judge from his work, an admirer of the Wagner class of music, for the orchestration in frequent instances plainly shows the influence of the great composer.

The numbers of "The Sea" represent sunrise, sailors' songs and dances, twilight and tempest, and the various parts are very effectively scored, although the storm movement but faintly suggests the turbulence of a storm at sea, the composer not calling into use the full resources of a grand orchestra in illustrating this episode.

There is a great deal of dainty descriptive work in the "Sunrise and Twilight" movements, and here perhaps Mr. Gilson is heard at his best. The sailors' songs and dances have a breezy and buoyant rhythm and swing, and appeal successfully to the emotions of the average concert-goers. These numbers may be ranked as possessing the element of popularity which is lacking in the more quiet and poetic parts of the work, wherein is shown his skilful knowledge and use of instruments typifying the emotional and gentle tone pictures.

Mr. Gilson's abilities are of a high grade, and he possesses an originality combined with simplicity of expression which argues well for his early attainment of a commanding position in the ranks of composers.

It is difficult to judge of the orchestral work at a single hearing, but praise is due the band for the sympathetic manner in which the melodic themes of the descriptive parts were interpreted. The storm scene doubtless would have been more thrilling had the composer deemed advisable to score it differently.

Raff's "Love Fairy" is merely a light and tripping concert piece without any depth or broad effects, and serves to show a violinist's facility of execution and little else.

The admirable artist, Mr. Otto Roth, played the fanciful number gracefully and dexterously. His legato runs were clear and true, and throughout the piece he played with a confidence of his powers which made his many friends regret that he was not afforded a better medium for showing his abilities as a violinist.

Wagner's "Tannhauser" overture, as originally written, was the opening number, and the familiar piece was given with telling effect, the various effects of light and shade being nicely observed. The pilgrims' song and jubilation at the close was grand, and roused the audience to the usual pitch of enthusiasm.

The pro ramme closed with Carl Goldmark's "Rustic Wedding." The peculiar first part, with its 13 variations on one theme, and the odd beginning and finale by the 'cellos and double basses was more heartily appreciated than the remaining three movements. As a whole, Goldmark's number was the best interpreted of all.

The public rehearsal this week will be held on Thursday afternoon, March 30, to allow time to arrange the stage for the Handel and Haydn concert on Good Friday evening. The programme for the rehearsal and concert will be as follows: Overture fantasie, "Romeo and Juliet," Tschaikowsky; Liszt's concerto for pianoforte, A major, No. 2, Busoni; scherzo capriccioso, op. 66, Dvorak; symphony, B flat, No. 4, Beethoven. Mr. Busoni will be the pianist.

The programme of the first concert of the Kneisel quartet in Brattle Hall, Cambridge, next Wednesday evening, will be as follows: Quartet, A major, op. 18, Beethoven; romanza from quartet, G minor, Grieg; trio, B flat minor, Volkmann. Mr. Busoni will be the pianist.

The last of the Kneisel concerts of this season will be given Monday evening in Chickering Hall. The programme will be as follows: Quartet, D major, op. 64, No. 5, Haydn; quartet, A major, op. 41, No. 3, Schumann. Mr. E. A. MacDowell will play his "Sonata Tragica," for pianoforte.

Manager Ellis is hearing excellent reports about the success of George Grossmith in his tour of the Western cities. This clever comedian will return to Boston next month for a farewell series of recitals.

Boston Journal.

TEN PAGES.

MONDAY, MARCH 27, 1893.

The Nineteenth Concert of the Symphony Orchestra.

The programme of the nineteenth Symphony concert was as follows:

Overture, "Tannhaeuser".....Wagner
"The Love Fay," for violin and orchestra, op. 67....Raff
"The Sea".....Gilson
"Rustic Wedding" Symphony.....Goldmark

"The Sea," by Paul Gilson, was played for the first time in this town.

The work was presented in a mutilated condition.

The original is a set of four "symphonic sketches": "Sunrise," "Sailors' Songs and Dances," "Twilight," "Storm." These scenes are poetically and musically connected in the verse of Eddy Levis and in the music of Gilson, the illustrator of the poem. There was no explanation in the programme book of the intention of the composer; there were no extracts from the poem. Gilson's music is professedly programme-music; but the hearer was left in the dark. Viewed as absolute music, "The Sea," as announced in three scenes, appeared ill-balanced and without a climax.

A double injustice was perpetrated by the cutting—against the composer, for surely his work should have been played according to his intention; against the hearer, who was deprived of the means of intelligent enjoyment.

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"The Sea" was performed in Paris at a Colonne concert Jan. 15 of this year. The poem was then declaimed by the author. Barbadette wrote this acid note concerning the compesition: "The poet is a Belgian, the music is also Belgian, and so a French audience did not grasp its full purport and its characteristics."

Gilson's work was performed in New York at a concert of the Philharmonic Society in December. The fourth scene was then given in full, and it made a most profound impression.

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The composer and the poet of "The Sea" are realists. Let us inquire into the nature of their work. The first scene represents sunrise at sea; it contains one chief melodic subject, which, by the way, is the foundation motive of the whole work. The second scene introduces lusty dances, one of which is "La Ronde du Gabier," now, "gabier" is a sort of quartermaster, or it may be a topman. One of these dances is a variation of the first theme. In the third scene the motives are supposed to give a twilight effect, while a duet between English horn and flute sets to music the love making of a sailor and his betrothed and the subsequent separation described by the poet. The fourth scene is a storm in which the ship is lost; the storm dies, and there is a return to the gentle music of the first scene. At the height of the storm Gilson introduces reminiscences of the sailors' songs and dances, as though in mockery. This effect is said to be terrible, yes, ghastly beyond description.

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To attempt to pass judgment on the work as it was given Saturday—or, rather, as it was not given—would be unfair, even if it were possible. Yet it may be said that "The Sea" is the most important of the novelties presented thus far during the present season of these concerts. It is important on account of its realistic strength, its wild imagination, its workmanship; it shows the tendency of the modern school toward realism. Whether there is such a thing as realism in music; whether such a thing is desirable if it exists—these are questions that do not now require examination.

One thing is certain. The work should be given as a whole. Enough was heard, however, to convince the hearer that the composer is a colorist rather than a melodist; that he is a master of instrumentation; that, above all, he has something to say, and that in the expression of thought he uses his own voice.

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The overture was played superbly, with a spirit that was contagious, and with a wealth of tonal color. It was a performance long to be remembered, and it is not surprising that the audience was enthusiastic. The symphony also gave pleasure.

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The programme of the concert of next Saturday will be as follows: Overture fantasie, "Romeo and Juliet," Tschaikowsky; concerto for pianoforte, A major, No. 2, Liszt; Scherzo capriccioso, op. 66, Dvorak; symphony B flat, No. 4, Beethoven.

PHILIP HALE.

Boston Courier.

SUNDAY MORNING, MARCH 26, 1893.

NINETEENTH SYMPHONY CONCERT.

While Mr. Nikisch has somewhat neglected the orthodox classics this season, and in the make-up of his programmes he has been conspicuously partial to the operatic works of Richard Wagner, it is but fair to bear in mind that our conductor's readings are seldom satisfactory with works that have long been identified with an absolute standard of interpretation; and that with a more eclectic class of music, such for example as the orchestra played last evening, he is always in his element. The reputation of Mr. Nikisch as a conductor of symphony concerts was very meagre indeed when he came to this country; but as an operatic director he was generally esteemed. True, in this capacity he had not held any position of greater import than that of first assistant to the musical director of the opera house in Leipzig; but here he had displayed an exceptional talent and a special adaptability. It is not surprising, therefore, that in Boston, as a conductor of symphony concerts, he has not been particularly successful in his interpretation of the most scholastic master-works. Last evening the overture to Tannhauser received very creditable and interesting treatment even to its most sensational effects being presented in all their integrity. The first performance of "Tannhauser" was at the Dresden Opera House, Oct. 20, 1845. Not long afterwards the work was produced in Weimar under the direction of Franz Liszt, and with a success that at once won Wagner's grateful recognition. It took place on Sunday. The audience was largely composed of the students of the University of Jena. Despite the presence of royalty they gave vent to frequent and prolonged applause, but some time prior to the end of the opera they were obliged to return to the university. No sooner had they disappeared than a perfect storm of hisses burst forth. Liszt became fairly wild with rage. Throwing down his music book, he abruptly turned his face to the audience, and raising his long arms covered with white gloves he began to applaud with all his might. His ardent enthusiasm for the work was of no avail. The hisses were resumed, the lights were turned out, and the audience dispersed in an uproar. Several times afterwards such scenes were repeated. Royalty would applaud rapturously, while all the rest of the audience hissed; but Liszt and royalty continued the fight till Wagner triumphed.

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Boston Sunday Globe.

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Echoes from Yesterday's Symphony Concert.

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CHICKERING HALL.

EIGHTH SEASON 1892-93.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*

Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MR. E. A. MACDOWELL.

VIII. CONCERT.

(LAST OF THE SEASON.)

MONDAY, MARCH 27, AT 8 P. M.

PROGRAMME.

HAYDN. QUARTET in D major, op. 64, No. 5.
Allegro moderato.—Adagio cantabile.—Menuetto (Allegretto).—Presto.

MACDOWELL. SONATA TRAGICA, for PIANOFORTE, op. 45.
I. Largo maestoso.—Allegro risoluto.
II. Molto allegro, vivace.
III. Largo con maestà.
IV. Allegro eroico.

SCHUMANN. QUARTET in A major, op. 41, No. 3.
Andante espressivo; Allegro moderato.—Assai agitato.—Adagio molto.—Allegro molto vivace.

The Piano used is a Steinway.

BRATTLE HALL CONCERTS, CAMBRIDGE, Wednesday Evenings, March 29, April 12, and April 26, at 8. Subscription tickets now on sale at the University Bookstore, Cambridge.

Boston Journal.

TEN PAGES.

TUESDAY, MARCH 28, 1893.

THE KNEISEL CONCERT.

The last concert by the Kneisel Quartet this season was given last evening in Chickering Hall. Mr. MacDowell was the pianist. The programme was as follows:

Quartette, D major, op. 64, No. 5.....Haydn
Sonata Tragica, for pianoforte.....MacDowell
Quartette, A major, op. 41, No. 3.....Schumann

Mr. MacDowell is known at home and abroad as a distinguished disciple of the modern romantic school. In this sonata he exchanges the freedom of modern romanticism for the more or less inexorable rules of established form; yet in doing this he shows again his romantic spirit, and it may here be said that the romanticism, as seen in the exquisite treatment of the beautiful second theme of the first movement, is, as far as first impressions go, the most thoroughly musical characteristic of this sonata.

Mr. MacDowell furnishes no text; he simply calls the sonata "tragic."

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The third movement, a largo, was played, as I understand, at a recital given last season by the composer. It, too, is strong. Its melancholy is robust, its passion is virile. There is no sentimentalism with crape-bordered handkerchief. There are suggestions of the bier and the slow procession, but the composer disdains the ordinary trappings of woe.

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BOSTON DAILY ADVERTISER.

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[130.]

CHICKERING HALL.

EIGHTH SEASON 1892-93.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*

Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MR. E. A. MACDOWELL.

VIII. CONCERT.

(LAST OF THE SEASON.)

MONDAY, MARCH 27, AT 8 P. M.

PROGRAMME.

HAYDN. QUARTET in D major, op. 64, No. 5.
Allegro moderato.—Adagio cantabile.—Menuetto (Allegretto).—Presto.

MACDOWELL. SONATA TRAGICA, for PIANOFORTE, op. 45.
I. Largo maestoso.—Allegro risoluto.
II. Molto allegro, vivace.
III. Largo con maestà.
IV. Allegro eroico.

SCHUMANN. QUARTET in A major, op. 41, No. 3.
Andante espressivo; Allegro moderato.—Assai agitato.—Adagio molto.—Allegro molto vivace.

The Piano used is a Steinway.

BRATTLE HALL CONCERTS, CAMBRIDGE, Wednesday Evenings, March 29, April 12, and April 26, at 8. Subscription tickets now on sale at the University Bookstore, Cambridge.

BOSTON HERALD.

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Boston Journal.

TEN PAGES.

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The Beacon.

BOSTON, SATURDAY, APRIL 1, 1893.

THE SYMPHONY CONCERTS.

The one thing of great merit at the nineteenth Symphony concert was the magnificent performance of the "Tannhäuser" overture with which the evening began. Mr. Nikisch gave full freedom to his romantic and dramatic impulses, and yet he so guided them that they seemed to be the slaves of his will and the masters of the will of his players. Such a steadily crescent rendering we do not remember to have heard, Enthusiasm and power to portray it moved harmoniously together, so that when an absolute volume and sonority seemed to have been attained, there was yet in reserve an unexampled splendor of strength for the conclusion. The audience, in their familiarity with the work, felt and appreciated the triumph, and called the conductor forward three times with tempestuous applause. The rest of the programme was light and sweet, and even seemed thin and weak after the solidity, the domination and the concentration of the overture. Mr. Otto Roth had the second place for Raff's "La Fée d'Amour," which is a pretty, rambling, airy, inconsequential series of violin passages. These are not unshapely, but they do not signify much of anything; they might represent butterflies as well as fairies, and suggest love to be a very vagrant triviality. They require a fine, delicate and swift technique, of which Mr. Roth demonstrated his possession. His tone seemed slender, but the solo violin has to move constantly with flute figures, and the vast force of the Wagner violin passages was still in the ear. Then were presented three of the four "symphonic sketches" which make up "The Sea" of the young Belgian composer, Paul Gilson. They depict sunrise, the songs and dances of sailors, and evening twilight, the conclusion, a tempest, not being played. That they must coincide in some respects, with the musical ideas which have come to represent conventionally such subjects, may be taken for granted; but they go much beyond these, for they show originality in the use of presented means and the addition of new ones, a distinct melodic invention, independence of thought and a detail of workmanship as fine as that in the painting of a Meissonier or a Gaugengigl. The concert ended with Goldmark's saccharine but sympathetic "Rustic Wedding" symphony. The playing of the orchestra was altogether admirable throughout the evening, and the attention and applause of the audience proved that the programme gave unusual pleasure.

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Boston Courier.

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In brief Mr. Busoni was a virtuoso par excellence with the work. Its herculean difficulties were easily at his command. He played it not simply as a pianist with superbly trained fingers, but also as a musician of the highest endowments. At the conclusion of his performance he was honored with the most prolonged ovation that has been bestowed upon any artist at the Symphony concerts this season.

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The second movement is full of dramatic power; and seems as a real tone picture of manly earnest and intensely stirred passion. A deep devoutness is the prevailing characteristic of the third movement; and at the finale a noble, manly power bursts forth in full and majestic chords, the underlying thought of the movement being admirably in keeping with the fundamental idea of the work which throughout bears the stamp of originality and boldness. Both in its external proportions and inner meaning the sonata is a remarkably genuine and scholarly production.

The quartets performed at this concert were Haydn's in D major, op. 64, No. 5; and Schumann's in A major, op. 41, No. 3. In the performance both these works there was the characteristic finish, unanimous expressiveness, purity of execution and artistic mastery which are invariably accredited the Kneisel Quartet.

THE BOSTON TIMES

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Philadelphia Music and Drama.

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She does not diet as most of the singers do, but she does not like to sing immediately after eating, and it was on account of this that her famous lawsuit with Henry E. Abbey occurred. She had not known that she was to sing at a matinee. Two hours before the performance the other contralto in the company sent word that she could not sing, and Mr. Abbey summoned Mme. Scalchi to take her place in "Le Prophete."

"I had just eaten a hearty meal," said Mme. Scalchi in telling me about it. "It was quite impossible for me to sing, and so I sent word to Mr. Abbey. I might sing one act, I said—possibly, two—but the whole opera I could not. I should have apoplexy."

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"It is a very simple home," the Count said to me recently. "We have a number of dogs and parrots."

"Yes," added Mme. Scalchi, "and those parrots talk very well."

"Can any of them sing?" I asked.

"Oh, yes, they sing just like me. They are all contraltos, every one."

Gazette

BOSTON, SUNDAY MORNING, APRIL 2.

A notice of last night's concert by the Boston Symphony Orchestra is unavoidably postponed until our next issue.

The last Kneisel Quartet concert of the season was given in Chickering Hall, on Monday evening, Mr. E. A. MacDowell, assisting. The programme was, Quartet, in D, op. 64, No. 5, Haydn; Sonata "Tragica," for piano-forte, MacDowell; Quartet, in A, op. 41, No. 3, Schumann. The lovely Haydn quartet was exquisitely read and played, and in a sympathetic spirit that was in every way delightful. Like unqualified praise may be bestowed on the interpretation and the performance of the noble Schumann work, the admirable organization bringing its final concert to a close with its most brilliant work of the season. Mr. MacDowell's Sonata made a profound impression on the critical audience present. It is a composition of great power, deep in sentiment, sincere in style and elevated in inspiration. It is not a work to be discussed in detail on a single hearing, but it is one whose worth makes itself instantly felt. It is conceived and developed in the extreme spirit of modern romanticism, but it is strict in form, clear in design, lucid in treatment and musicianly in all things. The opening movement, as it struck us, is the finest. It is pervaded by lofty dignity, profound emotion always kept within discreet control, and maintains throughout a noble passionateness. It second theme is one of rare poetic beauty, and its graceful melancholy is in admirable contrast with the sombre color of the principal motive. The second movement is not quite as interesting, and scarcely echoes the tragic note sounded by the first, but the slow movement is a wholly worthy companion of the first. It exhales woe, but it is a manly woe, whose sincerity is not for a moment in doubt, and whose intensity of feeling is never exaggerated. By the time it is over, however, the ear begins to weary of the triple rhythms that have prevailed in the work up to the close of this movement. A change is afforded in the fiery finale, the animation of which is sustained with immense vigor. It is less impressive than are the other portions of the work, though it has some magnificent moments. The sonata as a whole, however, is a splendid achievement, and merits a high place among the best contemporary works of its order. It is the effort of a composer of decided genius, and we believe that the better it is known the more will appreciation of it increase. It was brilliantly, artistically and impressively played by Mr. MacDowell, who had every reason to be gratified by the enthusiastic reception accorded his composition, and the hearty applause that rewarded his performance of it.

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The Beacon.

BOSTON, SATURDAY, APRIL 1, 1893.

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The one thing of great merit at the nineteenth Symphony concert was the magnificent performance of the "Tannhäuser" overture with which the evening began. Mr. Nikisch gave full freedom to his romantic and dramatic impulses, and yet he so guided them that they seemed to be the slaves of his will and the masters of the will of his players. Such a steadily crescent rendering we do not remember to have heard, Enthusiasm and power to portray it moved harmoniously together, so that when an absolute volume and sonority seemed to have been attained, there was yet in reserve an unexampled splendor of strength for the conclusion. The audience, in their familiarity with the work, felt and appreciated the triumph, and called the conductor forward three times with tempestuous applause. The rest of the programme was light and sweet, and even seemed thin and weak after the solidity, the domination and the concentration of the overture. Mr. Otto Roth had the second place for Raff's "La Fée d'Amour," which is a pretty, rambling, airy, inconsequential series of violin passages. These are not unshapely, but they do not signify much of anything; they might represent butterflies as well as fairies, and suggest love to be a very vagrant triviality. They require a fine, delicate and swift technique, of which Mr. Roth demonstrated his possession. His tone seemed slender, but the solo violin has to move constantly with flute figures, and the vast force of the Wagner violin passages was still in the ear. Then were presented three of the four "symphonic sketches" which make up "The Sea" of the young Belgian composer, Paul Gilson. They depict sunrise, the songs and dances of sailors, and evening twilight, the conclusion, a tempest, not being played. That they must coincide in some respects, with the musical ideas which have come to represent conventionally such subjects, may be taken for granted; but they go much beyond these, for they show originality in the use of presented means and the addition of new ones, a distinct melodic invention, independence of thought and a detail of workmanship as fine as that in the painting of a Meissonier or a Gaugengigl. The concert ended with Goldmark's saccharine but sympathetic "Rustic Wedding" symphony. The playing of the orchestra was altogether admirable throughout the evening, and the attention and applause of the audience proved that the programme gave unusual pleasure.

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BOSTON, SUNDAY MORNING, APRIL 2.

A notice of last night's concert by the Boston Symphony Orchestra is unavoidably postponed until our next issue.

The last Kneisel Quartet concert of the season was given in Chickering Hall, on Monday evening, Mr. E. A. MacDowell, assisting. The programme was, Quartet, in D, op. 64, No. 5, Haydn; Sonata "Tragica," for piano-forte, MacDowell; Quartet, in A, op. 41, No. 3, Schumann. The lovely Haydn quartet was exquisitely read and played, and in a sympathetic spirit that was in every way delightful. Like unqualified praise may be bestowed on the interpretation and the performance of the noble Schumann work, the admirable organization bringing its final concert to a close with its most brilliant work of the season. Mr. MacDowell's Sonata made a profound impression on the critical audience present. It is a composition of great power, deep in sentiment, sincere in style and elevated in inspiration. It is not a work to be discussed in detail on a single hearing, but it is one whose worth makes itself instantly felt. It is conceived and developed in the extreme spirit of modern romanticism, but it is strict in form, clear in design, lucid in treatment and musicianly in all things. The opening movement, as it struck us, is the finest. It is pervaded by lofty dignity, profound emotion always kept within discreet control, and maintains throughout a noble passionateness. It second theme is one of rare poetic beauty, and its graceful melancholy is in admirable contrast with the sombre color of the principal motive. The second movement is not quite as interesting, and scarcely echoes the tragic note sounded by the first, but the slow movement is a wholly worthy companion of the first. It exhales woe, but it is a manly woe, whose sincerity is not for a moment in doubt, and whose intensity of feeling is never exaggerated. By the time it is over, however, the ear begins to weary of the triple rhythms that have prevailed in the work up to the close of this movement. A change is afforded in the fiery finale, the animation of which is sustained with immense vigor. It is less impressive than are the other portions of the work, though it has some magnificent moments. The sonata as a whole, however, is a splendid achievement, and merits a high place among the best contemporary works of its order. It is the effort of a composer of decided genius, and we believe that the better it is known the more will appreciation of it increase. It was brilliantly, artistically and impressively played by Mr. MacDowell, who had every reason to be gratified by the enthusiastic reception accorded his composition, and the hearty applause that rewarded his performance of it.

BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, APRIL 3, 1893.

The Symphony Concert.

Blessings brighten as they take their flight; some of the recent overture readings in our symphony concerts have been remarkable, and Tschaikowsky's "Romeo and Juliet" overture was a most brilliant piece of work from beginning to end. Among the many musical thoughts that Shakespeare's play has inspired, ranging all the way from operas to symphonies, this great overture may be accorded a prominent place. It deals more with the feud of Montagues and Capulets than with the young pair, but Romeo is present on the English horn, and Juliet on the muted violins. To these instruments and to the pizzicati of the contrabasses and the fiery trumpet passages the chief praise must be given, but every part was well sustained and the performance was a pronounced success in the modern style.

Upon the heels of this came more spice in the shape of Liszt's piano concerto in A major. Liszt's concertos are not concertos in the sense in which Beethoven and Brahms have employed the term, and they depart altogether from the form which Mozart founded; they are free rhapsodies for the piano combined with orchestra and present, instead of any symmetrical shape, continuity and development. The concerto in E flat will ever be the more popular work of the two, but for all that this one in A major is immensely the greater music. *De l'Audace, de l'Audace, et toujours de l'Audace* might well be the motto of the work; but it has an audacity which compels admiration. It is not according to rule; then so much the worse for the rules. Never has the work had so perfect a presentation in Boston; the pianist, Feruccio Busoni, won a triumph which is all the more remarkable as coming from a Pakerewski-saturated public. The work seems to touch the boundaries of technique on every side, and the utmost lightness and rapidity in *passagen* and runs is there as well as the heaviest chord passages and the most dangerous skips. It may be sweepingly stated that the pianist met every exaction with absolute surety and entirely mastered every difficulty, so that technique properly became a means and not an end; one thought of the poetry of the work and not of its difficulty. The orchestra was inspired by the exaltation of the soloist and played with a perfect ensemble in the midst of most elastic caprice. After the finale it seemed as if the applause would never cease. At last the prophet received honor in his own country.

And now, suddenly, the orchestra renounced the world, the flesh, and the piccolo, and turned from modern agony to classic purity, from Tschaikowsky and Liszt to Bach and Beethoven. The change was perhaps a trifle too abrupt and neither the audience nor the musicians could at once adapt themselves to the new condition of things; the playing was not so perfect as in the preceding works. The Bach prelude seemed taken at too quick a pace, an impossible speed for the contrabasses, but the adagio was finely rendered on the first violins, and the gavotte was crisply and clearly given. If only our modern gavotte composers would study the shape which Bach always uses in this dance the musical repertoire would be the gainer; always beginning the quadruple rhythm on the third beat, he gains that light syncopation which is one of the charms of the form; the skipping style is always present in his chief theme, and if there be a musette as trio (here there was none) the flowing style is introduced as contrast. Short and incisive phrases, too, are always in order. How few of the modern Gavottes follow the above model!

It was delightful to find Bach applauded with as much heartiness as Tschaikowsky. The set of Bach pieces had been arranged for string orchestra by Bachrich, but not modernized or tampered with to any degree.

With Beethoven's fourth symphony the concert ended. While praising the reading of the second movement, the reviewer can take exception to the speed of the finale and its extreme caprice. This symphony bears a hornet sting in its tail, for the coda has a passage for the contrabasses that would be difficult even for violins; at the pace at which it was given it was bound to be blurred. Beethoven's fourth symphony bears capricious treatment better than any of the others of the nine, but one does not like to see too much individuality in a Beethoven performance in any case.

LOUIS C. ELSON.

BOSTON JOURNAL.
MONDAY, APRIL 3, 1893.

THE SYMPHONY CONCERT.

The programme of the twentieth Symphony concert was as follows:

Overture fantasy, "Romeo and Juliet,".....Tschaikowsky
Concerto for pianoforte, No. 2, A major.....Liszt
Præludium, adagio and gavotte, for string orchestra (arranged by Bachrich).....Bach
Symphony No. 4.....Beethoven

Mr. Busoni was the pianist, and he gave a remarkable performance of the fantastic concerto of Liszt. He appeared not only as a virtuoso of supreme excellence; he displayed refined taste and rare self-control. There was an ever-present appreciation of values; there was the keenest sense of the relation of the solo instrument to the orchestra. Conventional words of praise are here a mockery. Such a performance is an event in these days of musical sentimentalism, affectation, eccentricity and worship of personality; it puts the player in the very front rank of pianists.

The noble, passionate overture of Tschaikowsky gains in effect with each hearing. The objection has been urged against it that there is too much show of warring factions; but does not the prologue of the play itself lay stress on the ancient grudge, the new mutiny, civil blood making civil hands unclean? Without the riots in the streets of Verona, Romeo, having wedded his second sweetheart, would have grown old and fat and bald. There is hot love enough in this overture; for nothing can surpass the noble sensuousness of the chant of love, the chant of despairing, triumphant passion.

The other numbers are familiar to our concert-goers and do not call for comment.

The programme of the concert of next Saturday will be as follows: Dramatic overture (MSS.), Miss Lang; Scherzo capriccioso, op. 66, Dvorak; symphony, C minor, No. 9 (B. and H.), Haydn. Mr. Max Heinrich will sing.

PHILIP HALE.

BOSTON POST.
The Representative Democratic Paper of New England.
MONDAY MORNING, APRIL 3, 1893.

NIKISCH'S PLACE.

Will Herr Richter of London Accept It?

A RUMOR THAT HE WILL.

He Is Recognized as the Greatest Orchestral Leader in the World — Offered the Place Here Once Before.

On what should be the very best of authority the POST is informed that the next leader of the Symphony Orchestra will be no less a person than Herr Richter of London.

Of course, all the music-loving people of the city know that Mr. Nikisch is to retire the present season to take charge of an orchestra abroad, and of course they all regret this very much; but when they remember that Herr Richter is probably the greatest orchestral leader in the world, they will have cause to rejoice.

This is no disparagement to Mr. Nikisch or others who have cared for the Symphony, but is merely the sentiment of the best musical critics.

The work done by Herr Richter is well known in the world of music, and if the reported negotiations prove successful his coming to Boston will be the greatest thing yet done by Mr. Higginson for those who feel the Symphony is an institution Boston should be proud of.

Herr Richter will find a field here perhaps second to none in which he has ever worked; good material is not wanting, and with a leader recognized the world over as possibly the greatest, it is easy to contemplate what an impetus would be given to music in this city.

An effort was made last evening to see Mr. Higginson at his residence on Commonwealth avenue to get a more complete story of what is going on and what is contemplated in the near future, but he was away and could not be seen to verify the information received by the POST.

Herr Richter is now the leader of London's greatest orchestra, and it is thought that, as he has once before declined a similar offer, it may require a very generous inducement to bring him to Boston.

Mr. Ferruccio Busoni, who in the early winter made such a favorable impression by his artistic playing, was the soloist of the twentieth Symphony concert in Music Hall Saturday evening. The audience accorded him a most enthusiastic reception, and at the conclusion of his number he was repeatedly recalled to acknowledge the appreciation of his artistic work. Mr. Busoni selected Listz's Concerto in A Major, which received an interpretation that was masterly. He possesses an almost flawless technique and plays with that purity of style and flexibility of touch which has won him deserved renown. The orchestral numbers on the programme consisted of Tsachaikowsky's overture, "Romeo and Juliet," which was satisfactorily rendered. Bach's "Prelude Adagio and Gavotte," arranged for orchestra by Bachrich, gave the men an opportunity to do some excellent work, which received well-merited applause. Beethoven's beautiful fourth symphony brought the concert to a close. The soloist of the rehearsal and concert next week will be Mr. Max Heinrich.

Boston Sunday Globe.
SUNDAY, APRIL 2, 1893.

Twentieth Symphony Programme.

Mr. Ferruccio Busoni was the soloist at the Symphony concert last evening, playing Liszt's concerto No. 2 in A major. The reception accorded the artist indicated the appreciation which concert patrons feel for this cultivated exponent of the divine art, who during the winter season has firmly established himself in the ranks of our foremost musicians.

The concerto has no title, and is probably a characteristic piece of brilliant composition by Liszt in which melody runs riot in ever-changing harmonies and instrumental variations. Mr. Busoni played superbly and without an attempt at theatric effects. His modesty of demeanor impresses his audience with the idea that the artist is thoroughly in love with his art for art's sake alone, and that he interprets the author conscientiously, honestly and with true artistic feeling.

Mr. Busoni's touch is musical and correct. His use of the pedals is judicious, and he preserves the balance of power without undue contrasts of light and shade. His execution is brilliant and very rapid, and the whimsical and fantastic concerto was given with a spirit and dash which aroused great enthusiasm. The performer was recalled at the close of the piece half a dozen times.

The orchestral numbers were Tschaikowsky's overture, "Romeo and Juliet," Bach's three movements for violin, arranged for string orchestra by Bachrich, and Beethoven's beautiful fourth symphony.

The love theme in the Tschaikowsky number was wonderfully well played, and the performance by the strings in Bach's composition was also a notable example of fine ensemble work by that contingent. Beethoven's symphony calls for high praise, the orchestra as a whole scoring the best results in the grand composition.

This week the programme for the rehearsal and concert will be solos by Mr. Max Heinrich, a dramatic overture for the first time by Margaret Ruthven Lang, Haydn's symphony in C minor, No. 9, and a scherzo by Antonin Dvorak.

The last of the Kneisel quartet concerts Monday night at Chickering Hall outrivalled all other attractions offered for that night in point of interest for the smart world. The hall was crowded, gallery and all, with a keenly appreciative company, which gave special approval to Mr. MacDowell's new "Tragic Sonata," played by the composer for the first time that night. In the brilliant audience were Mr. and Mrs. Henry L. Higginson, Mr. and Mrs. J. Montgomery Sears, Mrs. Gardner, Mrs. Apthorp, Mrs. Fairchild and Miss Fairchild, Mr. and Mrs. B. J. Lang and daughter, the Berthold Schlesingers, Dr. Hamilton Osgood and family with Mrs. Fiske Warren, Mr. Loeffler, Mr. Edward Frothingham, Mr. and Mrs. Arthur Foote, Mr. J. S. Dwight, Mr. and Mrs. Elliot Pratt, Miss Elise Fay, Miss Gertrude Edmands, Mr. Clayton Johns, Mrs. S. B. Field, Mrs. H. M. Ticknor, who had with her her guest, Miss Sara Newcomb, Mr. and Mrs. Arthur Whiting, Mr. Faelten, Mr. Swornsbourne, Mr. Busoni and Mr. Whelpley.

Mr. and Mrs. Thornton K. Lothrop, Mr. and Mrs. C. P. Curtis, Miss Elsie Perkins, Mrs. Nikisch, Mrs. Roger Wolcott, who had with her the family's young pastor, Rev. Mr. Stebbins of Milton; Mrs. Herbert Sears, with her father, Mr. Bartlett; Mrs. Gardner, Mrs. Fairchild, Miss Sallie Fairchild, Mrs. Henry Howe, the Fenollosas, Mrs. Matthew Luce, the Schlesingers, Mr. Henry Wainwright, Mrs. James Jackson and the Lothrop Thorndikes were a few of the unusually large and brilliant audience at the Symphony rehearsal Thursday afternoon. Mr. Nikisch had a tumultuous greeting as he appeared to take his place on the stand for the first time since his decision to leave us was made public.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIII., NO. 92.
SUNDAY, APRIL 2, 1893.

The Symphony Concert, Soloist Mr. Busoni.

"The Mountebanks," with Lillian Russell—"The Isle of Champagne" Relocated—Paderewski's Ovation Yesterday—Columbian Festival—The Hinrich Opera Company's Season.

At the concert by the Boston Symphony orchestra in Music Hall, last evening, the soloist was Mr. Ferruccio B. Busoni, the pianist whose recent series of recitals attracted so much attention.

Mr. Busoni chose for his appearance the concerto No. 2 in A major, by Liszt, which proved an excellent selection for the display of his abilities as a brilliant concert artist.

His masterly work throughout the concerto, his remarkably clear touch, technical proficiency and faultless accuracy, all combined to give the best results, and he held his own against the occasionally overwhelming volume of the orchestra with splendid effect.

He was made the object of quite an ovation as he concluded the concerto, and was repeatedly recalled to acknowledge the applause of the audience.

Director Nikisch took occasion to show the string players in the Bachrich arrangement of Bach's "Prelude, adagio and gavotte," and the men of this section of the band did some notably good work in their playing in this number of the programme, the final movement creating a marked impression upon the audience and winning a well merited recognition of the excellence of the string players.

The admirable "overture fantasy" by Tschaikowsky, "Romeo and Juliet," was given a most satisfactory interpretation at the beginning of the evening, and the fourth of the "immortal nine" symphonies brought the concert to an end, the reading of the several movements of Beethoven's work gaining Director Nikisch unstinted applause.

Mr. Max Heinrich will be the soloist next week, and the orchestra will play a new "dramatic overture" by Margaret Ruthven Lang, the scherzo capricciosa by Duorak, and Haydn's symphony in C minor, No. 9 (B. & H.).

Boston Transcript
MONDAY, APRIL 3, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the twentieth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Tschaikowsky: Overture—Fantasy, "Romeo and Juliet."
Liszt: Pianoforte Concerto No. 2, in A major.
Bach: Præludium, Adagio and Gavotte, from the violin sonatas, arranged for string orchestra by Bachrich.
Beethoven: Symphony No. 4, in B-flat major, opus 60.
Mr. Ferruccio B. Busoni was the pianist.

Tschaikowsky's "Romeo and Juliet" grows in favor with every hearing. We have heard some musicians pronounce it, not only Tschaikowsky's greatest work, but one of the greatest compositions of modern times. There must be something wrong about us, for we fail to see it. Even among Tschaikowsky's own works, we should hesitate to rank it higher than the B-flat minor pianoforte concerto. It is a brilliant, dramatic composition, the rapid parts of which have at times a strong smack of Meyerbeer, and in other parts of which there is no little depth of real feeling shown. But we can see nothing in it that entitles it to be called really great; the famous second theme, about which so much talk is made, seems to us emotionally rather than purely melodically beautiful; and this very theme is so marred in our ears by that obstinately and tiresomely persistent accompanying counter-figure on the horns, that it is exceedingly hard for us to feel its full beauty. The work was splendidly played, and rapturously received. It is always a source of pleasure to hear anything by Bach; even transcriptions cannot lose all their charm. The three movements chosen by Bachrich for arrangement for string orchestra are fine examples of his style. But, in transferring them from violin solo to all the strings, the transcriber has not always done his work in the most effective way, and some of the passages where he has distributed the original violin part among two or three orchestral parts do not sound quite so well as they look on paper. Beethoven's ever-beautiful fourth symphony was excellently played, the orchestra doing especially fine work in the *Adagio*. We were glad, too, to find Mr. Nikisch take the Finale at somewhat less of a break-neck pace than some conductors do.

Mr. Busoni made an absolutely superb impression in the Liszt concerto. The work itself has always seemed to us exceedingly brilliant, with a sort of kaleidoscopic magic in its effectiveness. To this side of it Mr. Busoni did the fullest justice; but he also did much more and better; he is the first pianist we have yet heard play the work who has shown it to us as a coherently written and artistically balanced composition; he really makes musical *sense* out of it. How much musical brain power this task requires can best be appreciated by those who have attempted it themselves; still, those who can compare Mr. Busoni's triumphant success in performing it with the comparative failures of other pianists who have tried it here, can form at least some idea of it. Mr. Busoni's playing was marked by every fine quality; in a word, it was completely masterly. The audience showed that they knew a good thing when they heard it by the rapturous way in which they recalled the pianist again and again when his performance was over.

The next programme is: Margaret Ruthven Lang, dramatic overture in E minor, opus 12 (MS.); Dvorák, scherzo capriccioso, opus 66; Haydn, symphony in C minor (Breitkopf & Härtel, No. 9.) Mr. Max Heinrich will sing arias which will be duly announced.

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INFANTRY HALL, ... PROVIDENCE,

Wednesday Evening, April 5, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

6

Single tickets, $1.25 each, now on sale at 170 Westminster St.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
VOL. XCIII, NO. 95.

WEDNESDAY, APRIL 5, 1893.

BOSTON SYMPHONY ORCHESTRA.

A New Leader to Be Imported for It from Foreign Parts.

[Special Dispatch to the Boston Herald.]

WASHINGTON, D. C., April 4, 1893. Ex-Representative Sherman Hoar was in town today, and called on Secretary Carlisle to present a question for the decision of that officer. Mr. Higginson wants to engage a new leader for the Boston Symphony orchestra, and the question was put to Mr. Carlisle whether a man of the attainments necessary to fit him for the post of leader of the orchestra would come under the exceptions to the alien contract labor law, and would be regarded as "a member of a recog ized profession." Mr. Carlisle will make a decision tomorrow that this new leader does come under the exceptions of the law. Mr. Hoar was careful not to disclose the name of the new leader, which is known in America only to himself and Mr. Higginson. The negotiations with the treasury department, however, show that the new man has been selected and that his musical attainments were of high enough order to allow him to rank as an "artist," and be an exception to the law.

The Musical Courier.

NEW YORK, WEDNESDAY, APRIL 5, 1893.

Telephone - - - - 1253-18th.

The program of the twentieth Symphony concert was as follows:

Overture, fantasy, "Romeo and Juliet".....Tschaikowsky
Concerto for piano, No. 2.....Liszt
Præludium, adagio and gavot.....Bach-Bachrich
Symphony No. 4.....Beethoven

Mr. Busoni was the pianist, and his performance was one of extraordinary merit. The technical difficulties were forgotten in the ease of the conqueror. There was a display of the keenest sense of values; the virtuoso was not obtrusive; he was one of the orchestra under the direction of a leader, and yet he made his presence felt by his self-restraint, as well as by his triumphant abandonment of the reins when occasion called for speed and brilliancy. It was indeed a performance of the very first rank, and it is not surprising that the applause of the audience was spontaneous, thundering and long continued. The noble overture of Tschaikowsky was nobly played.

Music in Boston.

BOSTON, April 2, 1893.

THE last concert by the Kneisel Quartet this season was given the 27th ult. in Chickering Hall. The program was as follows:

Quartet, D major, op. 64, No. 5.....Haydn
Sonata Tragica, for piano (first time).....MacDowell
Quartet, A major, op. 41, No. 3.....Schumann

The pianist was Mr. E. A. MacDowell.

The sonata provoked loud discussion. Some think it bombastic, affected and an inducer to gaping. Others think it a strong, original and exciting work. All agree that it was well played.

There are amateurs here who were in the habit of regarding Mr. MacDowell as a stray colt, kicking up his heels and sniffing the air as he pranced at will in the unfenced region of romanticism. They were willing to admit the grace and the strength of the animal, but they would fain pen him, that they might examine him knowingly, stroke him, thump him, look down his throat for a proper understanding and appreciation of him. Now that Mr. MacDowell has written a sonata, these amateurs stand close to the pen, the colt is within reach. For they know the district school rules for the construction of a fugue, even if do not exactly understand the worth of the material in the builder's hands. According to these amateurs, this "Sonata Tragica" is the finest of the works of this composer; but the highest praise they give is this: "Now, this music is intelligible." Why is it "intelligible" to them? Because forsooth they are prepared for certain things, they expect certain things, and by the laws of the sonata their expectations are gratified, yes, glutted. The obedience of the composer is then a tribute to their knowledge. But when Mr. MacDowell indulges himself in a symphonic poem or a piece of pure fantasy, these same amateurs are left to their own imagination for enjoyment. They feel the ground slipping away, or it is as though they had one foot in the shivering sands and already felt helpless.

Mr. MacDowell calls his sonata "tragic." He gives no text. The hearer may weave his own thoughts as he pleases. The first movement seems to me the most noble and beautiful of the four. The themes are strongly contrasted, and the second motive is a thing of exquisite fancy, very characteristic of the composer. The close of this movement is effective. The third movement seems to me large and impressive, full of Elizabethan tragedy. But I declare frankly that I now see no reason for the existence of the second and the fourth movements. I do not deny the possibility that there are strong passages therein, but to me the movements are without suggestion. Repeated hearings would very likely change these unfavorable impressions, but after one performance the only remembrance is a mighty straining of the composer with little result.

* * *

It is perhaps needless to say that the playing of the quartet was admirable from begining to end. Mr. Kneisel had intended to bring out the new work of d'Albert in manuscript, but he has been far from well, and he had not the strength for the necessary rehearsals.

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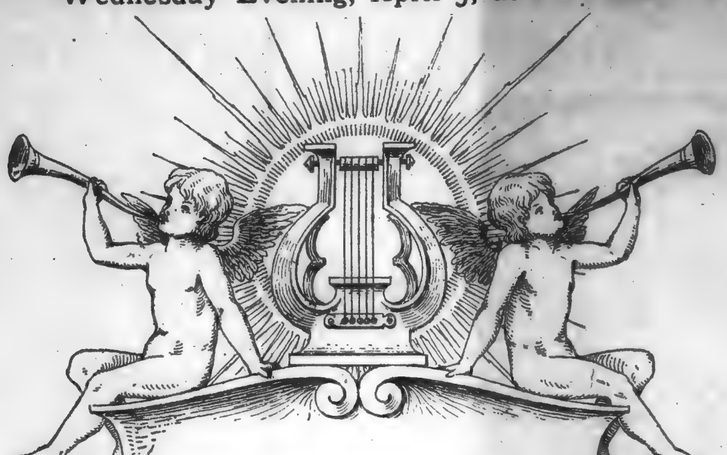

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PROVIDENCE JOURNAL.

THURSDAY, APRIL 6, 1893.

SYMPHONY CONCERT.

Farewell Appearance of Conductor Nikisch.—A Large Audience and a Fine Programme.

The musical season may be said to have come to an end, so far as its most important events are concerned, with the closing concerts of the Arion Club on Tuesday evening and the Boston Symphony Orchestra last night. A larger audience than usual gathered to hear the final programme of the favorite instrumental organization, and were rewarded by the presentation of selections of more than ordinary interest, which were one and all most excellently played.

The longest and most important work on the programme came first—Tschaikowsky's symphony No. 5, in E-minor. This symphony is a strong and brilliant composition, thoroughly characteristic of the style of its author, who is now regarded as the most able and original musician Russia has yet produced. Although when examined in detail certain elements of weakness can be found, they are slight in comparison with the barbaric splendor and virile power which pulsates throughout the whole work. Tschaikowsky's orchestration is at times obscure—a trait which seems to be common to composers of the Russian school; he introduces discords with needless frequency, and does not always trouble himself to resolve them; a tendency to over-elaboration is sometimes to be found; but in spite of these things, it can be said of him—as has been said of Handel—that when he strikes it is with the blow of a sledge-hammer. The man has something definite to say, and says it, and his mastery of form, control of orchestral resource, and power of musical invention are undeniable. The waltz, which in this work takes the place of the usual scherzo, is both original and beautiful in character, while the stormy and brilliant finale leads up to an exhilarating close. Free use is made of Slavic themes, or at least themes of a Slavic character, which helps to make a coloring of the sort that distinguishes the music of the Russian school. The work was played with superb dash and abandon, together with the wonderful attention to every matter of detail that marks the renditions of this great orchestra.

The second instrumental number was Svendsen's "Zorahayda," a legend for orchestra in three movements, the motive of the work being taken from Washington Irving's "Legend of the Rose of the Alhambra." The music is of a fanciful and weird character, as befits the tale of the ghostly Zorahayda. Some peculiar effects are to be noted in the pizzicato of muted violins and other unusual devices, while delicous bits of melody are tossed about between the horns, flutes and strings. The legend offered a strong contrast to the symphony which preceded it, but was delightful in its way, and was very warmly received by the audience. The other numbers for the orchestra comprised Handel's familiar "Largo," the solo of which was beautifully given by Mr. Kneisel, and Wagner's equally familiar "Tannhauser" overture, which has never been better played in Providence than it was last night.

The vocalist of the evening was Mr. Max Heinrich, who sang, with the orchestra, a recitative and aria from Spohr's "Faust," and with piano two songs of Schubert. Fresh from his dramatic triumph of the evening before, the "Faust" aria offered him an entirely different field in which to show his artistic ability. It was a fine exhibition of cantabile singing and facile execution, and showed that Mr. Heinrich is an artist not only of recognized ability, but of versatility as well. His rendering of Schubert's great song, "Die Allmacht," was also an exceedingly fine piece of vocalism. Encores were attempted after each of his appearances, but the fiat had evidently gone forth that none were to be given.

An additional interest was felt in this concert, as it was the last time Mr. Arthur Nikisch will appear here as the conductor of the Symphony orchestra. Mr. Nikisch has become a great favorite in this city, and deservedly so, and his departure from this country, now near at hand, will be as keenly regretted in musical circles here as in Boston. It will be a difficult task to find a man capable of filling his place. There are few conductors living who can do that, but a capable leader for the orchestra will of course be secured, and unless something unforeseen should happen, we shall again be delighted next season by the usual course of concerts. Such, at least, was the promise upon last night's programme.

THE EVENING BULLETIN.

THURSDAY, APRIL 6, 1893.

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DAILY AND WEEKLY.

BUSINESS OFFICE, 7 Weybosset St.

Telephone 1877-2.

EDITORIAL ROOMS, 25 South Water St.

Telephone 1877-3.

THURSDAY, APRIL 6, 1893.

MR. NIKISCH'S FAREWELL

The last concert of the Boston Symphony orchestra for the season was given at Infantry hall last night to an audience that was remarkable for size, considering the interest in the election returns that were being shown on the various bulletin boards about the town. The occasion was of unusual interest on account of its being the last appearance of Mr. Nikisch in this city previous to his departure for his new post at the capital of his native land.

The program was not up to the standard of the season, so far as its popular character was concerned, but was artistically of the usual high order. Its chief feature was the Tschaikowsky symphony, No. 5, which was performed in a manner to do honor to the Russian composer. Of the popular merits of this work there is likely to be a difference of opinion, as it does not appeal to the people in a manner to win for it the enthusiastic approval of an audience composed at least in part of non experts. It is extremely modern, and seems also mechanical and an elaboration of themes already too much worked, without the infusion of sufficient originality.

Another orchestral number was Svendsen's "Zorahayda," a legend for the orchestra founded upon an incident in the legend of the "Rose of the Alhambra" by Washington Irving. Like the original, the musical legend is weird and solemn, and abounds in the supernatural sentiment of the tale. The remaining orchestral number was the closing piece, the Wagner "Tannhaeuser" overture, which has been given here enough to familiarize everybody with it, and render comment or criticism unnecessary.

The soloist was Max Heinrich, who sung at the Arion concert the night before, and has already become a favorite with Providence audiences. He sang a recitative and aria from Spohr's "Faust," and two Schubert songs. Franz Kneisel also had a delicate little solo in Handel's "Largo." He was given a very warm reception, as he always is in this city, and he always deserves it.

The next season's series of concerts was announced in the program last night, but who would conduct them was not hinted. Providence is very much interested in this question, as well as all the other cities that have enjoyed the concerts of the best orchestra in America, and have watched the progress made by Mr. Nikisch in his work of training it in his peculiar ideas of musical refinement.

BOSTON SYMPHONY ORCHESTRA.

A New Leader to be Imported for it From Foreign Parts.

WASHINGTON, D. C., April 5.—Ex-Representative Sherman Hoar was in town today, and called on Secretary Carlisle to present a question for the decision of that officer. Mr. Higginson wants to engage a new leader for the Boston Symphony orchestra, and the question was put to Mr. Carlisle whether a man of the attainments necessary to fit him for the post of leader of the orchestra would come under the exceptions to the alien contract labor law, and would be regarded as "a member of a recognized profession."

Mr. Carlisle will make a decision tomorrow that this new leader does come under the exceptions of the laws. Mr. Hoar was careful not to disclose the name of the new leader, which is known in America only to himself and Mr. Higgonson. The negotiations with the treasury department, however, show that the new man has been selected and that his musical attainments were of high enough order to allow him to rank as an "artist," and be an exception to the law.

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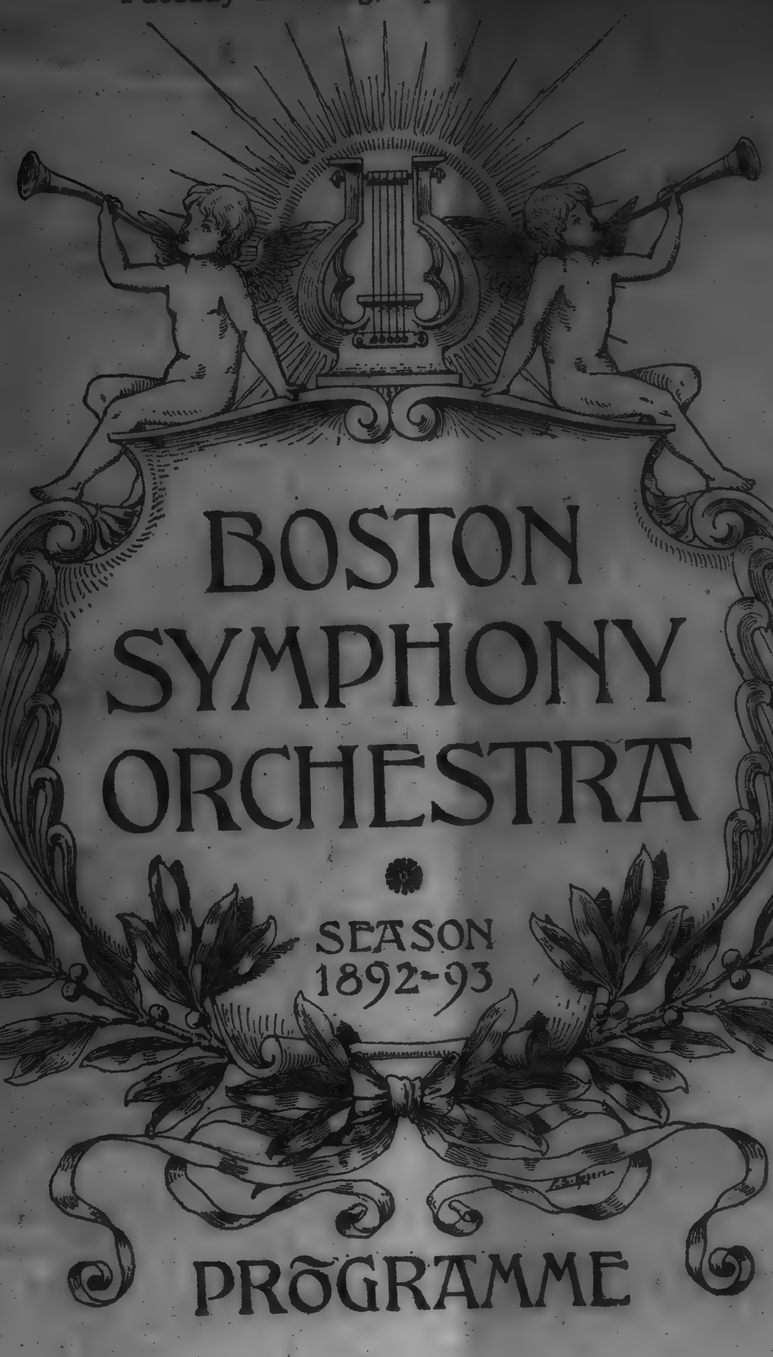
NEW CADET ARMORY, SALEM,

Tuesday Evening, April 11, at 7.45.



BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

To the members of the Boston Symphony Chorus; - - - -

An unavoidable change in the arrangements for the closing concerts of the season makes it impossible to give the choral numbers which have been prepared for performance on April 14 and 15.

For this reason, the rehearsals of Monday and Wednesday next and the concerts of Friday and Saturday, as originally planned, have been given up.

I beg to express to you my grateful appreciation of your kind artistic support during the season, and extend to you my heartfelt thanks.

Yours sincerely,

ARTHUR NIKISCH.

Music Hall,
Boston, April 8, 1893.

Boston Courier.

SUNDAY MORNING, APRIL 9, 1893.

THE SYMPHONY.

At the Symphony concert last evening the first selection, entitled a "Dramatic Overture," was composed by Margaret Ruthven Lang. The composer is well known in this city as the daughter of Mr. B. J. Lang, the esteamed director of the Apollo and Cecilia Clubs, and a musician who for many years has been prominently identified with the musical growth of our city. Miss Lang was born in Boston, Nov. 27, 1867 At an early age she displayed a decided talent for musical composition, yet her serious study of this important branch of her art was later on in life under the direction of Gluth in Munich. Her earliest study of music began with the pianoforte under the instruction of one of her father's pupils. Miss Lang afterwards received personal instruction from her father, and later began the study of the violin under Schmidt. Her subsequent instructors were Drechsler, Abel and Gluth in Munich and recently Mr. E. A. MacDowell, of Boston.

The overture while evidently the work of a skillful and refined musician is nevertheless a very characteristic sample of kapelmeistermusik. There is a certain benign composure and nobility of intant in the writing of it, that is all too conspicuous, but the work appears to contain but a single well defined theme which is very reminiscent of the oriental music in Verdi's Aida. This theme is so tautologically treated and so frequently repeated that the prevailing impression created by it is one of monotony and languor. Perhaps the most praiseworthy feature of the overture is in the orchestral coloring of its harmonic development which is altogether excellent

Mr. Max Heinrich in his rendering of the aria by Spohr was characteristically successful in making melody what it ought to be, namely, not an exhibition of acquired skill, but a pliant and sympathetic language for the expression of thought and feeling. The enchanting cantatile and an absolutely pure and unaffected style that characterised Mr. Heinrich's vocal delivery were beyond comparison with any singing that has been heard from any vocalist who has appeared in the present series of symphony concerts. Later in the evening Mr. Heinrich sang with exquisite expressiveness two songs by Schubert, "Gruffe ans dem Tartarus" and "Die Allmacht." The artist was heartily complimented by the audience and four times recalled after his singing of the songs by Schubert.

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The Symphony was somewhat coarsely and unsympathetically read by Mr. Nikisch, and the orchestral performance corresponded. Perhaps the worthiest orchestral performances in the concert was of the two movements from the Moszkowski, Suite No. 1. With this work the artistic sympathy that prevailed among the performing musicians was very noticeable, and the composer's music throughout was very beautifullyand refinedly interpreted. The voluptuous alluring effects of the perpetnum mobile movement tickled the audience immensely and the performance of it was loudly applauded. The concert eneed with the "Scherzo Capriccio," opus 66, by Dvorak, which was delightfully played.

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Gazette

BOSTON, SUNDAY MORNING, APRIL 9.

Anent the Symphony Orchestra Conductor.

Nothing is publicly known, as yet, regarding the next conductor of the Boston Symphony Orchestra. The unexpected secession of the present conductor, has caused some perplexity in finding a successor at a moment's notice. Many rumors have gone abroad regarding the cause of Mr. Nikisch's resignation. Among them is one that the music critics of Boston had made the position irksome to him, by reason of their unfavorable attitude toward his eccentricities as a conductor, and that he could bear it no longer. This of course, is absurd, for he has proclaimed that he has no time to read criticisms, that he is ignorant of what they say of him, and consequently cannot be either pained or pleased by them. As we understand it, Mr. Nikisch's contract had one year to run when the offer of the position at Buda Pesth came to him after it had been declined by Mr. Anton Seidl. While hesitating whether to accept it or not, it is said that he looked forward to a renewal of his contract as conductor of the Symphony Orchestra for another term of five years. The prospect of such an arrangement not being encouraging, he closed with the proposition from Buda Pesth, and as it was imperative on him to begin his duties there next season, he felt obliged to depart without filling out the remaining year of his contract here. How true or how false this may be, we have no means of knowing, and we only give the report for what it is worth. One thing, however, is certain, and that is that the adverse criticisms in nowise inspired his action. All things considered, the departure of Mr. Nikisch is not to be greatly deplored. Charming as he may be as a man, talented as he may be as a musician, he has been, from the very beginning, sadly out of place as the director of the Symphony Orchestra. That body has steadily degenerated since it came under his control, and another year would have inevitably seen its still further fall from the efficiency that characterized it when it first came into his charge. He is essentially an opera conductor, and, not being eclectic in style, he impressed an operatic color on every work that he interpreted. This, together with an evident laxity in discipline, or a lack of knowledge how to drill and to keep a symphony orchestra up to a high standard of efficiency, made his efforts far from satisfactory, from the very outset. During his first season the fine condition in which the orchestra was left by his predecessor was still unimpaired, and he reaped the advantage of it, despite his innovating readings. From that time to the present, the splendid body of artists, that he found so thoroughly disciplined, has lost almost every quality that made it the equal of the best orchestras in Europe. The players remain, prepared to regain their earlier perfection, under favorable circumstances, but their work is far from what it was. The conductor has always been, too, much *en evidence*. He seemed to be more concerned with himself than with the music he caused to be played; the composer was pushed into the background in order that the conductor might become prominent; the artistic was made to give way to the purely personal; Haydn, Beethoven, Mozart, Schumann, Schubert were all subjected to the same process, and their individualities were suppressed that the individuality of the conductor might take their place. In other words, the composers, and orchestra, were secondary, and the conductor was first. This was all wrong. It reversed the proper order of things, and, instead of elevating the musical taste of the public, it simply elevated the conductor. We entertain no feelings of animosity toward Mr. Nikisch personally; but we are, and have been from the first first, averse to his peculiar methods of utilizing his position for his own special glorification; and we frankly confess that we glad, in the cause of art, that he is going. We trust that the next conductor may not be chosen from the ranks of the unknown, as Mr. Nikisch was. The head of such an orchestra should be an experienced leader, one who can enforce the respect of his musicians by indisputable knowledge of his art, and win their confidence from the beginning by his manifest fitness to be appointed over them. Such a body of artists as those which form the Symphony Orchestra soon takes the measure of a conductor, and if it finds him in any way lacking in skill and experience, loses interest in and esteem for him. We have now had three German conductors at these concerts; and our musical tastes have been thoroughly Germanized in consequence. Would it not be wise, now, to try some eminent French conductor by way of bringing back matters to a fair level of eclecticism in taste?

The Symphony Concert.

The programme for the concert by the Boston Symphony Orchestra, in Music Hall, last night, was: Dramatic Overture (MS.), by Margaret Ruthven Lang, (first time); Recitative and aria, for tenor, from "Faust," by Spohr; Symphony C-minor, No. 9 (B. & H.), Haydn; "Gruppe aus dem Tartarus" and "Die Allmacht," Schubert; Andante and Vivace from Suite No. 1, in F, Tschaikowsky; Scherzo Capriccioso, op. 66, Dvorak. The soloist was Mr. Max Heinrich, The novelty of the concert was Miss Lang's overture. It was notable as the first purely orchestral work by a native woman composer, that has been performed here. Of the composition itself there is not much to be said that is pleasant in the saying. It is creditable as the result of a laudable ambition to essay an important work, and it may be pronounced a promising first attempt; but it is scarcely of a worth to warrant its performance, unless, indeed, to afford the composer an opportunity to hear it, and to profit by the experience. In the first place, it is hardly an overture, as the term is generally understood, and it is not dramatic in any sense. It has more the character of an orchestral fantasie. Nothing is clearly defined, nothing is completed. It is one long effort to say something, without any very clear idea of what is to be said. The general effect is spasmodic and fragmentary; and the work does not hang well together. The orchestration is vigorous, but is without richness or character. It has strong color here and there, but is never closely knit, and is often confusingly foggy. The pervading fault of the work, however, is that its meaning is not made apparent. It seems to wander on without any objective point, and, despite its length, is over before it has been made quite clear that it has really begun. In other words, it has all the faults of youth without any of its spontaneity and artless exuberance of fancy and of imagination. It is earnest in aim, and never sinks to commonplace, but is unmistakably "made music." As an evidence of its composer's serious study and its application, it is very commendable; but it is immature, and should not have been submitted to public criticisms. It is not gratifying to be compelled to write thus discouragingly of the work of a young composer, but no good is to be accomplished by glossing over the truth, and we are sure that it is wiser and kinder to point out the shortcomings of the composition than to indulge in insincerity and to damn it with faint praise. The audience received it in a very kind spirit, and applauded heartily. An effort was made to call the composer forward, but it was unsuccessful. Mr. Heinrich sang the archaic Spohr aria in a wholly artistic manner. He was not wholly happy in rendering its more ornate passages, but he was evidently under a cloud, and was not at his best. His fine artistic intelligence and his musicianship, however were always apparent, and he fairly won the two cordial recalls that rewarded his efforts. In the Schubert songs he was wholly successful and sang them magnificently and with noble dramatic effect; again winning two recalls. The Haydn Symphony was well read and sympathetically played. The programme for the next concert is: Overture, "Manfred," Schumann; Concerto for violin, D-minor, Brahms; Symphonic Tone Poem, Busoni, (first time); Overture "Oberon," Weber. The soloist will be Mr. Franz Kneisel.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, APRIL 10, 1893.

The Symphony Concert.

The concert of Saturday began with a "dramatic overture" by Miss Margaret Ruthven Lang. It is the reviewer's task to state that this work was not up to the level of these concerts. Miss Lang has won some deserved successes at the Apollo Club concerts in the field of chorus composition, and has written some graceful bits of instrumental music which have achieved the dignity of publication, but it is a long stride from this to orchestral work in a large form, and to make the first public attempt in a concert course which is supposed to present the finest music that the world affords, to enter a programme which presented selections by Haydn, Dvorak and Moszkowski, was little less than rash. One may pay tribute to an evident tact in the matter of orchestral coloring that holds forth good promise for the future, but it may be at once added that these concerts are not supposed to be devoted to the presentation of incipient greatness. As the work was entitled a "dramatic overture," one need not quarrel with the fact that its form was very vague, but the dramatic element was not powerful enough to sustain the interest, nothing was carried to a logical conclusion, much was spasmodic, and at times the whole case could only be diagnosed as orchestral hysteria. It is not true encouragement of young genius to allow tasks to be undertaken before adequate strength is attained; great reputation acquired too soon is ever the heaviest of burdens, and it was not the friendliest act in the world to allow entrance to the symphony programmes to a young composer (who has done good work, and will do more,) before she was equipped for the task.

Of all the numerous Fausts Spohr's is the weakest. The libretto becomes a parody when placed beside that of Goethe, and the formal platitudes of the composer portray a love story that is worthy of the sentimental Kotzebue. Mr. Max Heinrich sang the aria "Der Hoelle Selbst," from this work, with much surety in the modulations, and with good shading but in the roulades there was a degree of over-accentuation present which somewhat marred the effect. The best of Mr. Heinrich's work was done in the two Schubert songs which came later in the programme; here Mr. Nickisch accompanied very finely, and the singer gave a degree of dramatic expression that won every auditor. Three recalls followed the conclusion of "Die Allmacht," but, in accordance with the old traditions of usage at these concerts, no encore was given.

The Haydn symphony (No. 9, Breitkopf & Haertel) was well played; the first movement had more virility given to it than is often the case. The andante seemed rather a periwigged specimen of the formal Haydn; its shape is not unlike the slow movement of Beethoven's fifth symphony, being a set of variations with episodes interspersed, but what a difference in treatment! And yet one of the reviewers in Beethoven's lifetime said "Mr. Beethoven cannot, and never could, properly vary a theme. If he desires to achieve anything in this direction, let him study the models of Haydn."

The trio of the minuet consisted of a cello solo, which Mr. Schulz played so finely that the audience would not be satisfied until he had bowed his acknowledgments from his seat in the orchestra. The finale of the symphony was one of those rollicking, rather inconsequential affairs which were the regulation endings of the symphony before Beethoven gave a deeper meaning to the last movement. The influence of the gigue, which ended the suite (from which the cyclical form of the symphony came) is plainly apparent in such movements.

But the great success of the programme lay in the last two selections. Here modern passion and caprice came on the tapis and Mr. Nikisch was entirely in his element. The theme and variations from Moszkowski's suite in F major, is one of the most fluent bits of orchestral writing that has been recently heard; it is not deep, it is not soul-stirring, but within its own graceful domain it is perfection. Such a work serves admirably to display the technique of the orchestra in detail, since the different departments of the organizations pass, as it were, in review before the auditor. In this parade the following points of excellence were apparent: The violins did superb work in the second and sixth variations and in the finale, the pizzicato effects of the seventh were exquisitely done, and the caprice of the fifth variation was caught up with perfect ensemble by the entire orchestra. The flute playing of the fourth variation could have been better, as it was rather spasmodic and the breathing was not so well managed as we have come to expect from this player. In the Moto Perpetuo which ended this selection, the first violins proved that they are artists every one; no orchestra in the world could have done this number more perfectly.

The concert ended with Dvorak's scherzo capriccioso, which was as brilliant as anything that has been done in these concerts for years. It seemed to exactly suit Mr. Nikisch's mood, and the sparks flew in the exciting way from one of the wildest compositions that the repertoire contains. Amid all its wildness and caprice the ensemble was not once irregular, which is saying very much for both director and orchestra.

LOUIS C. ELSON.

Boston Journal.

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The programme of the twenty-first Symphony concert was as follows:

Dramatic Overture (manuscript)—first time, Margaret R. Lang

Recitative and aria, "Faust" ..... Spohr

Symphony, C minor, No. 9 (B. and H.) ..... Haydn

Songs with piano—

"Gruppe aus dem Tartarus" } ..... Schubert

"Die Allmacht" }

Two movements from Suite No. 1, F major, op. 39, Moszkowski

Scherzo Capriccioso, op. 66 ..... Dvorak

Mr. Max Heinrich was the singer.

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The phrase *Place aux dames* should be without meaning on the concert stage.

The conductor of an orchestra should judge of the fitness of a composition proposed for performance without consideration of the sex of the composer.

Sex is here an accident.

A symphony is not good because the young and talented composer has suffered acutely from indigestion. A badly written song is still bad, even if the author sold newspapers at the age of six. The sufferings or the joys of the individual may color the composition and give it individuality, but its musical worth is not accurately determined by mere mention of sickness or health, poverty or riches, religious belief or sex.

A concert devoted to "the education of popular taste" should not be turned into a class room exercise for the purpose of testing compositions of students for the discovery of merit and the correction of faults.

Nor should Music Hall be turned into a hothouse for the purpose of forcing talent.

It is the duty of a conductor to put gallantry in his pocket and examine carefully the score, even when the work is presented by a blushing maiden, a matron of reserve or a toothless crone.

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These observations of a general nature may be applied in part to the case of Miss Lang, who has in the past given undeniable proofs of her possession of a musical nature. She has shown in certain songs with pianoforte accompaniment a pretty knack of melody, and her compositions have been often characterized by refinement and grace. But there is a mighty difference between a song and a "dramatic overture" for orchestra.

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In the present instance Miss Lang has little to say, although she seeks many means of expression. Her themes are neither of marked originality nor of musical importance. The working-out is not so much working-out as working-after something. There is no apparent definite purpose, or the purpose is frittered away in the search after effects. As an overture, the piece is amorphous. Dramatic, to be sure, is a comparative term, but in the common acceptation of the word, there is not one dramatic stroke in the whole work, nor is there a climax. As a fantastic tone poem, it is vague. Miss Lang finds at her disposal the orchestral paint box, and she colors her themes with this instrumental tablet and with that one; thus she gains, occasionally, a piquant effect, a pleasing passage, but the whole lacks coherency and is diffuse.

In a word, this composition might well please the eye of a prudent and skilled teacher. He might look kindly at the pupil and say: "This is good; this shows promise; you are making progress. Now put it away and we will review our exercises in the strict style." He would not be satisfied with "the spirit of the form" or "the sympathy with the form." He would demand the thing itself and not its impalpable atmosphere.

The overture was applauded and there was a vain effort made to call the composer forward.

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Mr. Heinrich's number with orchestra was the air from Spohr's "Faust," the air with the recitative that opens with these mellifluous words: "Der Hoelle selbst will ich Segen entringen." Spohr wrote the part of Faust for a baritone, and yet in the opera the hero is obliged once to take a low E flat, and on another occasion he trills on a low G. In the air chosen by Mr. Heinrich there are old-fashioned and meaningless ornamental passages, and the air, as a whole, is neither dramatic nor interesting. Although the singer often showed admirable control of the breath, and although he sang with intelligence, he did not appear to full advantage; for in pure cantabile of merely sensuous beauty and in ornamentation Mr. Heinrich is never as successful as in music of strongly marked dramatic character. He is powerful in the conception, and the carrying out of the diabolical, the terrible, the grotesque; he rides at ease in the storm of passion; he can be dignified in a priestly role; he rises with the intensity of an occasion. It is not surprising then that he was eminently successful in the songs by Schubert, or that he was recalled again and again after his impassioned delivery of them.

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The orchestral numbers gave the audience much pleasure. A Haydn Symphony is always welcome, and the brilliant numbers of Moszkowski and Dvorak show the favorable side of modern instrumentation. The incidental solos contributed by Mr. Schulz and Mr. Molé were warmly applauded.

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The programme of the next concert, the fifteenth, will be as follows: Schumann, overture, "Manfred;" Brahms, concerto for violin, D major; Busoni, symphonic tone poem (manuscript), first time; Weber, overture, "Oberon."

PHILIP HALE.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

MONDAY MORNING, APRIL 10, 1893.

Great interest was manifested in the opening number on the programme of the twenty-first concert of the Boston Symphony Orchestra last Saturday evening in Music Hall, it being a manuscript composition of Miss Margaret Ruthven Lang, styled a "Dramatic Overture," and given for the first time. It begins without a preliminary introduction and the musical developing of the themes partakes somewhat of the character of the writings of the fourteenth and fifteenth centuries, though the characteristic veins of both Beethoven and Wagner are noticed in the instrumentation. The modern treatment, however, produces an original dramatic effect, and is concise and beautifully harmonized. The strong evidence of Miss Lang's command of orchestral combination gives great promise for the future work of this young composer. The soloist of the evening was Mr. Max Heinrich, who was heard to good andvantage in Spohr's recitative and aria "Faust" and in Schubert numbers, to which Mr. Nikisch played the piano accompaniment. He showed marked artistic ability, which received the well-merited applause of the audience. Haydn's Symphony in C minor was particularly enjoyable and given brilliant rendering. The programme closed with two movements Moritz Morzkowski and a "Scherzo Capriccioso" by Antoine Dvorak. For the next concert on April 15, Mr. Franz Kneisel will be the soloist.

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PUBLISHED EVERY SUNDAY IN THE YEAR

VOL. XCIII., NO. 99.

SUNDAY, APRIL 9, 1893.

Last evening's concert by the Boston Symphony orchestra, at Music Hall, brought forward a notable composition by Miss Margaret Ruthven Lang, styled a "dramatic overture," and the work proved to be most interesting. It is planned upon a scale of grand proportion, calling for the full complement of instruments in the modern orchestra, and both in its themes and their treatment show Miss Lang to have been a thorough and conscientious student of orchestral composition.

Her earlier contribution to the concert programmes of the day, in the form of songs and ballads, have justified bright anticipations of her success in larger works, and these were realized in a great degree in the overture heard last evening. She has followed good models, and wisely avoided sensational effects, her themes show marked individuality, and in their development many evidences are given of an extended study of orchestral combination. That a greater freedom in writing is desirable is only natural, but in this work there are so many evidences of marked ability in the command of orchestral forms that a hearing of Miss Lang's future contributions in this branch of composition will be awaited with much interest.

Mr. Max Heinrich, the baritone singer, was the soloist, and he gave splendid satisfaction, as usual. His skill as a vocalist was displayed to fine advantage in his selections, and the thoroughly artistic delivery of Spohr's recitative and aria from "Faust," "Der Hoelle-selbst-will-ich-Segen Entringen" and the songs, with piano, Schubert's "Gruppe aus dem Tartarus" and "Die Allmacht" gave pleasure to all who listened. He is a singer who commands the applause of the most critical. His audience last evening showed their hearty appreciation of his artistic merits.

Director Nikisch brought the evening to a brilliant end by the performance of two movements from Noszkowski's suite No. 1, in F major, op. 39, and Dvorak, Scherzo Capriccios, op. 66, while a most enjoyable interpretation of Haydn's symphony in C minor No. 9 made the central attraction of the programme.

Mr. Franz Kneisel will be the soloist next Saturday evening, and the programme will consist of Schumann's overture, "Manfred"; Brahms' concerto for violin, in D major; F. B. Busoni's "Symphonic Tone Poem" (manuscript), first time, and Weber's overture, "Oberon."

The Boston symphony had the largest audience that ever greeted it in Providence on Wednesday evening, when Nikisch bade farewell. His stand was decorated with Easter lilies and green, and even Mr. Comee wore a white flower in his buttonhole. The audience was both sympathetic and enthusiastic, and warmly applauded Mr. Nikisch, Mr. Heinrich and the orchestra.

Boston Sunday Globe.

SUNDAY, APRIL 9, 1893.

Symphony Concert.

Miss Margaret Ruthven Lang's new dramatic overture was given for the first time at the Symphony last week, the fine composition by our talented townswoman proving to be of great merit. In the beginning two themes are developed, one sombre and of an antique character, the other passionate and modern in treatment, each played against the other and producing a dramatic effect original but melodic.

The working out is concise and beautifully harmonized, and the return to the first part is gradual and regular, without harsh cadences or Wagnerian style of orchestration.

The young composer has treated the stronger instruments of the orchestra very effectively, utilizing them for special themes in several instances, which gives a marked tonal color and contrast to the gentler fortissimo passages.

The work received a most flattering reception, and Mr. Nikisch's orchestra gave a delightful interpretation of the number.

Mr. Max Heinrich was the solo singer, and his work, as usual, was thoroughly enjoyable. A recitative and aria from Spohr's "Faust" was sung with notable expression and dramatic fire, and in the Schubert numbers, in which Mr. Heinrich played his own accompaniments, the accomplished artist again illustrated his wonderful dual ability as a player and singer.

Haydn's ninth symphony received adequate treatment, the performance of the 'cellosist in the trio being specially noteworthy. The brilliant finale was also extremely well played.

Two movements from Moszkowski's suite No. 1, were capitally given as a whole. The many difficult variations for the different instruments were as a rule smoothly played, and the "perpetual motion" finale seemed to present but few stumbling blocks to the orchestra.

Dvorak's scherzo capriccioso was given with delightful dash and brilliancy.

The programme for this week will be as follows: Overture, "Manfred," Schumann; concerto for violin, in D major, Brahms; symphonic tone poem (manuscript), first time, F. B. Busoni; overture, "Oberon," Weber. Soloist, Mr. Franz Kneisel.

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Gazette

BOSTON, SUNDAY MORNING, APRIL 9.

Anent the Symphony Orchestra Conductor.

Nothing is publicly known, as yet, regarding the next conductor of the Boston Symphony Orchestra. The unexpected secession of the present conductor, has caused some perplexity in finding a successor at a moment's notice. Many rumors have gone abroad regarding the cause of Mr. Nikisch's resignation. Among them is one that the music critics of Boston had made the position irksome to him, by reason of their unfavorable attitude toward his eccentricities as a conductor, and that he could bear it no longer. This of course, is absurd, for he has proclaimed that he has no time to read criticisms, that he is ignorant of what they say of him, and consequently cannot be either pained or pleased by them. As we understand it, Mr. Nikisch's contract had one year to run when the offer of the position at Buda Pesth came to him after it had been declined by Mr. Anton Seidl. While hesitating whether to accept it or not, it is said that he looked forward to a renewal of his contract as conductor of the Symphony Orchestra for another term of five years. The prospect of such an arrangement not being encouraging, he closed with the proposition from Buda Pesth, and as it was imperative on him to begin his duties there next season, he felt obliged to depart without filling out the remaining year of his contract here. How true or how false this may be, we have no means of knowing, and we only give the report for what it is worth. One thing, however, is certain, and that is that the adverse criticisms in nowise inspired his action. All things considered, the departure of Mr. Nikisch is not to be greatly deplored. Charming as he may be as a man, talented as he may be as a musician, he has been, from the very beginning, sadly out of place as the director of the Symphony Orchestra. That body has steadily degenerated since it came under his control, and another year would have inevitably seen its still further fall from the efficiency that characterized it when it first came into his charge. He is essentially an opera conductor, and, not being eclectic in style, he impressed an operatic color on every work that he interpreted. This, together with an evident laxity in discipline, or a lack of knowledge how to drill and to keep a symphony orchestra up to a high standard of efficiency, made his efforts far from satisfactory, from the very outset. During his first season the fine condition in which the orchestra was left by his predecessor was still unimpaired, and he reaped the advantage of it, despite his innovating readings. From that time to the present, the splendid body of artists, that he found so thoroughly disciplined, has lost almost every quality that made it the equal of the best orchestras in Europe. The players remain, prepared to regain their earlier perfection, under favorable circumstances, but their work is far from what it was. The conductor has always been, too, much *en evidence*. He seemed to be more concerned with himself than with the music he caused to be played; the composer was pushed into the background in order that the conductor might become prominent; the artistic was made to give way to the purely personal; Haydn, Beethoven, Mozazt, Schumann, Schubert were all subjected to the same process, and their individualities were suppressed that the individuality of the conductor might take their place. In other words, the composers, and orchestra, were secondary, and the conductor was first. This was all wrong. It reversed the proper order of things, and, instead of elevating the musical taste of the public, it simply elevated the conductor. We entertain no feelings of animosity toward Mr. Nikisch personally; but we are, and have been from the first first, averse to his peculiar methods of utilizing his position for his own special glorification; and we frankly confess that we glad, in the cause of art, that he is going. We trust that the next conductor may not be chosen from the ranks of the unknown, as Mr. Nikisch was. The head of such an orchestra should be an experienced leader, one who can enforce the respect of his musicians by indisputable knowledge of his art, and win their confidence from the beginning by his manifest fitness to be appointed over them. Such a body of artists as those which form the Symphony Orchestra soon takes the measure of a conductor, and if it finds him in any way lacking in skill and experience, loses interest in and esteem for him. We have now had three German conductors at these concerts; and our musical tastes have been thoroughly Germanized in consequence. Would it not be wise, now, to try some eminent French conductor by way of bringing back matters to a fair level of eclecticism in taste?

The Symphony Concert.

The programme for the concert by the Boston Symphony Orchestra, in Music Hall, last night, was: Dramatic Overture (MS.), by Margaret Ruthven Lang, (first time); Recitative and aria, for tenor, from "Faust," by Spohr; Symphony C-minor, No. 9 (B. & H.), Haydn; "Gruppe aus dem Tartarus" and "Die Allmacht," Schubert; Andante and Vivace from *Suite* No. 1, in F, Tschaikowsky; Scherzo Capriccioso, op. 66, Dvorak. The soloist was Mr. Max Heinrich, The novelty of the concert was Miss Lang's overture. It was notable as the first purely orchestral work by a native woman composer, that has been performed here. Of the composition itself there is not much to be said that is pleasant in the saying. It is creditable as the result of a laudable ambition to essay an important work, and it may be pronounced a promising first attempt; but it is scarcely of a worth to warrant its performance, unless, indeed, to afford the composer an opportunity to hear it, and to profit by the experience. In the first place, it is hardly an overture, as the term is generally understood, and it is not dramatic in any sense. It has more the character of an orchestral fantasie. Nothing is clearly defined, nothing is completed. It is one long effort to say something, without any very clear idea of what is to be said. The general effect is spasmodic and fragmentary; and the work does not hang well together. The orchestration is vigorous, but is without richness or character. It has strong color here and there, but is never closely knit, and is often confusingly foggy. The pervading fault of the work, however, is that its meaning is not made apparent. It seems to wander on without any objective point, and, despite its length, is over before it has been made quite clear that it has really begun. In other words, it has all the faults of youth without any of its spontaneity and artless exuberance of fancy and of imagination. It is earnest in aim, and never sinks to commonplace, but is unmistakably "made music." As an evidence of its composer's serious study and its application, it is very commendable; but it is immature, and should not have been submitted to public criticisms. It is not gratifying to be compelled to write thus discouragingly of the work of a young composer, but no good is to be accomplished by glossing over the truth, and we are sure that it is wiser and kinder to point out the shortcomings of the composition than to indulge in insincerity and to damn it with faint praise. The audience received it in a very kind spirit, and applauded heartily. An effort was made to call the composer forward, but it was unsuccessful. Mr. Heinrich sang the archaic Spohr aria in a wholly artistic manner. He was not wholly happy in rendering its more ornate passages, but he was evidently under a cloud, and was not at his best. His fine artistic intelligence and his musicianship, however were always apparent, and he fairly won the two cordial recalls that rewarded his efforts. In the Schubert songs he was wholly successful and sang them magnificently and with noble dramatic effect; again winning two recalls. The Haydn Symphony was well read and sympathetically played. The programme for the next concert is: Overture, "Manfred," Schumann; Concerto for violin, D-minor, Brahms; Symphonic Tone Poem, Busoni, (first time); Overture "Oberon," Weber. The soloist will be Mr. Franz Kneisel.

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PHILIP HALE.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

MONDAY MORNING, APRIL 10, 1893.

Great interest was manifested in the opening number on the programme of the twenty-first concert of the Boston Symphony Orchestra last Saturday evening in Music Hall, it being a manuscript composition of Miss Margaret Ruthven Lang, styled a "Dramatic Overture," and given for the first time. It begins without a preliminary introduction and the musical developing of the themes partakes somewhat of the character of the writings of the fourteenth and fifteenth centuries, though the characteristic veins of both Beethoven and Wagner are noticed in the instrumentation. The modern treatment, however, produces an original dramatic effect, and is concise and beautifully harmonized. The strong evidence of Miss Lang's command of orchestral combination gives great promise for the future work of this young composer. The soloist of the evening was Mr. Max Heinrich, who was heard to good andvantage in Spohr's recitative and aria "Faust" and in Schubert numbers, to which Mr. Nikisch played the piano accompaniment. He showed marked artistic ability, which received the well-merited applause of the audience. Haydn's Symphony in C minor was particularly enjoyable and given brilliant rendering. The programme closed with two movements Moritz Morzkowski and a "Scherzo Capriccioso" by Antoine Dvorak. For the next concert on April 15, Mr. Franz Kneisel will be the soloist.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIII., NO. 98.

SUNDAY, APRIL 9, 1893.

Last evening's concert by the Boston Symphony orchestra, at Music Hall, brought forward a notable composition by Miss Margaret Ruthven Lang, styled a "dramatic overture," and the work proved to be most interesting. It is planned upon a scale of grand proportion, calling for the full complement of instruments in the modern orchestra, and both in its themes and their treatment show Miss Lang to have been a thorough and conscientious student of orchestral composition.

Her earlier contribution to the concert programmes of the day, in the form of songs and ballads, have justified bright anticipations of her success in larger works, and these were realized in a great degree in the overture heard last evening. She has followed good models, and wisely avoided sensational effects, her themes show marked individuality, and in their development many evidences are given of an extended study of orchestral combination. That a greater freedom in writing is desirable is only natural, but in this work there are so many evidences of marked ability in the command of orchestral forms that a hearing of Miss Lang's future contributions in this branch of composition will be awaited with much inrerest.

Mr. Max Heinrich, the baritone singer, was the soloist, and he gave splendid satisfaction, as usual. His skill as a vocalist was displayed to fine advantage in his selections, and the thoroughly artistic delivery of Spohr's recitative and aria from "Faust," "Der Holle-selbst-will-ich-Segen Entringen" and the songs, with piano, Schubert's "Gruppe aus dem Tartarus" and "Die Allmacht" gave pleasure to all who listened. He is a singer who commands the applause of the most critical. His audience last evening showed their hearty appreciation of his artistic merits.

Director Nikisch brought the evening to a brilliant end by the performance of two movements from Noszkowski's suite No. 1, in F major, op. 39, and Dvorak, Scherzo Capriccios, op. 66, while a most enjoyable interpretation of Haydn's symphony in C minor No. 9 made the central attraction of the programme.

Mr. Franz Kneisel will be the soloist next Saturday evening, and the programme will consist of Schumann's overture, "Manfred"; Brahms' concerto for violin, in D major; F. B. Busoni's "Symphonic Tone Poem" (manuscript), first time, and Weber's overture, "Oberon."

The Boston symphony had the largest audience that ever greeted it in Providence on Wednesday evening, when Nikisch bade farewell. His stand was decorated with Easter lilies and green, and even Mr. Comee wore a white flower in his buttonhole. The audience was both sympathetic and enthusiastic, and warmly applauded Mr. Nikisch, Mr. Heinrich and the orchestra.

Boston Sunday Globe.

SUNDAY, APRIL 9, 1893.

Symphony Concert.

Miss Margaret Ruthven Lang's new dramatic overture was given for the first time at the Symphony last week, the fine composition by our talented townswoman proving to be of great merit. In the beginning two themes are developed, one sombre and of an antique character, the other passionate and modern in treatment, each played against the other and producing a dramatic effect original but melodic.

The working out is concise and beautifully harmonized, and the return to the first part is gradual and regular, without harsh cadences or Wagnerian style of orchestration.

The young composer has treated the stronger instruments of the orchestra very effectively, utilizing them for special themes in several instances, which gives a marked tonal color and contrast to the gentler fortissimo passages.

The work received a most flattering reception, and Mr. Nikisch's orchestra gave a delightful interpretation of the number.

Mr. Max Heinrich was the solo singer, and his work, as usual, was thoroughly enjoyable. A recitative and aria from Spohr's "Faust" was sung with notable expression and dramatic fire, and in the Schubert numbers, in which Mr. Heinrich played his own accompaniments, the accomplished artist again illustrated his wonderful dual ability as a player and singer.

Haydn's ninth symphony received adequate treatment, the performance of the 'celloist in the trio being specially noteworthy. The brilliant finale was also extremely well played.

Two movements from Moszkowski's suite No. 1 were capitally given as a whole. The many difficult variations for the different instruments were as a rule smoothly played, and the "perpetual motion" finale seemed to present but few stumbling blocks to the orchestra.

Dvorak's scherzo capriccioso was given with delightful dash and brilliancy.

The programme for this week will be as follows: Overture, "Manfred," Schumann; concerto for violin, in D major, Brahms; symphonic tone poem (manuscript), first time, F. B. Busoni; overture, "Oberon," Weber. Soloist, Mr. Franz Kneisel.

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...Transcript

...DAY, APRIL 10, 1893.

...Hall: Boston Symphony Orchestra.

...programme of the twenty-first symphony ...given in the Music Hall last Saturday ...ng was as follows:

...et Ruthven Lang: Dramatic Overture No. 2, in ...r, Opus 12.

...Recitative, *"Der Hölle selbst will ich Segen en-* ...and Aria, *Liebe ist die zarte Blüthe,"* from ..." Act I., scene 2.

...Symphony in C-minor, No. 9 (Breitkopf & ...Ed.)

...with pianoforte:

...Gruppe aus dem Tartarus.—Die Allmacht.

...owski: Two Movements from Suite No. 1, in F ...Opus 39.

...Scherzo Capriccioso, Opus 66.

...Max Heinrich was the singer.

This is, we believe, the first time that an orchestral composition by a woman has been played at one of our symphony concerts. It is rather odd how exceedingly little women have done in music—save in the way of singing and playing. In the creative part of the art they have done next to nothing of importance. They have done far more in painting, sculpture, or poetry. Fanny Hensel (Mendelssohn's sister) seems to stand rather at the head of female composers, and her baggage is neither large nor very important; Augusta Holmès seems to hold the first place today, but we have as yet seen nothing bearable of her composition. Louise Bertin wrote an opera, "Esmeralda,"—at least, Berlioz swore that *he* did not write a note of it—which was brought out at the Paris Opéra, and made fiasco. Upon the whole, the record is not brilliant. Miss Lang now comes forward with a work which must certainly stand very high indeed among compositions by women; indeed there is no special need of bringing her sex into the question at all, for this overture of hers does not need to be ranked in a special class in order to have good said of it. The beginning is particularly impressive—a grim phrase is given out by the trumpets and trombones in octaves, interrupted by syncopated thuds on the kettle-drums, and is followed by a most effective piece of harmony in the strings—a chord of C major is struck, and then merges into a passing harmony which you expect to lead, by a half cadence, directly to the dominant chord of B-major; but no! instead of leading to the dominant, it leads directly to the tonic chord of E-minor. The effect of this sudden appearance of the chord of E-minor is startling, the chord seems to come from a hundred miles away, the effect is as unearthly as that of the famous C-sharp minor chord on "*et lux*" in Verdi's "Manzoni" Requiem. If there is perhaps no other stroke in the overture that equals this in originality and force, what follows it has none the less conspicuous merit of its own. The thematic material is natural and unforced, the treatment coherent, often strikingly ingenious. Only once toward the latter part of the overture does the composer seem to lose her way for a moment in the maze of working-out; but she soon finds it again and pushes on to the end with very sure step. The general character of the work is passionate, with a warmth that seems wholly genuine and unsought-for, and now and then with more idyllic moments of much beauty. The instrumentation is brilliant, always skillfuly managed, if not precisely what one would call masterly; one now and then feels the lack of a certain something which is to be found in the scoring of the great masters of orchestration, from Mozart to Wagner; a certain way of using orchestral color to add to the formal coherence of the writing. Miss Lang's varied play of color seems at moments more fitful and fantastic than her musical form and thematic development. Yet, in one respect, her scoring shows a very fine instinct; unlike most young composers, she is singularly thrifty in her use of orchestral material and does not waste her heavy artillery on effects of sheer dynamic force where it can be more wisely spent on effects of contrast. Upon the whole, she in no wise lays herself open to the criticism once passed on Augusta Holmès by a Paris musician: that, "like most women, she tries to prove her own virility by making a tremendous noise!" The overture was admirably played and most enthusiastically received, Mr. Nikisch being called out three times after it.

The Haydn symphony is one not often played; it is one of the shortest of symphonies, but none the less great for that. The work is strong as steel, every part of it is welded to its adjacent parts so firmly that the whole shows not a single flaw. In listening to and studying such a work as this, one is reminded of what the late Otto Dressel once said, "I find much that is admirable, much that shows genuine talent, perhaps even genius, in the works of the modern composers you all admire so unreservedly; what I do not find is that complete mastery that marks the great classic writers." Now in this symphony by Haydn one does find the most complete mastery; a way of doing things that admits of no doubt, but carries immediate conviction with it; there is no indecision, not a moment of weakness, every phrase stands there as by a divine right of fitness. The symphony was admirably played.

The Theme and Variations and the *Perpetuum mobile* from Moszkowski's first suite are pretty playthings in the *salon* vein; more than this can hardly be said of them. They are brilliant and show off a virtuoso orchestra to fine advantage; they were played with immense effectiveness. The Dvorák Scherzo is on a somewhat higher plane; it has moments of no little charm, and is conspicuous for its brilliancy of orchestral coloring. There is not much nutrition in it, but it is good fun to listen to for once in a while. It was exceedingly brilliantly played.

Mr. Heinrich sang the aria from Spohr's "Faust" which he sang here some years ago with wonderful beauty of expression. The music begins to show the wrinkles of age a little, its beauty is not based on very conspicuous strength, but that it is beautiful is not to be denied. In the two Schubert songs, especially in "Die Allmacht," Mr. Heinrich carried everything before him; it was really great singing, and fully appreciated by the audience.

The next programme is—Schumann, overture to "Manfred;" Brahms, violin concerto in D; Busoni, symphonic tone-poem (MS.); Weber, overture to "Oberon." Mr. Franz Kneisel will be the violinist.

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The Musical Herald of the United States

(For... ...82.)

FEBRUARY, 1893.

THE BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra at its third concert had a troublesome drawback to contend against, in the form of unfortunate atmospheric conditions. The band has never before sounded so crude comparatively, and at no concert so far as we can recall were there so many technical mishaps. Several passages in Beethoven's eighth symphony, which opened the concert, were marred by bad intonation and want of precision, and at no time in the course of the evening were the instruments perfectly in tune with each other. Under the circumstances the faults were venial, but they prevent the recording of another such success as was put to the credit of the orchestra on the occasion of its last visit. Concerning the symphony, however, it must be said that it commended itself with especial forcefulness to the admirers of the composition and the believers in Beethoven's knowledge touching his own intentions, in being free from the most flagrant of the innovations which have crept into the readings of the work since Wagner wrote his condemnation of the careless and perfunctory style in which the conductors of Germany were in the habit of playing it. Mr. Nikisch is not overburdened with devotion to tradition, but it is a pleasure to record the fact that neither does he seem to care to pose as a revolutionist simply for the sake of revolution. He permitted the dainty *allegretto-scherzando* to occupy the place of the slow movement of the symphony instead of transforming the characteristics of such a movement to the *tempo di menuetto*, as has been done by Dr. Von Buelow and others. The orchestral numbers in the scheme, besides the symphony were two movements from Berlioz's "Damnation of Faust" (the minuet of the will-o'-the-wisps, and the dance of sylphs, which latter bit of fairy tracery in music was demanded and given a second time), and the third "Leonore" overture by Beethoven.

The solo performers were Miss Eugenia Castellanc, pianoforte, and Mr. Timothee Adamowski, violin. Miss Castellano is a young woman of sixteen years, who hails from Italy, and who has been generously exploited since her arrival in New York a few weeks ago. She played at one of the Boston concerts two weeks ago and succeeded in impressing the New England capital with the idea that she was made of rare artistic metal. It is possible that the quantity and quality of the praise that has been lavished upon her, and has been trumpeted forth into the world, led us to expect too much; at any rate, from a musical point of view, her performance of the G minor concerto of Mendelssohn was distinctly disappointing. It was notable, if at all, simply as a mechanical achievement. In color it was monotonous, in the matter of expression sterile. The reason why the composition was chosen remained an unanswerable enigma until the finale was reached, when it became evident that the young lady's fingers and wrists had been kept in training for the purpose of exhibiting a degree of bravura which would please the average audience. In this finale, but more especially in a concert study by her teacher, Martucci, a bit of showy but empty music, she caused something like a sensation, and persuaded the judicious of her possession of a sufficient technical equipment to justify hopes of her future. But she did not persuade the judicious that she is now a ripe artist, and she is too old to be listened to as a prodigy.

Mr. Adamowski played the first two movements of Bruch's first violin concerto tastefully and intelligently, but, probably on account of the weather, his tone sounded strangely muffled and unsympathetic in the lower strings.

THE KNEISEL QUARTETTE.

Two hours of unalloyed pleasure were enjoyed by those who attended the second concert of the Kneisel Quartette. Mr. Kneisel and his associates were in excellent mood, two of the compositions on the list were among the most perfect examples of chamber music in existence and the third was a new piece of music by an American composer which maintained itself so well in the afternoon's entertainment as to bring credit not only to the composer and the performers, but also to the artistic form which it is the purpose of the club to promote. The quartette, which consists of Franz Kneisel, Otto Roth, L. Svecenski and Alwin Schroeder, played Schumann's quartette in A minor, Op. 41, No. 1, and Schubert's quartette in D minor (the one with the ineffably lovely variations on the melody first used by the composer in his setting of the song by Claudius called "Der Tod und das Maedchen").

Between these numbers a quartette in C major by Arthur Foote, of Boston, for pianoforte and strings, was performed, the composer playing the pianoforte part. Concerning this work, by one of the most conscientious and dignified of American composers, the *Tribune* spoke some words of praise when the score was published by Mr. Arthur P. Schmidt, of Boston. The good opinion formed from the reading was not only confirmed but strengthened by the performance under notice. The work is fluent and melodious, and its ingenuousness has a most refreshing effect upon the ear of a professional hearer in these days of excessive reflection and constrained effort. The performance was marked by genuine sympathy on the part of Mr. Foote's associates, and it was very gratifying to observe that the audience was keenly appreciative of the beauties of both music and performance.

The charm of the quartette's playing is quite beyond conventional words of praise. It is the product, not only of a most admirable techical equipment in the case of each individual composing the club, but of a harmony of feeling and understanding between the four men, and an ambition to achieve a common success that are seldom met with among organizations devoted to chamber music.

MUSIC IN BOSTON.

ORCHESTRA CONCERTS.

The Boston Symphony Orchestra at the concert of December 31 played Berlioz's brilliant overture to "Benvenuto Cellini" and Volkmann's pleasing and interesting but not strikingly original symphony in B flat. Between these came Vieuxtemps' fourth violin concerto, the solo part of which was played by Mr. I. Schnitzler, a member of the violin family of the orchestra. Mr. Schnitzler came to this country some years ago, at the same time as Mr. Fritz Giese, the accomplished violoncellist, and for a while was a member of the Mendelssohn Quintette Club. He was next in the west for a space, and returned this season and joined the orchestra. His work on the occasion under notice was admirable for its finish and taste, and the charm of it all was perceptibly heightened by the warm tone of his violin. There cannot be many orchestras in the world that can show a finer array of real artists among their violin players than our orchestra can boast, with Kneisel, Adamowski, Loeffler and Schnitzler in evidence. At the concert of January 7, the symphony was Haydn's in B flat (No. 12 in the Breitkopf & Haertel edition), and other orchestral works were the first suite arranged from Bizet's melodramatic music to Daudet's "L'Arlesienne" and Beethoven's "Leonore" overture, No. 3. Mrs. Basta-Tavary sang in good style and with marked intelligence, but not always with fullness of effect, Donna Anna's scene, with the "letter aria," from "Don Juan" and Elizabeth's greeting to the Hall of Song from "Tannhaeuser."

The Kneisel Quartet at the concert on January 16 played Volkmann's trio (for pianoforte, violin and violoncello) in B flat minor, Schumann's quartette, Op. 41, No. 1, and Brahms' quintette for clarinet and strings, Op. 115. The trio, in the performance of which Mr. Busoni took part at the pianoforte, is generally recognized as one of its author's most delightful creations, though it has much of real pathos in it. At the close, for instance, there is a dialogue of short, broken phrases between the pianoforte and the violin that is strongly suggestive of a long farewell between dear friends. Brahms' quintette is a strong, earnest, and what is more, an easily intelligible work. It is so free from bewildering moments that one is almost led to question if Brahms be its composer. The use of the clarinet as a warming agent is splendidly managed, and the entire quintette is a model of repose and dignity.

There is an unfortunate crowding of important musical events which brings the Seidl concert, with the Nikisch symphony-philharmonic on three successive days, in the same academy. Friday afternoon came the Philharmonic rehearsal, followed by the concert (the same program) Saturday evening. There were crowded houses; many well known connoisseurs from New York attended, and of artists Paderewski was seen in a box Saturday evening. Indeed, he has professed himself enamored of the Boston symphonists since their accompaniment to his concerto last season; and he is quoted as declaring this orchestra not only unsurpassed, but unequaled in the world, so far as his musical observation extends.

The program was very richly, indeed almost heavily stocked with good things. The temporary indisposition of Mrs. Nikisch, the soloist announced, was supplied by Madame Tavary. The program presented the following numbers: Edouard Lalo: Overture, "Le Roi d'Ys." Mozart: "Non Mi Dir," from "Don Giovanni," by Madame Tavary. Antonin Dvorak: Suite for orchestra in D major, Op. 39 (five parts). Wagner, Elizabeth's aria, from "Tannhaeuser," Madame Tavary. Robert Schumann: Symphony No. 2, in C major, Op. 61 (four parts).

Boston Transcript

MONDAY, APRIL 10, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the twenty-first symphony concert, given in the Music Hall last Saturday evening was as follows:

Margaret Ruthven Lang: Dramatic Overture No. 2, in E-minor, Opus 12.
Spohr: Recitative, "*Der Hölle selbst will ich Segen entringen*," and Aria, *Liebe ist die zarte Blüthe*," from "Faust," Act i., scene 2.
Haydn: Symphony in C-minor, No. 9 (Breitkopf & Härtel Ed.)
Songs with pianoforte:
Schubert: Gruppe aus dem Tartarus,—Die Allmacht.
Moszkowski: Two Movements from Suite No. 1, in F major, Opus 39.
Dvorak: Scherzo Capriccioso, Opus 66.
Mr. Max Heinrich was the singer.

This is, we believe, the first time that an orchestral composition by a woman has been played at one of our symphony concerts. It is rather odd how exceedingly little women have done in music—save in the way of singing and playing. In the creative part of the art they have done next to nothing of importance. They have done far more in painting, sculpture, or poetry. Fanny Hensel (Mendelssohn's sister) seems to stand rather at the head of female composers, and her baggage is neither large nor very important; Augusta Holmès seems to hold the first place today, but we have as yet seen nothing bearable of her composition. Louise Bertin wrote an opera, "Esmeralda,"—at least, Berlioz swore that *he* did not write a note of it—which was brought out at the Paris Opéra, and made fiasco. Upon the whole, the record is not brilliant. Miss Lang now comes forward with a work which must certainly stand very high indeed among compositions by women; indeed there is no special need of bringing her sex into the question at all, for this overture of hers does not need to be ranked in a special class in order to have good said of it. The beginning is particularly impressive—a grim phrase is given out by the trumpets and trombones in octaves, interrupted by syncopated thuds on the kettle-drums, and is followed by a most effective piece of harmony in the strings—a chord of C-major is struck, and then merges into a passing harmony which you expect to lead, by a half cadence, directly to the dominant chord of B-major; but no! instead of leading to the dominant, it leads directly to the tonic chord of E-minor. The effect of this sudden appearance of the chord of E-minor is startling, the chord seems to come from a hundred miles away, the effect is as unearthly as that of the famous C-sharp minor chord on "*et lux*" in Verdi's "Manzoni" Requiem. If there is perhaps no other stroke in the overture that equals this in originality and force, what follows it has none the less conspicuous merit of its own. The thematic material is natural and unforced, the treatment coherent, often strikingly ingenious. Only once toward the latter part of the overture does the composer seem to lose her way for a moment in the maze of working-out; but she soon finds it again and pushes on to the end with very sure step. The general character of the work is passionate, with a warmth that seems wholly genuine and unsought-for, and now and then with more idyllic moments of much beauty. The instrumentation is brilliant, always skillfuly managed, if not precisely what one would call masterly; one now and then feels the lack of a certain something which is to be found in the scoring of the great masters of orchestration, from Mozart to Wagner; a certain way of using orchestral color to add to the formal coherence of the writing. Miss Lang's varied play of color seems at moments more fitful and fantastic than her musical form and thematic development. Yet, in one respect, her scoring shows a very fine instinct; unlike most young composers, she is singularly thrifty in her use of orchestral material and does not waste her heavy artillery on effects of sheer dynamic force where it can be more wisely spent on effects of contrast. Upon the whole, she in no wise lays herself open to the criticism once passed on Augusta Holmès by a Paris musician: that, "like most women, she tries to prove her own virility by making a tremendous noise!" The overture was admirably played and most enthusiastically received, Mr. Nikisch being called out three times after it.

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MUSIC IN BOSTON.

ORCHESTRA CONCERTS.

The Boston Symphony Orchestra at the concert of December 31 played Berlioz's brilliant overture to "Benvenuto Cellini" and Volkmann's pleasing and interesting but not strikingly original symphony in B flat. Between these came Vieuxtemps' fourth violin concerto, the solo part of which was played by Mr. I. Schnitzler, a member of the violin family of the orchestra. Mr. Schnitzler came to this country some years ago, at the same time as Mr. Fritz Giese, the accomplished violoncellist, and for a while was a member of the Mendelssohn Quintette Club. He was next in the west for a space, and returned this season and joined the orchestra. His work on the occasion under notice was admirable for its finish and taste, and the charm of it all was perceptibly heightened by the warm tone of his violin. There cannot be many orchestras in the world that can show a finer array of real artists among their violin players than our orchestra can boast, with Kneisel, Adamowski, Loeffler and Schnitzler in evidence. At the concert of January 7, the symphony was Haydn's in B flat (No. 12 in the Breitkopf & Haertel edition), and other orchestral works were the first suite arranged from Bizet's melodramatic music to Daudet's "L'Arlesienne" and Beethoven's "Leonore" overture, No. 3. Mrs. Basta-Tavary sang in good style and with marked intelligence, but not always with fullness of effect, Donna Anna's scene, with the "letter aria," from "Don Juan" and Elizabeth's greeting to the Hall of Song from "Tannhaeuser."

The Kneisel Quartet at the concert on January 16 played Volkmann's trio (for pianoforte, violin and violoncello) in B flat minor, Schumann's quartette, Op. 41, No. 1, and Brahms' quintette for clarinet and strings, Op. 115. The trio, in the performance of which Mr. Busoni took part at the pianoforte, is generally recognized as one of its author's most delightful creations, though it has much of real pathos in it. At the close, for instance, there is a dialogue of short, broken phrases between the pianoforte and the violin that is strongly suggestive of a long farewell between dear friends. Brahms' quintette is a strong, earnest, and what is more, an easily intelligible work. It is so free from bewildering moments that one is almost led to question if Brahms be its composer. The use of the clarinet as a warming agent is splendidly managed, and the entire quintette is a model of repose and dignity.

There is an unfortunate crowding of important musical events which brings the Seidl concert, with the Nikisch symphony-philharmonic on three successive days, in the same academy. Friday afternoon came the Philharmonic rehearsal, followed by the concert (the same program) Saturday evening. There were crowded houses; many well known connoisseurs from New York attended, and of artists Paderewski was seen in a box Saturday evening. Indeed, he has professed himself enamored of the Boston symphonists since their accompaniment to his concerto last season; and he is quoted as declaring this orchestra not only unsurpassed, but unequaled in the world, so far as his musical observation extends.

The program was very richly, indeed almost heavily stocked with good things. The temporary indisposition of Mrs. Nikisch, the soloist announced, was supplied by Madame Tavary. The program presented the following numbers: Edouard Lalo: Overture, "Le Roi d'Ys." Mozart: "Non Mi Dir," from "Don Giovanni," by Madame Tavary. Antonin Dvorak: Suite for orchestra in D major, Op. 39 (five parts). Wagner, Elizabeth's aria, from "Tannhaeuser," Madame Tavary. Robert Schumann: Symphony No. 2, in C major, Op. 61 (four parts).

Sanders Theatre, Cambridge.

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

IX. CONCERT.

THURSDAY, APRIL 13, AT 7.45, P. M.

PROGRAMME.

ARTHUR FOOTE. SYMPHONIC PROLOGUE. "Francesca da Rimini."

MAX BRUCH. CONCERTO for VIOLIN, in G minor, No. 1.
(First and second movements.)

ROBERT SCHUMANN SYMPHONY No. 1, in B flat major, op. 38.
I. Andante un poco maestoso. B flat major.
Allegro molto vivace. B flat major.
II. Larghetto. E flat major.
III. Scherzo: Molto vivace. D minor.
Trio I. Molto piu vivace. D major.
Trio II. Same tempo as the Scherzo. B flat major.
IV. Allegro animato e grazioso. B flat major.

FRANZ LISZT. SYMPHONIC POEM. "Les Preludes."

SOLOIST:

MR. T. ADAMOWSKI.

The Tenth and Last Concert, Thursday Evening, April 27.

BRATTLE HALL, : : CAMBRIDGE.

:::::1893:::::

Wednesday Evening, April 12, at 8.

Second Concert

BY

The Kneisel Quartet.

FRANZ KNEISEL. L. SVECENSKI.
OTTO ROTH. ALWIN SCHROEDER.

Programme.

BEETHOVEN. QUARTET in C sharp minor, op. 131.
Adagio ma non troppo e molto espressivo.—
Allegro molto vivace.—Allegro moderato.—
Andante ma non troppo e molto cantabile.—Presto.—
Adagio quasi un poco andante.—Allegro.

SCHUMANN. QUARTET in A major, op. 41, No. 3.
Allegro moderato.—Adagio cantabile.—
Menuetto (Allegretto).—Presto.

HAYDN. QUARTET in D major, op. 64, No. 5.
Andante espressivo; Allegro moderato.—
Assai agitato.—Adagio molto.—Allegro molto vivace.

Third and last Concert, Wednesday Evening, April 26.

BRATTLE HALL, : : CAMBRIDGE.

:::::1893:::::

Wednesday Evening, March 29, at 8.

First Concert

BY

The Kneisel Quartet.

FRANZ KNEISEL. L. SVECENSKI.
OTTO ROTH. ALWIN SCHROEDER.

Mr. F. Busoni assisting.

Programme.

BEETHOVEN. QUARTET in A major, op. 18, No. 5.
Allegro.—Menuetto.—Andante cantabile.—Allegro.

GRIEG. ROMANZA, from Quartet in G minor.

VOLKMANN. TRIO in B flat minor.
I. Largo.
II. Ritornell (Allegretto).
III. Allegro con brio.—Largo.
Piano, Mr. BUSONI.

The Piano used is a Steinway.

The date of the next concert is April 12.

BOSTON DAILY ADVERTISER.
Established 1813.
FRIDAY MORNING, APRIL 14, 1893.

DR. HANS RICHTER

COMING TO BOSTON TO SUCCEED NIKISCH.

HE CABLES HIS ACCEPTANCE OF THE SYMPHONY LEADERSHIP.

The Announcement Will Cause a Sensation in the American Musical World—His Reputation as a Musician and Conductor World-Wide—His Connection With the Great Wagnerian Festivals—Mr. Elson's Opionion.

VIENNA, April 13.—Hans Richter, the celebrated conductor of orchestral concerts, has resigned his position as director of the Court Opera Theatre in Vienna, and has accepted an offer to take charge of the orchestral performances in Boston.

The coming of Richter will undoubtedly cause a commotion in the American musical world. His reputation rests on his connection with Wagner in the many musical festivals at Bayreuth, and in later years for his annual symphony and Wagnerian concerts in London. His connection with Wagner began in the early sixties.

Wagner took him to Lucerne, and he was the one who made the first fair copy of the score of "Die Meister singer."

In 1871 he was principal conductor of the National Opera at Pesth. On the retirement of Herbech he became first conductor at the Vienna Opera House. In 1876 he conducted the rehearsals and all performances of the "Ring of the Niebelung." At Bayreuth achieving thereby a worldwide fame. At the close of the third series of performances there he received the order of Maximilian from King Ludwig of Bavaria, and that of the falcon from the grand duke of Weimar. In 1885 he was chosen director of the Birmingham festival.

When Richter was a man of 23 he was recommended by Esser to Wagner, then living at Triebchen near Lucerne, and in need of an expert copyist, and spent more than a year under the same roof with the great composer, and the score of whose "Meistersinger" he made the first complete fair copy. Richter's room was exactly over that in which Wagner worked at the "Meistersinger," and it is interesting to learn, on the authority of the former, that during the entire 13 months of his stay under Wagner's roof he never once heard him strike a note on the piano in his room.

Before Richter came to Wagner he had fulfilled an engagement as a horn player in the orchestra of the Karnthnerthor Opera House in Vienna, and had also obtained a practical mastery over most of the orchestral instruments; but it seems that Wagner only once availed himself of the copyist's expert knowledge.

One day he brought up a page of the score with the ink still wet, and pointing to a passage asked Richter, "Do you think this passage can be played on the horn at the tempo I have indicated? Isn't it too difficult?" the passage in question was the "Finale" of act ii. of the "Meistersinger," where the horn repeats the theme of Beckmesser's serenade. Richter looked at the passage and reassured him, "Yes, it can be played; but it will sound rather queer; the tone will be decidedly nasal."

"Capital," rejoined Wagner, "that is exactly the comic effect I wanted." Richter then played the passage over on the horn. "Again! again! quicker! quicker!" cried the meister delighted to find that his instinct had been so accurate.

It was his practice in the summer to row out on the lake to a little islet opposite the villa and there, ensconced in the long grass, to blow to his hearts content. The curiosity of the neighborhood was soon aroused by this mysterious music, but Richter for some time eluded detection, until at last some time an English tourist surprised him in his hiding place.

"At last," he cried, "I have found you out. It was you, then, who has been making this enchanting music. Let me thank you, sir, for the pleasure you have given me on so many evenings."

Fifteen years later Dr. Richter was given anh onorary degree at Oxford. After the ceremony one of the professors of the University came up to salute and congratulate him. It was none other than the enterprising tourist. He had not forgotten the circumstances of their meeting.

Our New Conductor.

It is to be Hans Richter, and Boston and America are to be congratulated. Richter is probably the greatest of living conductors, and there is every probability that under his leadership, our band will become the greatest of orchestras. Hans Richter is not only a great drillmaster, but a most poetic interpreter of the classical repertoire. His tastes are broad and catholic, so that Beethoven, Brahms and Wagner are all familiar to him, and he does not allow one school to obliterate another. His successes in Bayreuth have been phenomenal, and his London concerts have been a great feature in the past musical seasons of that metropolis.

No man can get better work from an orchestra, yet there is nothing of the martinet or severe taskmaster in him; a thorough musician himself, he demands thorough musicianship on the part of his co-workers. He is of middle age (only 50), decidedly German in appearance and manner, and is a veritable personification of Hans Sachs in sturdiness and *bonhommie*. He will be a factor not only in Boston's music, but will wield an influence throughout America.

It is something to be glad that our orchestra again falls into German hands. Its traditions are German, its *personnel* is largely German, and its repertoire must, of course, be drawn largely from German sources; a Frenchman, no matter what his musical abilities, could not have been in full sympathy with the men, and would have found the position an especially arduous one. The coming of Richter will ease the minds of more than one member of the orchestra. Had Mr. Nikisch had a Gallic successor, it is likely that there would have been changes made in the list of the musicians, as it is no capable artist need fear a sudden discharge.

This element of fixity means much to an orchestra; the men will play with far more [illegible] and devotion to their task because [illegible] everything will be judged [illegible] very announcement [illegible] engagement will make a difference in the playing of the more anxious ones; and it may be permitted, in this connection, to plead for something more of permanency in the positions of the men; when they know that they possess life positions like their European *confreres* they will give more enthusiasm to their task.

Dr. Richter (he has a Cambridge degree) is a practical musician being a horn-player as well as a director. Although I have spoken of him as a German, he is by birth a Hungarian, but his long service in Austria and Germany has so Teutonized him that he may readily be classed with the army of the great German musicians of the present. We may hope for noble music, nobly performed, in the near future.

LOUIS C. ELSON.

Boston Daily Globe.
FRIDAY, APRIL 14.

HANS RICHTER IS COMING.

Famous Vienna Leader Has Resigned His Position to Take Charge of the Boston Symphony Orchestra.

VIENNA, April 13.—Hans Richter, the celebrated conductor of orchestral concerts, has resigned his position as director of the Court Opera Theatre in Vienna and has accepted an offer to take charge of the Symphony orchestra in Boston.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR
VOL. XCIII, NO. 104.
FRIDAY, APRIL 14, 1893.

HANS RICHTER IS COMING.

The Symphony Orchestra Secures the Great Austrian Conductor.

VIENNA, April 13, 1893. Hans Richter, the celebrated conductor of orchestral concerts, has resigned his position as director of the Court Opera Theatre in Vienna, and has accepted an offer to take charge of the orchestral performances in Boston.

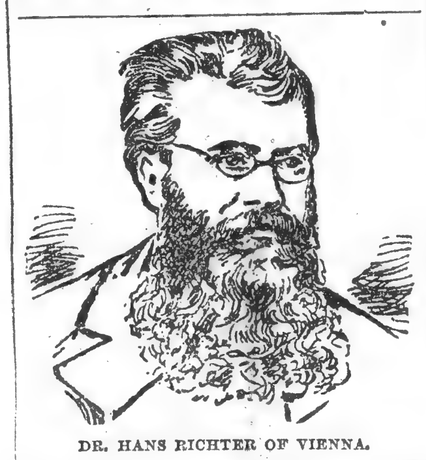
Boston Daily Globe.
SATURDAY, APRIL 15.

TO CHARM BOSTONIANS.

Dr. Hans Richter Coming to Lead the Symphonies—Greatest Conductor of the Age—He was a Friend of Wagner.

Boston music lovers are delighted to learn that Hans Richter, the celebrated conductor of orchestral concerts, is to be the successor of Mr. Arthur Nikisch as leader of the symphonies.

Mr. Richter has resigned as director of the Court Opera House at Vienna, and is soon to sail for this country. Congressman Hoar has secured a special permit from the Treasury Department for him to land, and thus he will have no trouble in connection with the alien contract law.



DR. HANS RICHTER OF VIENNA.

Richter is probably the greatest of the conductors of today, wonderful as a drillmaster, and a most poetic interpreter of the classical repertoire. Beethoven, Brahms and Wagner are all familiar to him, so broad are his tastes, and he does not allow one school to obliterate another.

He is a Hungarian by birth, but his long service in Austria and Germany has so Teutonized him that he may be classed with the army of German musicians.

His reputation rests on his connection with Wagner in the many musical festivals at Bayreuth, and in later years for his annual symphony and Wagnerian concerts in London.

In his youth he had an engagement as a horn player in the orchestra of the Karnthnerthor Opera House in Vienna, and also obtained a practical mastery over most of the orchestral instruments.

When Richter was 23 he was recommended by Esser to Wagner, then living at Triebchen, near Lucerne, and in need of an expert copyist, and spent more than a year under the same roof with the great composer, and of the score of whose "Meistersinger" he made the first complete fair copy. Richter's room was exactly over that in which Wagner worked at the "Meistersinger," and it is interesting to learn, on the authority of the former, that during the entire 13 months of his stay under Wagner's roof he never once heard him strike a note on the piano in his room.

In 1871 he was principal conductor of the National Opera at Pesth. On the retirement of Herbech he became first conductor at the Vienna Opera House.

In 1876 he conducted the rehearsals and all performances of the "Ring of the Niebelung," at Bayreuth, achieving thereby a world-wide fame. At the close of the third series of performances there he received the order of Maximilian from King Ludwig of Bavaria, and that of the falcon from the grand duke of Weimar.

In 1885 he was chosen director of the Birmingham festival.

He has an honorary degree from Oxford, and as Dr. Richter will be known to Bostonians.

BOSTON POST.
The Representative Democratic Paper
OF NEW ENGLAND.
SATURDAY MORNING, APRIL 15, '93.

THE NEW SYMPHONY LEADER.

HERR HANS RICHTER.

The Post laughs best because it laughs last.

Two weeks ago when it exclusively announced that Herr Hans Richter was likely to assume the place of Arthur Nikisch as director of the Boston Symphony Orchestra, the report was treated in derision by certain papers. Nevertheless, one or two papers showed their good sense by printing biographical sketches of the noted leader,

Yesterday's cablegram from Vienna, announcing that Herr Richter had accepted the leadership of the Symphony Orchestra, was the talk of the day in musical circles, and Colonel Higginson's office was besieged by those interested in the matter, who sought additional details. The attendance at the banking house finally assumed such proportions that Colonel Higginson gave orders to the clerks to inquire of callers if it was the orchestra they wished to ask about.

A Post reporter was, indeed, given to understand that Mr. Higginson was out, and when the clerk's attention was called to the fact that the banker sat behind his desk, the statement was modified so as to read that the colonel was too busy to be seen, at least, during the afternoon.

Upon hearing this the Post man swept his arms around the wire railing enclosing the teller and gathered up the icicles, with the idea that they would come in handy if it was a hot summer. Then he sat down to wait and had a little quiet fun, for there was a chain of clerks in waiting for musical inquirers.

Colonel Higginson was not ready to talk on the matter when he was approached. He said he had noticed the cablegram in the morning papers, but was not yet in a position either to affirm or deny it. His manner indicated that the last stage of the negotiation had not yet been accomplished, and that he was simply delaying his utterances until he is able to speak with authority regarding every detail.

What Other People Think.

C. A. Ellis, the business manager of the Symphony Orchestra, was only able to say that a cablegram had been received and that everybody was at liberty to draw their inferences from that. There is no good reason to doubt that it is Richter's intention to come to this country.

Dexter Smith, whose interest in the Symphony Orchestra is a matter of history, was very glad to hear that Richter was coming to Boston, but was afraid there might be some little hitch that would frustrate the plan. Mr. Smith was inclined to think that the celebrated conductor might experience difficulty in securing a release from his contract to which the government is a party. The fact that Richter would receive a pension by remaining in his position two years more would not necessarily stand in the way of his coming to this country for he is possessed of a colossal fortune, and has already laid away $1,000,000, the interest of which will be used if need be to perpetuate the organization after his death. Furthermore, the salary he would receive in this country must be larger than that paid abroad.

Mr. Smith has from the first been a warm advocate of the German conductor for the new leader, recognizing the superiority of the man and the school which he represents, although he believes in giving the French, American and other music ample consideration. Mr. Smith has a notion that it might be possible for Richter to come to Boston and yet continue part of his work abroad. The season here is from October to May, while that in London is from May to August.

Richter has commonly spent about two months in London. This year he is planning to attend the Chicago Exposition, and with that end in view, has secured a six months' release from his duties at Vienna. He has already engaged to conduct a series of orchestral performances in the exhibition concert hall in August, and will doubtless make an extended stop in Boston in July; his plan being to leave London about the middle of the month.

It scarcely need be said that Boston musicians were highly gratified at the news of Hans Richter's coming, for he is without doubt the greatest conductor living. In discussing the growing greatness of Boston as a musical centre, a well-known critic ran over a long list, principal among which were McDowell, Paine, Chadwick, Foote, Nevin and Horatio W. Parker. "Really," said he, "with Richter here we might begin to pride ourselves on the musical outlook at the Hub."

A High Tribute.

One of the leading musicians of Boston, who knows instinctively the renowned musician, has this to say of the future leader of the Symphony:

"In 1889 I was introduced to Hans Richter, and truly he is a real Bohemian in his mode of living. He invited me into a restaurant and we talked music until the time came for his appearance at the opera. Then I went with him to the theatre and sat with the orchestra. He was very friendly and expressed a great desire to be of service to an American musician.

"He said he had been asked to come to America previous to that time, but gave as an excuse that he was married and too old to go abroad.

"When speaking of his love of music he would get rather warm in his approval of some authors, and said he used his left hand while conducting Gounod's compositions. With those he liked he said he made use of his right.

"His introduction to Vienna opera was about thirty years ago, when he played first horn. Now he plays the piano very little, but in fact he never was a great executer.

"His work attracted the attention of Wagner, who, in a measure, made him what he is. He has played accompaniments for me, and he certainly lacked the sympathy of Nikisch or Gericke, but he is a conductor and does not pretend to play.

"He is the one great conductor of the world, yet his position at Vienna is secondary to that of Jahn, the imperial court opera director.

Coming Here in July.

Aside from any question of Herr Richter's connection with the Symphony Orchestra, he some time since secured six months' release from his duties at Vienna, and will spend part of that time in a trip to the United States. He will arrive in London late in May, and will give concerts at St. James Hall on Mondays, from June 5 to July 10.

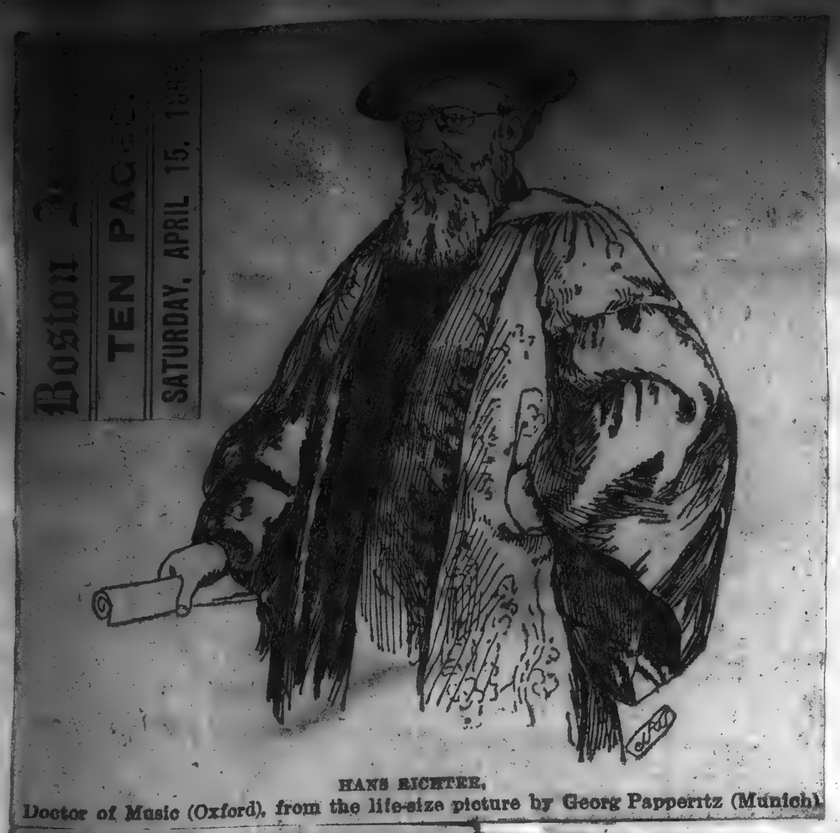
He will then come to Chicago, where he will conduct a series of orchestral performances in the Exhibition Concert Hall, his original plan being to return to England in October for his London autumn concerts and his provincial tour.

Boston Transcript
FRIDAY, APRIL 14, 1893.

HANS RICHTER FOR THE SYMPHONY ORCHESTRA?

A gratifying piece of news is printed in the morning papers—or, rather, it would be gratifying if all that it implies were truth, which, unfortunately, is not the case as yet. As stated in effect in the despatch from Vienna, Hans Richter has sent in his resignation of the post of conductor at the Opera and also the position of conductor at the Imperial Chapel, his reason for this course being his acceptance of the conductorship of the Boston Symphony Orchestra. But the Austrian Government is not of the hustling order, and we must wait, with Richter, a good two weeks or more to learn the result of the deliberations of Franz Josef's representatives. If they shall accept the great conductor's resignation it will be an act of real generosity, for besides, as is likely, giving to him a post with less work and more pay, they will deprive themselves of the services of the most distinguished conductor now living and one to whom the great theatre where he has been in charge largely owes its leading importance in the art world of Europe. Indeed, reflecting on his value and considering the practical impossibility of finding a fully equipped successor, there arises a feeling of apprehension that the kaiser's advisers in these matters will say "no." Even then, however, the incident will stand as another illustration of Colonel Higginson's constant purpose to provide the Boston Symphony Orchestra with the best men at all points, with never a thought of the question of cost.

Boston Sunday Herald
TEN PAGES.
SATURDAY, APRIL 15, 1893.



HANS RICHTER,
Doctor of Music (Oxford), from the life-size picture by Georg Papperitz (Munich).

HANS RICHTER

May Become Director of Boston Symphony.

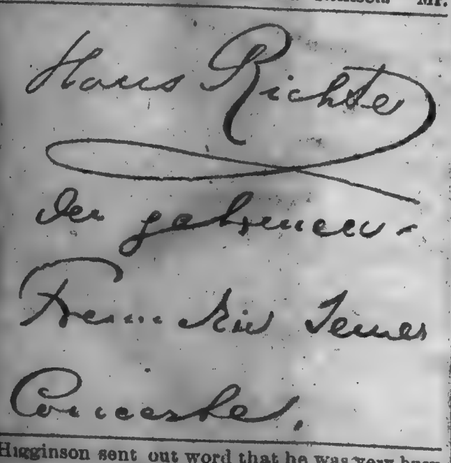
Resigns From the Vienna Imperial Orchestra.

Prospective Good Fortune for Musical Boston.

Sketch, and Other Facts of Personal Nature.

Dr. Hans Richter, at present the head Director of the Vienna Imperial Orchestra at the Court Opera House in Vienna, has been asked to succeed Mr. Nikisch as Director of the Boston Symphony Orchestra. He has resigned his position in Vienna at the present time, it is said, in order to go to Chicago, but after that it is supposed he will come to Boston.

Mr. Henry L. Higginson, to whose munificence the original existence of the Symphony Orchestra is due, was not inclined to talk about the matter of the leadership of the orchestra when the Journal reporter called at his office, asking him to either confirm or deny the report that Dr. Richter was to succeed Mr. Nikisch. Mr. Higginson sent out word that he was very busy and had nothing to say about the case.



But from other sources it is learned by the Journal that the proffer has actually been made to Dr. Richter, and that it is confidently expected he will accept. There is one point to be cleared away, but that, it is hoped, will be soon accomplished.

There has recently been a conference in Washington to decide whether Dr. Richter has a right to come or not, for it was feared he would not be allowed to land in this country on account of the alien contract law, which forbids the landing of foreigners under contract. The question to be decided was whether Dr. Richter, in his position as an artist, was to be considered a musician under contract. All difficulty in this direction has been removed.

"GREATEST IN THE WORLD."

Thus Speaks Conductor Nikisch—He Says That Boston Is to Be Congratulated.

The present leader of the Boston Symphony Orchestra, Mr. Arthur Nikisch, speaks of his successor in words which, coming from another, would be thought extravagantly praiseful. A Journal reportor talked with Mr. Nikisch after yesterday's rehearsal, and was the first one to definitely inform him of the resignation of Herr Richter.

"If it is really so," said Mr. Nikisch, "Boston is to be congratulated. Richter is the greatest conductor in the world. Everyone will say so of him. He is a great man.

"You know he is a man of long training. He was formerly a horn player, and then became conductor of the opera at Buda Pesth.

"Personally, he is such a man that his characteristics are of no interest to newspaper readers. I have known him for years, and can say that he is superior to all conductors living."

ANECDOTES OF RICHTER.

His Personal Characteristics, His Appearance and His Methods.

"Richter coming? Oh, it's too good to be true!" exclaim his enthusiastic admirers.

"But are you sure it is so? Is it not merely a rumor?" said Miss Lena Little of this city to the Journal representative yesterday. "I can hardly believe it. I knew he was coming to the World's Fair, for I received letters only the other day from friends in London telling me about it. But I never dreamed that he was going to stay. Oh, I can hardly believe it!

"I was well acquainted with him and with Mrs. Richter in London.

"But has he resigned his position at the Court Opera House in Vienna? I can hardly understand that. His work was so pleasant there, and so much easier than what he will have to do here. There are three or four directors at the Court Theatre beside himself, and he had very little traveling to do. But the Symphony Orchestra does a great deal of traveling, which is one reason why Mr. Nikisch has disliked the work, and of all things Richter detests traveling. He has led the Philharmonic Orchestra of London, but that was only once a week and was not difficult work for him.

"The members of the Symphony Orchestra here can hardly appreciate how greatly they will be blessed if they should be so fortunate as to have Richter for their next leader.

"His bearing and appearance are typically German, although he is Austrian by birth. He is a large man, and has the true Saxon complexion. He has a very mild blue eye, and is jolly and good-natured.

"He not only knows how to direct an orchestra, but how to train his musicians, and now to get from them the best possible effects. He is able to do with his orchestra just what he desires, and can readily obtain the required effects from the musicians, because they understand at once just what he wants. For this reason he is not obliged to rehearse his orchestra nearly as much as most leaders. For this reason some have said that he was lazy; not because he did not produce the best effects with his orchestra, but simply because they knew that he did not do much rehearsing.

"I think one can hardly call him 'very catholic and broad' in his tastes, because there is so much music that he does not like at all. He likes most of the German music, I believe, but he indorses very little French music. His wife is very pleasant."

Mrs. Richter is not at all musical except by taste and associations. Of course she moves in musical circles on account of her husband's profession and position, but she neither sings nor plays.

"Dr. Richter has five beautiful children, the oldest being a daughter about fifteen years of age," continued Miss Little in conversation with the Journal caller.

"Many people seem to think Dr. Richter is growing old. But although he has been well known in musical circles for so many years, he is only about 50 years of age. His degree of Doctor of Music was received from Oxford."

Dr. Richter met with some very amusing experiences when he first went to England, for he was much troubled to learn the English language.

At one time he was conducting a rehearsal with his orchestra when he was suddenly seen to frown severely at the violinists. His keen eye at once detected the guilty one who was holding his bow with the ends or fleshy parts of his fingers. Dr. Richter shook his head, rapped swiftly on the music rack with his baton to emphasize each word as he said vehemently:

"You must not bow with the meat of your fingers!" the word "meat" being the translation given in the dictionary for the German word "fleisch," which may also mean "flesh."

ABOUT HANS RICHTER.

Facts and Gossip Concerning the Celebrated Orchestra Conductor.

Boston may well plume herself if Hans Richter accepts the offer made to him and comes to us as the leader of the Boston Symphony Orchestra. His reputuation was long ago established, and the years have only proved his natural gifts, his musical intuition, his catholic tastes, his mastery over players and his worth as a man as well as a musician.

***

Richter was born April 4, 1843, at Raab, Hungary. His father was a director of church music in the town, and when his father died (1853) Hans entered into the Hofkapelle of Vienna as a choir boy. From 1860 to 1865 he studied in the Viennese Conservatory of Friends of Music. He studied the horn under Kleinecke, and composition under Sechter and Hellmesberger. He also studied the pianoforte. He was engaged as horn player in the Imperial Opera Orchestra of Vienna.

Esser called the attention of Wagner to Richter, and in 1866 and 1867 Richter dwelt with Wagner in Lucerne and copied the score of "The Mastersingers" for publication. With the assistance of Wagner, Richter was chosen chorus director at the court opera in Munich, 1868. He afterward was director of the royal music. In 1869 Richter went to Paris to study there the state and conditions of music, but he was called to Brussels, where he directed the rehearsals of "Lohengrin," which was performed for the first time in that city March 22, 1870, at the Theatre de la Monnaie. The opera was given chiefly through the earnest efforts of Brassin, the late eminent pianist. Richter had amusing difficulties in his dealings with Vachot, the director of the theatre, while Singelée was the first of the orchestral conductors. Léon Dommartin gives the following account:

"A good fellow, this Richter, and an excellent musician. You should have seen him with Daddy Vachot, whom he called in his broken French, 'Mosié Fajotte,' with the air of a savage beast that whets his teeth. For Richter, sweet as a lamb on ordinary occasions, was ferocious when hands were laid on his idol. Vachot was [illegible] he wished to [illegible] called to witness gods and men, singers, orchestra, stage carpenters and firemen; he went about groaning and gesturing wildly: 'He wishes to cut everything.' The triumphal idea of Vachot was to introduce a ballet in the second act, under the pretext that the act needed enlivening. That day Richter, strangled by indignation, thought he would die. Vachot, too, was near death, for Richter spoke seriously of choking him."

However, the performance was a great success.

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His orchestra in London numbers 100, and in Wagner concerts the number is increased. He insists on strict rehearsals, to which hearers are not admitted.

It is estimated that each of these London concerts, one rehearsal included, costs about $2000. A full house brings in about $3000.

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Otto Lessmann of Berlin, a hyper-modern, praises the sincerity of the musician, and commends his leading for its freedom from conceit, personal originality, and all extravagance.

But he that wishes to study in advance the methods of Richter should read carefully Maurice Kufferath's "L'Art de Diriger l'Orchestre," Paris, 1890; for in this pamphlet of 100 pages are many interesting details concerning Richter, the conductor.

Richter is, for instance, scrupulous in the matter of the nuances. What Kufferath says concerning the famous orchestra of Brussels may be applied to our own organization: "These excellent violinists are, I think, too often merely virtuosos, and they play as such, with the bow on the string, giving constantly vibration to the tone." But Richter constantly insisted in rehearsals on piano, and was rigid in the observance of pianissimo. He was equally difficult to please in sustained forte.

He is a musician to the bone. His memory is remarkable, and he is fond of directing without the score. It is his habit after the final rehearsal to carefully go over the score to fix in his mind the intentions of the composer. His beat is imperious but simple. The rhythm is indicated with remarkable energy. At the same time he does not annihilate spontaneity; he does not reduce the orchestra to a machine. He is master because without imposing himself upon the players he does not abandon them. He vibrates with the players and they with him.

Above all, he does not direct, says Kufferath, for the audience; he is there simply for the orchestra; he regards nothing but the orchestra.

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Let us hope that all these words are true. Let us also hope that he is not narrow, as has been suggested, but that he is a reasonable man who does not think that music is necessarily a thing of German invention, fostered by Germans alone.

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Such Mr. B. J. Lang Declares Herr Richter to Be—His Characteristics.

The director of two of Boston's choral societies, Mr. B. J. Lang, is not only acquainted with Hans Richter and with his personal habits, but knows him as a friend. Mr. Lang's talk with a Journal reporter Friday, consequently, is not only interesting but also illustrates Richter's characteristics.

"In the first place," said Mr. Lang, "Richter is a Hungarian, and, therefore, is not to be mistaken for a Bohemian, an Austrian or a German. He is a man of mature years. He was associated very much with Wagner and was always with him. Together they looked over the scores of a few of Wagner's operas, and Richter helped him in other things.

This friendship led to his being director of the first few seasons' festivals of the German master's music at Bayreuth.

As is known, he is a man of great experience. For years he has conducted at Vienna and every three years goes to Birmingham, England, and conducts the festivals there. Every summer he gives a series of concerts in London, not with his own orchestra but with one of picked players.

"Physically Richter is a man of great stature, with a commanding presence. He is not a picturesque character—not a man for the girls to rave over. They won't ask for locks of his hair," said the musician, smilingly.

"Professionally he is an autocrat of the first order, and I should think he was a mixture of—well, I can't say for the moment.

"It's hard to think of a personal anecdote at this moment." But after ruminating for half a minute or so, Mr. Lang continued, the smile of reminiscence deepening as he spoke: "You know, in Bayreuth the orchestra is under the stage and is quite concealed, the conductor being the only one who can see it and the stage. Well, one night I thought I'd like to experience what the effect was down there, and I took a seat among the players. Later on, unwittingly, I stood up. In a few moments I became aware that the men about me were all looking at one spot very closely. Then a violin bow tapped my leg, and I, looking with the others, saw Richter glaring at me as if he would kill me. I sat down immediately. Of course, I should not have stood up; besides, I was obstructing the view of a violinist. But if ever I thought a friend could kill me with a look it was then."

"HE'S A SPLENDID MAN."

Mr. W. J. Winch, Who Sang Many Times Under His Direction, Speaks With Praise.

Among those who consider themselves fortunate in the possession of Hans Richter's friendship is Mr. W. J. Winch, the tenor.

A Journal reporter, with whom Mr. Winch conversed during a passage down stairs yesterday, got the following interesting facts: "Richter is a man of charming personality, and," continued the speaker, "I am glad they've got him. I knew him well in London, and was in his company a great deal. We often lunched together, as he and I belonged to the same club. He is indeed a very fine man, when we were discussing the Ninth Symphony we had occasion to go back some measures, and he, without reference, struck the exact chord. Of course, that is only a little incident."

Mr. Carl Zerrahn, the director of the Handel and Haydn Society, also expressed his pleasure at the news. To a Journal reporter he said: "I have no personal acquaintance with Mr. Richter, but I know that he's a very fine man."

The Beacon.

BOSTON, SATURDAY, APRIL 15, 1893.

THE SYMPHONY CONCERTS.

Mr. Busoni's performance of Liszt's second concerto was the feature of the twentieth Symphony programme. The work, as all students of pianoforte literature know, is not a concerto at all, but a free fantasia—almost a rhapsody at times—in which the composer seems to have written in his own interest as a pianist, contriving passages which must test every point of technical equipment to the utmost. For such a trial Mr. Busoni was splendidly prepared and he came through it triumphantly, for he seems to have a command of the keyboard not less than that of Paderewski, who is just now the accepted and worthy standard of comparison. Certainly he appears to reach the extreme limit of virtuosity, and he adds to this mechanical perfection a high degree of taste, judgment and proportion. His playing was happily appreciated and he was several times recalled with ardent applause. The concert began with a fine and romantic rendering of Tschaikowsky's dramatic and passionate "Romeo and Juliet" overture, no phase of which the conductor neglected or pushed to excess. The other numbers were Bachrich's excellent arrangement for strings of the prelude, adagio and gavotte of Bach and Beethoven's fourth symphony. The rendering of these was highly commendable, the only flaws being some cloudiness in the double-basses when the pace was forced beyond their limit of possible clearness.

The programme-book only gave two and a half pages of Berlioz this time!

The twenty-first concert was almost all delightful. The orchestral numbers were short, all but one of them well known and admired, and all were performed with ample spirit and discreet variety of color and expression. When we have named Haydn's C-minor symphony (with its charming trio for 'cello in the minuet, beautifully played by Mr. Schulz), the "Scherzo Capriccioso" of Dvorak and the gay theme with variations and the *perpetuum mobile* from Moszkowski's first *suite*, it will be readily understood that the programme was full of animation, vivacity and piquancy. The wholesome Haydn music was good to hear in its definiteness and simplicity, and the romantic vigor and restlessness of the Slavonic compositions made just a balance with the more serious matters of the evening. The other number was an example of high-minded ambition in a right direction—a "Dramatic" overture by Miss Margaret Ruthven Lang, the flight of whose pen has risen rapidly from the plane of vocal music to that of abstract composition where the notes and tones alone must tell their own story. The composition shows youth and inexperience, and ought not to have had a place among those of acknowledged mastership; but it demonstrates intelligent purpose, tangible feeling and the persistent desire and effort to justify its name. The principal themes are short; the one is a strong and sombre phrase, the other a wilder and keener one, with a sound of protest and rebellion in it. With these goes a melody of softer character, now nearly entwined with them and now lost in their growth and determined self-assertion. The subject sought for portrayal is apparently that of a gentle nature worn and crushed at last between the contending impulses and influences of life. The tragedy is not that of ideas or facts, for there are no crashing, clashing bars with their intimation of death; but it is that of mood and feeling, and implies rather the defeats and glooms which befall a spiritual being in the unequal contests with the grosser elements of this temporary world. Youth is betrayed by the want of a strong, steady grasp upon the themes, which results in such wandering and vagueness as belong rather to a tone-poem than an overture; but the atmosphere of the work is poetic and metaphysical, and the scoring, while generous and fanciful, is discreet and concentrated, the weightier forces of the orchestra being used sparingly and very seldom conventionally. The audience enjoyed the overture exceedingly, and Mr. Nikisch was called forward four times at its conclusion. Mr. Max Heinrich sang most acceptably and well, choosing for his orchestrally-accompanied number the large scene from Spohr's "Faust," "Der Hölle selbst will ich segen Entringen," and in lighter vein two songs from Schubert, beautifully accompanied by Mr. Nikisch—"Gruppe aus dem Tartarus" and "Die Allmacht." The inequalities of his tone-production were noticeable in the *scena*, but in the songs his dramatic disposition could assert itself, and he did himself full justice.

Two overtures—Schumann's "Manfred" and Weber's "Oberon" will begin and end tonight's concert. A manuscript "symphonic tone-poem," by Mr. Busoni, will have its first hearing, and Mr. Kneisel will play Brahms's D-major violin concerto.

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Boston Journal. TEN PAGES. SATURDAY, APRIL 15, 1893.

HANS RICHTER,
Doctor of Music (Oxford), from the life-size picture by Georg Papperitz (Munich).

HANS RICHTER

May Become Director of Boston Symphony.

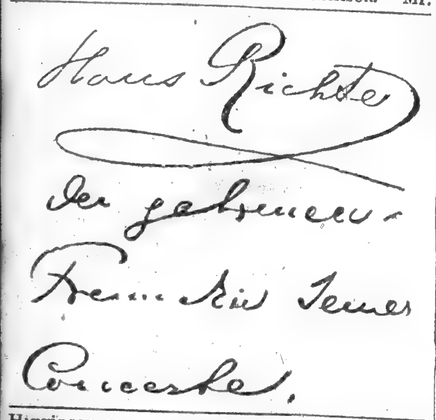
Resigns From the Vienna Imperial Orchestra.

Prospective Good Fortune for Musical Boston.

Sketch, and Other Facts of Personal Nature.

Dr. Hans Richter, at present the head Director of the Vienna Imperial Orchestra at the Court Opera House in Vienna, has been asked to succeed Mr. Nikisch as Director of the Boston Symphony Orchestra. He has resigned his position in Vienna at the present time, it is said, in order to go to Chicago, but after that it is supposed he will come to Boston.

Mr. Henry L. Higginson, to whose munificence the original existence of the Symphony Orchestra is due, was not inclined to talk about the matter of the leadership of the orchestra when the Journal reporter called at his office, asking him to either confirm or deny the report that Dr. Richter was to succeed Mr. Nikisch. Mr.



Higginson sent out word that he was very busy and had nothing to say about the case.

But from other sources it is learned by the Journal that the proffer has actually been made to Dr. Richter, and that it is confidently expected he will accept. There is one point to be cleared away, but that, it is hoped, will be soon accomplished.

There has recently been a conference in Washington to decide whether Dr. Richter has a right to come or not, for it was feared he would not be allowed to land in this country on account of the alien contract law, which forbids the landing of foreigners under contract. The question to be decided was whether Dr. Richter, in his position as an artist, was to be considered a musician under contract. All difficulty in this direction has been removed.

"GREATEST IN THE WORLD."

Thus Speaks Conductor Nikisch—He Says That Boston Is to Be Congratulated.

The present leader of the Boston Symphony Orchestra, Mr. Arthur Nikisch, speaks of his successor in words which, coming from another, would be thought extravagantly praiseful. A Journal reporter talked with Mr. Nikisch after yesterday's rehearsal, and was the first one to definitely inform him of the resignation of Herr Richter.

"If it is really so," said Mr. Nikisch, "Boston is to be congratulated. Richter is the greatest conductor in the world. Everyone will say so of him. He is a great man.

"You know he is a man of long training. He was formerly a horn player, and then became conductor of the opera at Buda Pesth.

"Personally, he is such a man that his characteristics are of no interest to newspaper readers. I have known him for years, and can say that he is superior to all conductors living."

ANECDOTES OF RICHTER.

His Personal Characteristics, His Appearance and His Methods.

"Richter coming? Oh, it's too good to be true!" exclaim his enthusiastic admirers.

"But are you sure it is so? Is it not merely a rumor?" said Miss Lena Little of this city to the Journal representative yesterday. "I can hardly believe it. I knew he was coming to the World's Fair, for I received letters only the other day from friends in London telling me about it. But I never dreamed that he was going to stay. Oh, I can hardly believe it!

"I was well acquainted with him and with Mrs. Richter in London.

"But has he resigned his position at the Court Opera House in Vienna? I can hardly understand that. His work was so pleasant there, and so much easier than what he will have to do here. There are three or four directors at the Court Theatre beside himself, and he had very little traveling to do. But the Symphony Orchestra does a great deal of traveling, which is one reasen why Mr. Nikisch has disliked the work, and of all things Richter detests traveling. He has led the Philharmonic Orchestra of London, but that was only once a week and was not difficult work for him.

"The members of the Symphony Orchestra here can hardly appreciate how greatly they will be blessed if they should be so fortunate as to have Richter for their next leader.

"His bearing and appearance are typically German, although he is Austrian by birth. He is a large man, and has the true Saxon complexion. He has a very mild blue eye, and is jolly and good-natured.

"He not only knows how to direct an orchestra, but how to train his musicians, and how to get from them the best possible effects. He is able to do with his orchestra just what he desires, and can readily obtain the required effects from the musicians, because they understand at once just what he wants. For this reason he is not obliged to rehearse his orchestra nearly as much as most leaders. For this reason some have said that he was lazy; not because he did not produce the best effects with his orchestra, but simply because they knew that he did not do much rehearsing.

"I think one can hardly call him 'very catholic and broad' in his tastes, because there is so much music that he does not like at all. He likes most of the German music, I believe, but he indorses very little French music. His wife is very pleasant."

Mrs. Richter is not at all musical except by taste and associations. Of course she moves in musical circles on account of her husband's profession and position, but she neither sings nor plays.

"Dr. Richter has five beautiful children, the oldest being a daughter about fifteen years of age," continued Miss Little in conversation with the Journal caller.

"Many people seem to think Dr. Richter is growing old. But although he has been well known in musical circles for so many years, he is only about 50 years of age. His degree of Doctor of Music was received from Oxford."

Dr. Richter met with some very amusing experiences when he first went to England, for he was much troubled to learn the English language.

At one time he was conducting a rehearsal with his orchestra when he was suddenly seen to frown severely at the violinists. His keen eye at once detected the guilty one who was bolding his bow with the ends or fleshy parts of his fingers. Dr. Richter shook his head, rapped swiftly on the music rack with his baton to emphasize each word as he said vehemently:

"You must not bow with the meat of your fingers!" the word "meat" being the translation given in the dictionary for the German word "fleisch," which may also mean "flesh."

ABOUT HANS RICHTER.

Facts and Gossip Concerning the Celebrated Orchestra Conductor.

Boston may well plume herself if Hans Richter accepts the offer made to him and comes to us as the leader of the Boston Symphony Orchestra. His reputuation was long ago established, and the years have only proved his natural gifts, his musical intuition, his catholic tastes, his mastery over players and his worth as a man as well as a musician.

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Mr. Busoni's performance of Liszt's second concerto was the feature of the twentieth Symphony programme. The work, as all students of pianoforte literature know, is not a concerto at all, but a free fantasia—almost a rhapsody at times—in which the composer seems to have written in his own interest as a pianist, contriving passages which must test every point of technical equipment to the utmost. For such a trial Mr. Busoni was splendidly prepared and he came through it triumphantly, for he seems to have a command of the keyboard not less than that of Paderewski, who is just now the accepted and worthy standard of comparison. Certainly he appears to reach the extreme limit of virtuosity, and he adds to this mechanical perfection a high degree of taste, judgment and proportion. His playing was happily appreciated and he was several times recalled with ardent applause. The concert began with a fine and romantic rendering of Tschaikowsky's dramatic and passionate "Romeo and Juliet" overture, no phase of which the conductor neglected or pushed to excess. The other numbers were Bachrich's excellent arrangement for strings of the prelude, adagio and gavotte of Bach and Beethoven's fourth symphony. The rendering of these was highly commendable, the only flaws being some cloudiness in the double-basses when the pace was forced beyond their limit of possible clearness.

The programme-book only gave two and a half pages of Berlioz this time!

The twenty-first concert was almost all delightful. The orchestral numbers were short, all but one of them well known and admired, and all were performed with ample spirit and discreet variety of color and expression. When we have named Haydn's C-minor symphony (with its charming trio for 'cello in the minuet, beautifully played by Mr. Schulz), the "Scherzo Capriccioso" of Dvorak and the gay theme with variations and the *perpetuum mobile* from Moszkowski's first *suite*, it will be readily understood that the programme was full of animation, vivacity and piquancy. The wholesome Haydn music was good to hear in its definiteness and simplicity, and the romantic vigor and restlessness of the Slavonic compositions made just a balance with the more serious matters of the evening. The other number was an example of high-minded ambition in a right direction—a "Dramatic" overture by Miss Margaret Ruthven Lang, the flight of whose pen has risen rapidly from the plane of vocal music to that of abstract composition where the notes and tones alone must tell their own story. The composition shows youth and inexperience, and ought not to have had a place among those of acknowledged mastership; but it demonstrates intelligent purpose, tangible feeling and the persistent desire and effort to justify its name. The principal themes are short; the one is a strong and sombre phrase, the other a wilder and keener one, with a sound of protest and rebellion in it. With these goes a melody of softer character, now nearly entwined with them and now lost in their growth and determined self-assertion. The subject sought for portrayal is apparently that of a gentle nature worn and crushed at last between the contending impulses and influences of life. The tragedy is not that of ideas or facts, for there are no crashing, clashing bars with their intimation of death; but it is that of mood and feeling, and implies rather the defeats and glooms which befall a spiritual being in the unequal contests with the grosser elements of this temporary world. Youth is betrayed by the want of a strong, steady grasp upon the themes, which results in such wandering and vagueness as belong rather to a tone-poem than an overture; but the atmosphere of the work is poetic and metaphysical, and the scoring, while generous and fanciful, is discreet and concentrated, the weightier forces of the orchestra being used sparingly and very seldom conventionally. The audience enjoyed the overture exceedingly, and Mr. Nikisch was called forward four times at its conclusion. Mr. Max Heinrich sang most acceptably and well, choosing for his orchestrally-accompanied number the large scene from Spohr's "Faust," "Der Hölle selbst will ich segen Entringen," and in lighter vein two songs from Schubert, beautifully accompanied by Mr. Nikisch—"Gruppe aus dem Tartarus" and "Die Allmacht." The inequalities of his tone-production were noticeable in the *scena*, but in the songs his dramatic disposition could assert itself, and he did himself full justice.

Two overtures—Schumann's "Manfred" and Weber's "Oberon" will begin and end tonight's concert. A manuscript "symphonic tone-poem," by Mr. Busoni, will have its first hearing, and Mr. Kneisel will play Brahms's D-major violin concerto.

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[illegible] EVERY SUNDAY IN THE YEAR

VOL. XCIII., NO. 106.

SUNDAY, APRIL 16, 1893.

Symphony Concert, Soloist Mr. Franz Kneisel.

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Mr. Busoni will be recalled with much pleasure as the pianist who has made such a favorable record for himself, both in recitals and with the Symphony orchestra the present season, and it is disappointing that he should appear at such a disadvantage in this, his first, contribution in the way of a large work of a symphonic character. Mr. Busoni is evidently a thorough student of the modern orchestra, and in his "Poem" he has not been satisfied with less than a full complement of all the instruments known in the grand orchestra of today.

It is somewhat to be regretted that he has used such large means to such small ends, for he has been successful only in saying the most inconsequential things in the most magnificent way. He is evidently familiar with the compositions of the writers of the past and present, and has succeeded in showing most catholic taste in choosing his models to be followed in his composition.

The composition appeared to meet with favor by those who appreciate music from a scientific standpoint, and it certainly commands approval as the work of an able musician, however much it is lacking in evidences of Mr. Busoni's genius as a composer.

The appearance of Mr. Franz Kneisel as the soloist of the concert was a most enjoyable event, and this talented musician has seldom had a more pronounced evidence of his personal and professional popularity in Boston than that given him on this occasion. He played the Brahms' concerto in D major as his contribution to the programme, and gave a masterly performance of its movements that won him a grand demonstration at the end of the work, in which both audience and orchestra joined with great unanimity. The programme was begun with a very pleasing performance of Schumann's overture to "Manfred" and ended with a remarkably brilliant performance of Weber's overture to "Oberon."

HANS RICHTER.

A Vienna Correspondent Chats with Him.

He Talks Freely for Herald Readers—His Motives for Accepting the Boston Engagement—His Popularity with the Vienna Public—Some Local Impressions Given in Interviews.

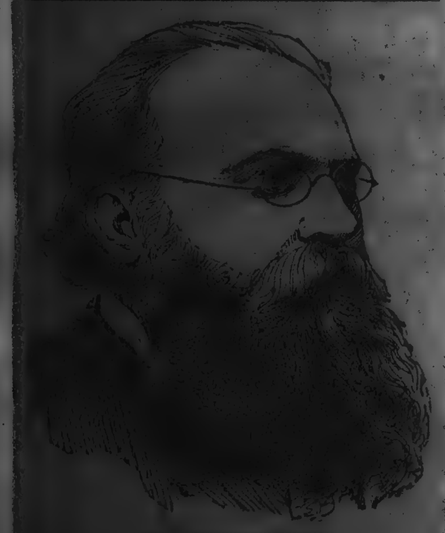
[BY CABLE TO THE SUNDAY HERALD.]

VIENNA, April 15, 1893. When I received cable instructions from Boston today to call upon Hans Richter and have a chat with him about his plans for going to America, I mentally congratulated myself upon being associated with his favorite paper here, and felt that the request made could be easily complied with.

I called at his pleasant residence this afternoon at the hour he is usually to be found at home, and confidently sent in my card with my jurnalistic position here duly inscribed upon it. To my surprise it was returned with a message of regret that a previous engagement would prevent my reception. My Viennese pride was touched, but my early American training came to my rescue, and pencilling under my Vienna address, "Correspondent BOSTON HERALD," I requested its return to the great conductor.

It Proved an Inspiration.

For presently the servant returned with a smiling face, and assured me that if I would



HERR HANS RICHTER.

at this moment I would be most heartily welcome to any service I desired.

My entrance to Richter's room was accompanied by a most hearty greeting, and it was evident to me that the HERALD of Boston was well known to Richter. I discovered that he had been besieged by members of the Vienna press, and had been compelled to be courteously reticent to all callers. He, however, expressed himself willing to [illegible] in America. [illegible] energy [illegible] is

[illegible] Boston Courier.

SUNDAY MORNING, APRIL 16, 1893.

TWENTY-SECOND SYMPHONY CONCERT.

The symphony concert last evening had perhaps its most gratifying feature in the performance of Brahm's concerto for violin in D major. To perform a work of such magnitude as this concerto it is absolutely essential to possess just such earnestness, artistic sincerity and technical mastery as are the never failing auxiliaries of Mr. Kneisel's art; and last evening he was not only in his element so far as the distinguishing and all important characteristics of his virtuosal ability were concerned, but he was more than ever successful in individualizing himself himself with the composer. If anything his performance of the great work was throughout so eminently sincere and refined, that he perhaps excited a less appreciative degree of interest than has frequently attended the performances of men whose general attainments have been below his standard; but, in this connection, it is well to bear in mind that our concertmeister's feeling for his art is conspicuously more like that of a musician than a virtuoso. While far from being deficient in the virtuosity, so essential to the making of a really great player, Mr. Kneisel's ideas of musical interpretation are much too lofty and too sacred to admit of his being rated as a mere perfomer or a violin gymnast.

His taste is cultivated to the highest excess and his execution is so exquisitely finished, graceful and refined that it sometimes appears to encroach upon the energy of his performance. The quality of bravura which for its inherent allurement is as a sine qua non for other violinists, is by Mr. Kneisel cast into the shade and rendered less perceptibly at his command than it really is, owing to the predominating influence of his ever-scrupulous refinement and unrelenting loyalty.

While this is true there are apparently no technical difficulties that he can not master with the greatest ease, and his success with the concerto that he performed last evening, aside from his making the work itself perfectly clear and intelligible to the auditor without the slightest deviation from its beauty of form and expression, was also characterized by an inherent brilliancy that Mr. Kneisel has seldom equalled here. In brief he executed the exceedingly difficult concerto with such precision, assurance and calmness and at the same time with a self-effacement that enabled him to add to his interpretation of the composer, a sympathetic instinct and poetic appreciation, that he might easily have driven to despair some of the most skilful artists in orchestra who have studied the violin all their lives.

At the conclusion of his performance Mr. Kneisel was heartily eulogized in the prolonged applause of the audience and was made the recipient of several floral tributes including an elegant basket of flowers the very choice offering of his admiring pupils.

Following the concerto was a symphonic poem composed by F. B. Busoni. It would seem disrespectful to a musician, pianist and composer so deservedly esteemed as Mr. Busoni to attempt to pass final judgment. after a single hearing of a work so elaborate and so profoundly conceived as this symphonic tone poem.

The orchestration of the poem is apparently its noblest feature, and is marvellously ingenious. The opening bars contain some very clever canonic imitations, but wherein the tone poem as a whole is the logical development of a single poetic idea, it would seem impossible upon a first acquaintance with it to state. Considerable of it indeed would appear to be nothing more or less than an orchestral delirium; and seemingly contains much sound and fury signifying nothing more indeed than the possible pain and agony which might have incited the composer to write the work at a time when he would appear to have been a fit subject for a country doctor.

The concert had two overtures, namely "Manfred," by Schumann and "Oberon," by Weber. Few overtures have so powerfully influenced composerf as "Oberon." It was the happy remark of one of Weber's biographer's that through "Oberon" Weber became the father of all the musical elves, the naiads and mermaids. Thus also may be have invited Mendelssohn to write his "Midsummer Night's Dream," the "Melusina" and "Hebrides;" and it is more than possible that "Oberon" may have suggested to Bennett his "Naiads" and to Wagner his "Rhine Daughters." Oberon was literally Weber's Swan Song. After the opera was first performed on the ninth of April, 1826, in London, the composer, who for some time had been in ill health, eetertained but the single thought that he must go home and die among his people. "Der Freischutz" was to be performed for Weber's benefit on June 6, but on the second of that month (1826), he wrote his last letter, which ended thus: "God bless and preserve you in health. Would that I were with you"—this to his wife. On the morning of the 6th, writer his son and biographer, "Sir George Smart's servant knocked at his chamber door. No answer came. He knocked again and louder. . . . It was then resolved to force the door. All was still within. The watch which the last movement of the great hand which had written Freichutz Euryanthe and Oberon had wound up, alone ticked with painful distinctness. The bed curtains were torn back. There lay the beloved master, dead." Yes, Oberon was Weber's "Swan Song."

The orchestral playing throughout the concert was fairly if not quite on a par with the orchestra's well known standard.

[illegible] MONDAY, April 17, 1893.

The Twenty-second Concert of the Symphony Orchestra.

The programme of the twenty-second concert of the Symphony Orchestra was as follows:

Overture, "Manfred" ..... Schumann
Concerto for violin, D-major ..... Brahms
Symphonic Tone Poem (Manuscript) ..... Busoni
Overture, Oberon ..... Weber

Mr. Kneisel was the violinist.

Mr. Busoni's orchestral poem is dedicated to Mr. Nikisch.

It calls for a modern orchestra that includes harp, double-bassoon, bass-clarinet, English horn, gong, cymbals, xylophone and drums in plenty.

And yet, with all these instruments, Mr. Busoni does not succeed in catching one effect.

He is alert, he is eager; he deliberately makes great preparations, so that the hearer sees him laying trains of gunpowder for the future explosions; or, again, he hopes to catch the hearer napping, and startle him by an unexpected discharge of orchestral artillery.

But try as he may: let him use silence or the xylophone, or let him set everything going at full speed; lo, there is no effect, except that the hearer, however well-disposed, is disturbed and dismayed.

The poem is said to be "purely fanciful," "absolutely free."

The hearer therefore enjoys the privilege of discovering things in the music.

The hearer is first introduced to Spenser's darksome cave, where he finds

"That cursed man, low sitting on the ground,
Musing full sadly in his sullein mind."

The scene changes and the curtain rises on the earthquake at Lisbon.

There is a funeral march in honor of the engulfed.

The mourning is dispelled by the advance of the Chinese army arrayed in all the glorious panoply of war.

Again we are in Europe, and the sun rises on the battle of Austerlitz. After the realistic description of the battle, there are groans for the defeated, lamentation for the slain, and cheers for the little Man in Gray.

But now the hearer becomes confused; the music is wilder and is thrown from the stage in spasmodic jets.

There are suggestions of the blowing up of Hell Gate and an audible aurora borealis.

And there is a final return to the cave in the first scene.

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Mr. Busoni is a pianist of remarkable ability. No one in this country to-day is in certain respects his superior, and in other certain respects he is superior to his colleagues.

He has orchestral technique as well as the technique of the pianist.

But when he wrote this orchestral poem he had nothing to say.

And so he wrote many notes for many instruments.

A little simplicity would have been more to the purpose.

One melody of power or beauty would have been grateful.

A logical sentence firmly knit would have pleased more than this rhapsody, punctuated solely by dashes, exclamation points and points of interrogation.

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The feature of the concert was Mr. Kneisel's fine performance of the concerto. There might have been a more marked display of power in the last movement, and nowhere in the performance was there a revelation of temperament. But the playing of Mr. Kneisel was pure, accurate, chaste and full of noble serenity. He deserved the enthusiastic welcome; he deserved the hearty applause that followed each movement; for he is an artist whose chief aim is to glorify the chosen composer, and he devotes himself body and soul to the task.

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The overtures were played with dramatic power, and the concert was of reasonable length.

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The next concert will be devoted to selections from the works of Wagner. Miss Kaschoska, Mrs. Nikisch, Miss Leimer and Mr. Meyn will sing.

PHILIP HALE.

Gazette

BOSTON, SUNDAY MORNING, APRIL 16.

The Symphony Concert.

The programme for last night's concert of the Boston Symphony Orchestra, in Music Hall, was: Overture, "Manfred," Schumann; Concerto for Violin, in D, Brahms; Symphonic Tone Poem (MS.), F. B. Busoni (first time), and Overture, "Oberon," Weber. The soloist was Mr. Franz Kneisel. The novelty of the evening, Mr. Busoni's work, was the most extraordinary composition that has ever been performed at these concerts. Why it should have been performed baffles understanding; why it should have been written is still more perplexing. It is redundant in ingenious and novel instrumental combinations, some of which are rich and beautiful in effect; but we must frankly confess that we found it impossible to detect what the music meant. If ever a musical work imperatively needed a minute description of its meaning printed on the programme, surely this is the very work. To us it seemed no more than a wild charivari, beginning in nothing particular, going nowhere, and leading to nothing but confusion. It says nothing intelligible and nothing that appears worth the saying. To us this tone poem seemed to depict a full-fledged Dakota cyclone roaring through a wholesale tin-ware establishment, destroying two or three dynamite factories with wildly explosive results, and causing the collapse of a six-story crockery warehouse. In other words it is nothing but noise, and hideous noise for the most part, as well. The audience listened to it in almost dazed astonishment, meekly applauded it when it was over, and then drew a breath of relief. Mr. Kneisel played the Brahms concerto with his familiar purity of taste and finish of style. He was received with prolonged enthusiasm, and, at the end of each movement, was stormily applauded, and twice recalled. The programme for the next concert will be devoted wholly to Wagner, with Miss F. Kaschoska, Mrs. A. Nikisch, Miss L. Leimer and Mr. H. Meyn as soloists.

Heutige „Demokrat“ hat ein Beiblatt.

Stadt Philadelphia.

Samstag, 15. April 1893.

Der neue Dirigent des Bostoner Symphonie-Orchesters.

Boston, Mass., 14. April. Der berühmte Wiener Kapellmeister Hans Richter, welcher künftig an der Spitze des Bostoner Symphonie-Orchesters stehen wird, wurde am 4. April 1843 zu Raab in Ungarn geboren, trat 1853 als Chorknabe in die Wiener Hofkapelle, studirte darauf 1860—1865 im Conservatorium der Musikfreunde Klavier und Composition und wurde 1868 auf Empfehlung Richard Wagner's, bei dem er ein Jahr lang in der Schweiz geweilt hatte, zum Chordirektor an der Münchener Oper ernannt. Im Jahre 1870 leitete er die erste Aufführung des „Lohengrin“ in Brüssel, wurde 1871—1875 Kapellmeister am Nationaltheater zu Budapest und nachdem er 1875 ein großes Orchester-Konzert zu Wien mit außerordentlichem Erfolge dirigirt hatte, als Nachfolger Dessoffs Kapellmeister der Hofoper und zugleich Dirigent der Philharmonischen Konzerte in Wien. 1878 erhielt er die zweite Kapellmeisterstelle der Hofkapelle. Er dirigirte 1876 die Nibelungenaufführungen in Baireuth und 1877 abwechselnd mit Wagner die Wagner-Konzerte in London. Seit 1879 veranstaltete er jährlich Orchester-Konzerte in den Hauptstädten Großbritanniens.

Boston Sunday Globe.

SUNDAY, APRIL 16, 1893.

Boston Symphony Season Soon to End.

Mr. Nikisch presented but one novelty at the Symphony concert yesterday, works by Schumann, Brahms and Weber making up the principal portion of the programme. The new composition was a symphonic tone poem in MS. by the talented composer and pianist, Mr. F. B. Busoni, dedicated to Mr. Nikisch.

The piece is a fanciful work, without any title to indicate the musical picture the author wished to present. The scoring is brilliant, tumultuous at times, and calls into play all of the instruments of the orchestra. Some of the effects are Wagnerian in the forte passages, and might well typify the tortures of a guilty soul in inferno.

As a piece of orchestration it must be ranked highly, for the color and variety of the different phrases and themes are ever changing and effective, but as a coherent, descriptive work it fails to fully satisfy the auditor.

It was played with vigor and confidence by the orchestra and evidently in harmony with the ideas of the composer.

Mr. Kneisel's performance of the Brahm's concerto was the gem of the evening, and he renewed his success of three seasons ago when he first played the piece in this city.

His glides, trills and double chords were notably true, and his introduced cadenza was most delicately played.

The whole interpretation was seemingly without a blemish, and the accomplished artist was several times summoned to the platform at the close of the number to bow his acknowledgments.

Schumann's "Manfred" overture and Weber's "Oberon" completed the programme. The tremendous orchestral crash in the latter piece was given with the proper force and aroused the usual astonishment among the spectators.

This week a Wagner programme will be given, with Miss Felicia Kaschoska, Mrs. Arthur Nikisch, Miss Louise Leimer and Mr. Heinrick Meyn as soloists.

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HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIII., NO. 108.

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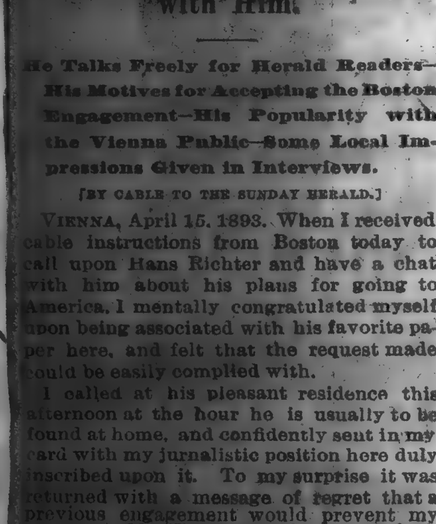

HERR HANS RICHTER.

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culiarity has set all Vienna talking about Richter's plan of going to America since it has been known that he signed his contract with Mr. Higginson on Thursday, and his duties to the opera and the government have been widely discussed in all art circles here. I called his attention to the publication in today's paper of a statement that his contract with the opera house has four more years to run, and that he cannot retire until its expiration.

This did not appear to affect him in any way, and he simply reiterated his statement that he should fulfil his contract with Mr. Higginson to the letter.

He told me that

His Boston Contract

calls for his direction of two concerts each week, beginning in the early part of next October, and his duties under his new contract will, he thinks, be a great relief after those he has been subjected to here.

The two reasons which have led him to accept Mr. Higginson's contract are, first, a feeling that it will give him a relief from the overwork now imposed upon him here, which he feels the need of; and, second, what I am satisfied is a thorough and sincere admiration for and sympathy with the American people and American ideas.

Financially he is so situated that whatever money inducement has been held out by Mr. Higginson would have little or no influence upon his action in the matter.

When I ventured to suggest that he might find obstacles to carrying out his plans from his official associations he scowled in the way all who have ever played under him will readily remember, and said that he should carry out his contract with Mr. Higginson at any cost. He added, with a smile, that when once in America he expected he should quickly become thoroughly identified with its people, manners and ideas. For a resident of Vienna this is an approach to heresy, for Vienna is the world in the popular belief here. Richter told me that his plans had not been changed regarding his Chicago concerts as a part of the series associated with the exposition there. He will leave here early in June, and return immediately after his short stay in Chicago, to prepare to take his wife and family to Boston, in which city he expects to be established permanently by the middle of next September.

It is difficult for me to convey to the HERALD readers the

Consternation in Art Circles

here over this intended departure of Richter. It will be apparent from the facts that he directs the choral church service at the Imperial Chapel, is first director at the Grand Opera and conductor of the Philharmonic Society that he is thoroughly identified with Vienna art life. It does not appear to be realized here that all these duties make demands upon such a man that even his great energy is not at all times sufficient to carry him through them all.

From a pecuniary standpoint, although I am not at liberty to quote figures, I can say that the two concerts each week will give a much better return to Richter than all his engagements here.

Tomorrow Richter directs for the last time here the ninth symphony, and the excitement over the event is widespread. A grand ovation awaits him upon his appearance at the conductor's desk, and he will be made to realize once more how large a place he holds in the hearts of the Vienna musical public.

I am satisfied that Wilhelm Gericke, the former director of the Boston orchestra, has had not a little to do with the decision of Richter in regard to Mr. Higginson's contract, and I should not be surprised if it was largely due to his influence that Boston is to have the services of the greatest orchestral conductor now in Europe.

Gazette

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The Symphony Concert.

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Boston Courier.

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TWENTY-SECOND SYMPHONY CONCERT.

The symphony concert last evening had perhaps its most gratifying feature in the performance of Brahm's concerto for violin in D major. To perform a work of such magnitude as this concerto it is absolutely essential to possess just such earnestness, artistic sincerity and technical mastery as are the never failing auxiliaries of Mr. Kneisel's art; and last evening he was not only in his element so far as the distinguishing and all important characteristics of his virtuosal ability were concerned, but he was more than ever successful in individualizing himself himself with the composer. If anything his performance of the great work was throughout so eminently sincere and refined, that he perhaps excited a less appreciative degree of interest than has frequently attended the performances of men whose general attainments have been below his standard; but, in this connection, it is well to bear in mind that our concertmeister's feeling for his art is conspicuously more like that of a musician than a virtuoso. While far from being deficient in the virtuosity, so essential to the making of a really great player, Mr. Kneisel's ideas of musical interpretation are much too lofty and too sacred to admit of his being rated as a mere perfomer or a violin gymnast.

His taste is cultivated to the highest excess and his execution is so exquisitely finished, graceful and refined that it sometimes appears to encroach upon the energy of his performance. The quality of bravura which for its inherent allurement is as a sine qua non for other violinists, is by Mr. Kneisel cast into the shade and rendered less perceptibly at his command than it really is, owing to the predominating influence of his ever-scrupulous refinement and unrelenting loyalty.

While this is true there are apparently no technical difficulties that he can not master with the greatest ease, and his success with the concerto that he performed last evening, aside from his making the work itself perfectly clear and intelligible to the auditor without the slightest deviation from its beauty of form and expression, was also characterized by an inherent brilliancy that Mr. Kneisel has seldom equalled here. In brief he executed the exceedingly difficult concerto with such precision, assurance and calmness and at the same time with a self-effacement that enabled him to add to his interpretation of the composer, a sympathetic instinct and poetic appreciation, that he might easily have driven to despair some of the most skilful artists in orchestra who have studied the violin all their lives.

At the conclusion of his performance Mr. Kneisel was heartily eulogized in the prolonged applause of the audience and was made the recipient of several floral tributes including an elegant basket of flowers the very choice offering of his admiring pupils.

Following the concerto was a symphonic poem composed by F. B. Busoni. It would seem disrespectful to a musician, pianist and composer so deservedly esteemed as Mr. Busoni to attempt to pass final judgment, after a single hearing of a work so elaborate and so profoundly conceived as this symphonic tone poem.

The orchestration of the poem is apparently its noblest feature, and is marvellously ingenious. The opening bars contain some very clever canonic imitations, but wherein the tone poem as a whole is the logical development of a single poetic idea, it would seem impossible upon a first acquaintance with it to state. Considerable of it indeed would appear to be nothing more or less than an orchestral delirium; and seemingly contains much sound and fury signifying nothing more indeed than the possible pain and agony which might have incited the composer to write the work at a time when he would appear to have been a fit subject for a country doctor.

The concert had two overtures, namely "Manfred," by Schumann and "Oberon," by Weber. Few overtures have so powerfully influenced composers as "Oberon." It was the happy remark of one of Weber's biographer's that through "Oberon" Weber became the father of all the musical elves, the naiads and mermaids. Thus also may be have invited Mendelssohn to write his "Midsummer Night's Dream," the "Melusina" and "Hebrides;" and it is more than possible that "Oberon" may have suggested to Bennett his "Naiads" and to Wagner his "Rhine Daughters." Oberon was literally Weber's Swan Song. After the opera was first performed on the ninth of April, 1826, in London, the composer, who for some time had been in ill health, cetertained but the single thought that he must go home and die among his people. "Der Freischutz" was to be performed for Weber's benefit on June 6, but on the second of that month (1826), he wrote his last letter, which ended thus: "God bless and preserve you in health. Would that I were with you"—this to his wife. On the morning of the 6th, writer his son and biographer, "Sir George Smart's servant knocked at his chamber door. No answer came. He knocked again and louder. . . . It was then resolved to force the door. All was still within. The watch which the last movement of the great hand which had written Freichutz Enryanthe and Oberon had wound up, alone ticked with painful distinctness. The bed curtains were torn back. There lay the beloved master, dead." Yes, Oberon was Weber's "Swan Song."

The orchestral playing throughout the concert was fairly if not quite on a par with the orchestra's well known standard.

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The programme of the twenty-second concert of the Symphony Orchestra was as follows:

Overture, "Manfred" ..... Schumann
Concerto for violin, D-major ..... Brahms
Symphonic Tone Poem (Manuscript) ..... Busoni
Overture, Oberon ..... Weber

Mr. Kneisel was the violinist.

Mr. Busoni's orchestral poem is dedicated to Mr. Nikisch.

It calls for a modern orchestra that includes harp, double-bassoon, bass-clarinet, English horn, gong, cymbals, xylophone and drums in plenty.

And yet, with all these instruments, Mr. Busoni does not succeed in catching one effect.

He is alert, he is eager; he deliberately makes great preparations, so that the hearer sees him laying trains of gunpowder for the future explosions; or, again, he hopes to catch the hearer napping, and startle him by an unexpected discharge of orchestral artillery.

But try as he may; let him use silence or the xylophone, or let him set everything going at full speed; lo, there is no effect, except that the hearer, however well-disposed, is disturbed and dismayed.

The poem is said to be "purely fanciful," "absolutely free."

The hearer therefore enjoys the privilege of discovering things in the music.

The hearer is first introduced to Spenser's darksome cave, where he finds

"That cursed man, low sitting on the ground,
Musing full sadly in his sullein mind."

The scene changes and the curtain rises on the earthquake at Lisbon.

There is a funeral march in honor of the engulfed.

The mourning is dispelled by the advance of the Chinese army arrayed in all the glorious panoply of war.

Again we are in Europe, and the sun rises on the battle of Austerlitz. After the realistic description of the battle, there are groans for the defeated, lamentation for the slain, and cheers for the little Man in Gray.

But now the hearer becomes confused; the music is wilder and is thrown from the stage in spasmodic jets.

There are suggestions of the blowing up of Hell Gate and an audible aurora borealis.

And there is a final return to the cave in the first scene.

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Mr. Busoni is a pianist of remarkable ability. No one in this country to-day is in certain respects his superior, and in other certain respects he is superior to his colleagues.

He has orchestral technique as well as the technique of the pianist.

But when he wrote this orchestral poem he had nothing to say.

And so he wrote many notes for many instruments.

A little simplicity would have been more to the purpose.

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A logical sentence firmly knit would have pleased more than this rhapsody, punctuated solely by dashes, exclamation points and points of interrogation.

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The feature of the concert was Mr. Kneisel's fine performance of the concerto. There might have been a more marked display of power in the last movement, and nowhere in the performance was there a revelation of temperament. But the playing of Mr. Kneisel was pure, accurate, chaste and full of noble serenity. He deserved the enthusiastic welcome; he deserved the hearty applause that followed each movement; for he is an artist whose chief aim is to glorify the chosen composer, and he devotes himself body and soul to the task.

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The overtures were played with dramatic power, and the concert was of reasonable length.

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The next concert will be devoted to selections from the works of Wagner. Miss Kaschoska, Mrs. Nikisch, Miss Leimer and Mr. Meyn will sing.

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Boston Sunday Globe.

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Mr. Nikisch presented but one novelty at the Symphony concert yesterday, works by Schumann, Brahms and Weber making up the principal portion of the programme. The new composition was a symphonic tone poem in MS. by the talented composer and pianist, Mr. F. B. Busoni, dedicated to Mr. Nikisch.

The piece is a fanciful work, without any title to indicate the musical picture the author wished to present. The scoring is brilliant, tumultuous at times, and calls into play all of the instruments of the orchestra. Some of the effects are Wagnerian in the forte passages, and might well typify the tortures of a guilty soul in inferno.

As a piece of orchestration it must be ranked highly, for the color and variety of the different phrases and themes are ever changing and effective, but as a coherent, descriptive work it fails to fully satisfy the auditor.

It was played with vigor and confidence by the orchestra and evidently in harmony with the ideas of the composer.

Mr. Kneisel's performance of the Brahm's concerto was the gem of the evening, and he renewed his success of three seasons ago when he first played the piece in this city.

His glides, trills and double chords were notably true, and his introduced cadenza was most delicately played.

The whole interpretation was seemingly without a blemish, and the accomplished artist was several times summoned to the platform at the close of the number to bow his acknowledgments.

Schumann's "Manfred" overture and Weber's "Oberon" completed the programme. The tremendous orchestral crash in the latter piece was given with the proper force and aroused the usual astonishment among the spectators.

This week a Wagner programme will be given, with Miss Felicia Kaschoska, Mrs. Arthur Nikisch, Miss Louise Leimer and Mr. Heinrick Meyn as soloists.

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SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XXIII., NO. 106.

SUNDAY, APRIL 16, 1893.

The Symphony Concert, Soloist Mr. Franz Kneisel.

Director Nikisch is certainly to be commended for giving his Symphony concert programmes of the present season an up-to-date character, and whatever ill-success has attended his efforts in this direction cannot be attributed to him so much as to the composers of the present day, from whose works he has been obliged to select contributions.

Last evening he brought forward, as among the novelties of the season, the "Symphonic Tone Poem," by F. B. Busoni, which is dedicated to Director Nikisch, and was given its first performance in public on this occasion.

Mr. Busoni will be recalled with much pleasure as the pianist who has made such a favorable record for himself, both in recitals and with the Symphony orchestra the present season, and it is disappointing that he should appear at such a disadvantage in this, his first, contribution in the way of a large work of a symphonic character. Mr. Busoni is evidently a thorough student of the modern orchestra, and in his "Poem" he has not been satisfied with less than a full complement of all the instruments known in the grand orchestra of today.

It is somewhat to be regretted that he has used such large means to such small ends, for he has been successful only in saying the most inconsequential things in the most magnificent way. He is evidently familiar with the compositions of the writers of the past and present, and has succeeded in showing most catholic taste in choosing his models to be followed in this composition.

The composition appeared to meet with favor by those who appreciate music from a scientific standpoint, and it certainly commands approval as the work of an able musician, however much it is lacking in evidences of Mr. Busoni's genius as a composer.

The appearance of Mr. Franz Kneisel as the soloist of the concert was a most enjoyable event, and this talented musician has seldom had a more pronounced evidence of his personal and professional popularity in Boston than that given him on this occasion. He played the Brahms' concerto in D major as his contribution to the programme, and gave a masterly performance of its movements that won him a grand demonstration at the end of the work, in which both audience and orchestra joined with great unanimity. The programme was begun with a very pleasing performance of Schumann's overture to "Manfred" and ended with a remarkably brilliant performance of Weber's overture to "Oberon."

HANS RICHTER.

A Vienna Correspondent Chats with Him.

He Talks Freely for Herald Readers—His Motives for Accepting the Boston Engagement—His Popularity with the Vienna Public—Some Local Impressions Given in Interviews.

[BY CABLE TO THE SUNDAY HERALD.]

VIENNA, April 15, 1893. When I received cable instructions from Boston today to call upon Hans Richter and have a chat with him about his plans for going to America, I mentally congratulated myself upon being associated with his favorite paper here, and felt that the request made could be easily complied with.

I called at his pleasant residence this afternoon at the hour he is usually to be found at home, and confidently sent in my card with my jurnalistic position here duly inscribed upon it. To my surprise it was returned with a message of regret that a previous engagement would prevent my reception. My Viennese pride was touched, but my early American training came to my rescue, and pencilling under my Vienna address, "Correspondent BOSTON HERALD," I requested its return to the great conductor.

It Proved an Inspiration,

for presently the servant returned with a smiling face, and assured me that if I would

HERR HANS RICHTER.

wait a moment I would be most heartily welcome to any service I desired.

My entrance to Richter's room was accompanied by a most hearty greeting, and it was evident to me that the HERALD of Boston was well known to Richter. I quickly found that he had been besieged by my associates of the Vienna press, and had been compelled to be courteously reticent toward all callers. He, however, expressed himself as entirely willing to speak to me for publication in America.

He is well-known for his immense energy in all that he undertakes, and when once decided upon a given course he is [illegible] American. The knowledge of this peculiarity has set all Vienna talking about Richter's plan of going to America since it has been known that he signed his contract with Mr. Higginson on Thursday, and his duties to the opera and the government have been widely discussed in all art circles here. I called his attention to the publication in today's paper of a statement that his contract with the opera house has four more years to run, and that he cannot retire until its expiration.

This did not appear to affect him in any way, and he simply reiterated his statement that he should fulfil his contract with Mr. Higginson to the letter.

He told me that

His Boston Contract

calls for his direction of two concerts each week, beginning in the early part of next October, and his duties under his new contract will, he thinks, be a great relief after those he has been subjected to here.

The two reasons which have led him to accept Mr. Higginson's contract are, first, a feeling that it will give him a relief from the overwork now imposed upon him here, which he feels the need of; and, second, what I am satisfied is a thorough and sincere admiration for and sympathy with the American people and American ideas.

Financially he is so situated that whatever money inducement has been held out by Mr. Higginson would have little or no influence upon his action in the matter.

When I ventured to suggest that he might find obstacles to carrying out his plans from his official associations he scowled in the way all who have ever played under him will readily remember, and said that he should carry out his contract with Mr. Higginson at any cost. He added, with a smile, that when once in America he expected he should quickly become thoroughly identified with its people, manners and ideas. For a resident of Vienna this is an approach to heresy, for Vienna is the world in the popular belief here. Richter told me that his plans had not been changed regarding his Chicago concerts as a part of the series associated with the exposition there. He will leave here early in June, and return immediately after his short stay in Chicago, to prepare to take his wife and family to Boston, in which city he expects to be established permanently by the middle of next September.

It is difficult for me to convey to the HERALD readers the

Consternation in Art Circles

here over this intended departure of Richter. It will be apparent from the facts that he directs the choral church service at the Imperial Chapel, is first director at the Grand Opera and conductor of the Philharmonic Society that he is thoroughly identified with Vienna art life. It does not appear to be realized here that all these duties make demands upon such a man that even his great energy is not at all times sufficient to carry him through them all.

From a pecuniary standpoint, although I am not at liberty to quote figures, I can say that the two concerts each week will give a much better return to Richter than all his engagements here.

Tomorrow Richter directs for the last time here the ninth symphony, and the excitement over the event is widespread. A grand ovation awaits him upon his appearance at the conductor's desk, and he will be made to realize once more how large a place he holds in the hearts of the Vienna musical public.

I am satisfied that Wilhelm Gericke, the former director of the Boston orchestra, has had not a little to do with the decision of Richter in regard to Mr. Higginson's contract, and I should not be surprised if it was largely due to his influence that Boston is to have the services of the greatest orchestral conductor now in Europe.

Gazette

BOSTON, SUNDAY MORNING, APRIL 16.

The Symphony Concert.

The programme for last night's concert of the Boston Symphony Orchestra, in Music Hall, was: Overture, "Manfred," Schumann; Concerto for Violin, in D, Brahms; Symphonic Tone Poem (MS.), F. B. Busoni (first time), and Overture, "Oberon," Weber. The soloist was Mr. Franz Kneisel. The novelty of the evening, Mr. Busoni's work, was the most extraordinary composition that has ever been performed at these concerts. Why it should have been performed baffles understanding; why it should have been written is still more perplexing. It is abundant in ingenious and novel instrumental combinations, some of which are rich and beautiful in effect; but we must frankly confess that we found it impossible to detect what the music meant. If ever a musical work imperatively needed a minute description of its meaning printed on the programme, surely this is the very work. To us it seemed no more than a wild charivari, beginning in nothing particular, going nowhere, and leading to nothing but confusion. It says nothing intelligible and nothing that appears worth the saying. To us this tone poem seemed to depict a full-fledged Dakota cyclone roaring through a wholesale tin-ware establishment, destroying two or three dynamite factories with wildly explosive results, and causing the collapse of a six-story crockery warehouse. In other words it is nothing but noise, and hideous noise for the most part, as well. The audience listened to it in almost dazed astonishment, meekly applauded it when it was over, and then drew a breath of relief. Mr. Kneisel played the Brahms concerto with his familiar purity of taste and finish of style. He was received with prolonged enthusiasm, and, at the end of each movement, was stormily applauded, and twice recalled. The programme for the next concert will be devoted wholly to Wagner, with Miss F. Kaschoska, Mrs. A. Nikisch, Miss L. Leimer and Mr. H. Meyn as soloists.

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The whole interpretation was seemingly without a blemish, and the accomplished artist was several times summoned to the platform at the close of the number to bow his acknowledgments.

Schumann's "Manfred" overture and Weber's "Oberon" completed the programme. The tremendous orchestral crash in the latter piece was given with the proper force and aroused the usual astonishment among the spectators.

This week a Wagner programme will be given, with Miss Felicia Kaschoska, Mrs. Arthur Nikisch, Miss Louise Leimer and Mr. Heinrick Meyn as soloists.

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BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, APRIL 17, 1893.

The Symphony Concert.

The overture to Manfred is the most powerful of its school, and as a portrayal of soul-conflict can only be compared with Wagner's "Faust" overture, but is superior to that work in that here we find the feminine element in vivid contrast with the masculine, the tender theme of Astarte being in beautiful contrast with the dark broodings of Manfred, while Wagner has given us the self-torture of Faust, but purposely omitted reference to Marguerite, in his overture.

The performance was a good one but the depth of Manfred is not as apt to be appreciated by the general public as the glitter of a "Carnaval Romaine," or the theatrical touches of a "Freischuetz" overture, and the applause was not as hearty as deserved. One may especially praise the trumpets which have exceptionally difficult and important work to do and did it excellently. Strange warnings of death and disaster, are those weird trumpet tones.

Mr. Franz Kneisel was the soloist, and he received a welcome of which he may be proud. He at once proceeded to justify this by a wonderfully dignified and impressive performance of *Brahms'* violin concerto.

To compare the last violin solo given in these concerts (a sugary confection by Raff) with this noble work was, if not likening Hyperion to a Satyr, at least to compare a giant with a fop. Yet the strength of the work seems to lie in its first movement, and some of the subsequent matter comes as an anticlimax.

Mr. Kneisel has not the breadth of tone of a Joachim or the abandon and passion of a Sarasate, but he has a surety equal to even these masters. In some of his work refinement replaces ardor, and intellectuality compensates for an occasional lack of fire. It was, all in all, a pure, artistic, and satisfying performance. The climax of technical excellence was attained in the cadenza of the first movement, composed by Mr. Kneisel himself, which presented the acme of double-stopping, almost continuous trilling, and ended with brilliant chromatic work. The second movement charmed by the delicacy with which the principal subject was played, and here one may conjoin the oboe player (M. Sautet) with Mr. Kneisel in speaking of the perfection of the movement; his performance was without flaw. The last movement had no tangible fault, but it scarcely attained the high level of the first one. Mr. Kneisel deserved the great applause which followed the end of the work, and the recalls were many and accompanied with floral tributes.

Now followed a tonal labyrinth by Feruccio B. Busoni. It was called a Symphonic Tone-poem, and it reminded strongly of the style of the orchestral rhapsodies in which Liszt has indulged. It began with a moan in the deepest woodwind and continued in the atmosphere of agony and conflict to the very end. Yet the writer received the impression that there was some beauty in it, and some coherent ideas somewhere, if he could have had the opportunity to have studied it. The wild boldness of it all made it comparable to a Turner painting of the latest epoch. Every possible tone-color was there; the Glockenspiel, which has been supposed to be an instrument of sweetness, came in during the most tempestuous passages, and there were military phrases for trumpets and drums; the trombones gave a series of phrases which alternated with ferocious rushes on the strings, and there were spasmodic moments of sweetness that seemed to suggest the apotheosis of something or other. One can only echo the words of Southey's Young Peterkin, "Now tell us what 'twas all about," and rely upon the composer for a solution of the tangle of tones. Such a work, by a man of proved genius, is a strong argument for a return to more definite forms; it would be unfortunate to have the Wagnerian spirit (so glorious when combined with words and portraying a definite idea) attempt to seize upon the symphony. Bruckner led the attack upon the instrumental forms, waving the Wagnerian banner, and one is seldom troubled with his symphonies nowadays; one may remonstrate against Mr. Busoni charging with the same "forlorn hope."

With Weber's "Oberon" overture the concert ended. Mr. Nikisch gives Weber his full due, and is as dramatic and theatrical as any could desire. The introduction, nevertheless, seemed somewhat overdrawn. The rest of the work, however, was of the utmost brilliancy, and its *verve* and dash call for great commendation.

LOUIS C. ELSON.

BOSTON POST.
The Representative Democratic Paper
OF NEW ENGLAND.
MONDAY MORNING, APRIL 17, 1893.

At the twenty-second Symphony concert Saturday evening in Music Hall, Mr. Franz Kneisel was the soloist, and his well-merited popularity was shown by the warm welcome accorded him. His selection on the programme was Brahms's concerto in D major, which he rendered most artistically. His tone is large and sympathetic, and his bowing firm and unerring. At the conclusion he responded to several recalls and bowed his acknowledgment. The novelty on the evening's programme was a manuscript "Symphonic Tone Poem" by F. B. Busoni and dedicated to Mr. Nikisch. The whole composition goes on in one uninterrupted flow, but the themes are ever changing. It has no title to suggest that it illustrates any especial subject, and as a whole is disappointing, but as a piece of orchestration it ranks highly, and shows Mr. Busoni as a master of modern orchestra. The remainder of the programme was devoted to Schumann's overture, "Manfred," and Weber's overture, "Oberon." Next week there will be a Wagner programme with Miss Felicia Kaschoska, Mrs. Arthur Nikisch, Miss Louise Leimer and Mr. Heinrich Meyn as soloists.

HERR RICHTER'S PLANS.

The Herald man in Vienna cables his paper the result of an interview with Hans Richter, who is to succeed Nikisch as director of the Symphony Orchestra.

The knowledge of his peculiarity of great activity and readiness to make up his mind quickly has set Vienna talking about Richter's plan of going to America since it has been known that he signed his contract with Mr. Higginson on Thursday, and his duties to the opera and the government have been widely discussed in all art circles here. His attention was called to the publication of a statement that his contract with the opera house has four more years to run, and that he cannot retire until its expiration.

This did not appear to affect him in any way, and he simply reiterated his statement that he should fulfil his contract with Mr. Higginson to the letter. His Boston contract calls for his direction of two concerts each week, beginning in the early part of next October, and his duties under his new contract will, he thinks, be a great relief after those he has been subjected to here.

The two reasons which have led him to accept Mr. Higginson's contract are, first, a feeling that it will give him a relief from the overwork now imposed upon him here, which he feels the need of; and, second, a thorough and sincere admiration for and sympathy with the American people and American ideas.

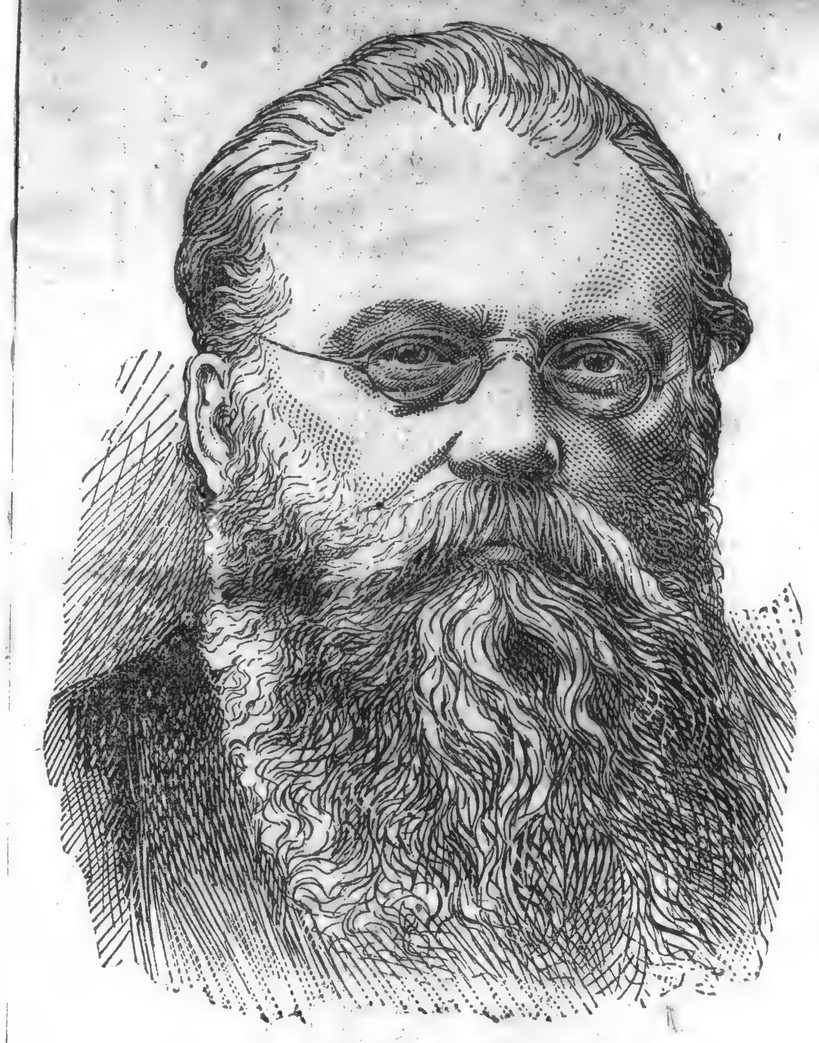
Financially he is so situated that whatever money inducement has been held out by Mr. Higginson would have little or no influence upon his action in the matter.

He said with a smile that when once in America he expected that he should quickly become thoroughly identified with its people, manners and ideas. For a resident of Vienna this is an approach to heresy, for Vienna is the world in the popular belief here. Richter said his plans had not been changed regarding his Chicago concerts as a part of the series associated with the exposition there. He will leave here early in June, and return immediately after his short stay in Chicago, to prepare to take his wife and family to Boston, in which city he expects to be established permanently by the middle of next September.

From a pecuniary standpoint it is said that the two concerts each week will give a much better return to Richter than all his engagements here.

Boston Daily Globe.
MONDAY, APRIL 17.

THE NEW SYMPHONY CONDUCTOR.



DR. HANS RICHTER.

[FROM HIS LATEST PHOTOGRAPH.]

In the cable report of an interview had with Hans Richter, the renowned musical conductor, in Vienna, on Saturday, the great musician is said to intend to take up his permanent abode in Boston about the middle of September.

He signed the contract with Mr. Higginson for conducting the Boston Symphony concerts, on Thursday, and will leave Vienna for America about the middle of June, and after a short stay in Chicago will return to Vienna in time to bring his wife to Boston by September.

Yesterday he directed for the last time the ninth Symphony in Vienna, and the ovation which he received left no room for doubt as to the place which he holds in the hearts of the music lovers of that city.

He stated that his principal reasons for coming to Boston were the desire to get some relief from the work now imposed on him, which is of a very exacting character, and secondly his admiration for the American people and sympathy with American ideas.

His Boston contract calls for his direction of two concerts each week, beginning in the early part of October, and this he looks at in the nature of a relaxation, after the hard work which he has been performing now for such a long time.

It will, in addition, be a much better engagement from a financial point of view than that which he is at present carrying out in Vienna. This, however, would of itself hardly have been sufficient inducement for him to come to Boston, as he is so situated financially that a money consideration would have little or no influence upon his action.

He directs the choral church service at the imperial chapel, is first director at the Grand Opera and conductor of the Philharmonic Society.

There is very widespread regret felt at his approaching departure among the art circles of Vienna.

The Salem Daily Gazette.
WEDNESDAY, APRIL 12, 1893.

THEY PLAYED SUPERBLY.

Splendid Concert in Cadet Hall by the Boston Symphony Orchestra.

The fifth concert in the Oratorio Course was given last evening in the Cadet Armory by the Boston Symphony Orchestra. Mr. Schroeder and Mr. Kneisel were the soloists and Mr. Nikisch conducted.

The orchestra played superbly. As we have already stated, it has no superior and for delicacy and perfection of ensemble playing, refinement and evenness of grading and shading, and richness and depth of tone without being blatant in the brass or wood wind or rasping in the strings this concert was an illustration of finished and most artistic orchestral work.

They certainly played as well as we have ever heard them and left no opening for criticism or any opportunity for disappointment. The brass section was of fine quality and nicely graded to the balance of the orchestra, not even in the wildest Wagner bursts was there a preponderence of it, yet it was of sufficient breadth to be most effective.

The oboes, clarinets and flutes which are so essential, but which usually in their theme entrances are so apt to stand out prominently often harshly, were all carefully toned down and beautifully played. The greatest beauty of the orchestra, however, lay in the string section, and here it is that one sees the great strength of the band.

The other sections must necessarily be as finished as possible, but in a great measure this lays with procuring the best possible talent in the various instruments. This is of course true with the strings, but in addition comes that nicety, delicacy, perfection of tone and finished playing only acquired by much constrant playing together.

For so large a section to play ensemble as a unit is an art, and in conjunction with its other splendid sections gives a result that is the highest and best.

The program was an extremely interesting one, and opened with that most descriptive overture to Tannhæuser, which is a sort of symphonic poem in its vividness of coloring and thematic handling.

Wagner is the master in this school of writing, all his works fairly glowing with it, and this overture as it now is played is in its intensity something more than a mere prelude to the opera for which it stands. Its rendition was perfect.

Next came St.—Saens concerto for violoncello with orchestra in A minor, played by Mr. Schroeder, who presented this beautiful and highly colored concerto in its best light. It abounds in wonderful passages for the cello that he played exquisitely.

The Suite for Strings in E major by Arthur Foote, is a delicious bit of writing, and was as correspondingly well given, the Gavotte movement being very sprightly and fanciful in its treatment.

The selections from that funny and grotesque opera of Wagner's "Die Meistersinger" were capitally done and were very effective, the absurd entrance of the Meistersingers being very enjoyable owing to Wagner's clever and satirical treatment of their time honored and precise themes all being built by rule and founded on the strictest forms and styles.

Handel's Largo went especially well, we never remember hearing it better. Mr. Kneisel played the solo part beautifully, and the violins took it up in unison in a most vigorous and inspiring fashion.

One missed the row of players standing up in front, a custom always pleasantly remembered, but it was quite as effective musically without it, whatever may have been lost æsthetically by association.

Beethoven's Fifth symphony made an admirable ending to this charming concert. This symphony is one of the most enjoyable of the nine, in that it shows so much breadth of genius and beauty, and is of such lasting interest.

While not offering the variety of the Pastorale, (the Sixth), impressiveness of the seventh or greatness of the ninth, it is one that on a single hearing carries with it much to be remembered, and is a good type of a Beethoven symphony—that on a single hearing is sure to make itself felt, and is only strengthened on its repetitions.

It was played faultlessly, and was a capital finish for such an excellent program. Certainly we owe the Oratorio Society a sincere vote of thanks for their efforts in bringing this organization to Salem, and it is to be earnestly hoped that we may be afforded opportunities of hearing them here again next year, and in years to come.

As many of us are unable to attend the Symphony in Boston from reasons that are at once understood, such opportunities like last evening are gladly welcomed as was shown by the large audience in attendance.

THE SALEM NEWS
WEDNESDAY, APRIL 12, 1893.

BOSTON SYMPHONY CONCERT.

Large and Fashionable Audience at Cadet Hall.

Successful Event in Oratorio Course.

Fondest Expectations of Patrons Were Realized.

The concert of the Boston Symphony orchestra, being the fifth of the Oratorio course, was given last evening before a large and fashionable audience at Cadet armory and was a performance long to be remembered, being absolutely faultless, and beyond criticism. The programme, although at first sight it might be considered a little long, did not prove so, and was well contrasted and highly interesting throughout, introducing many of the more popular numbers of their immense library of classical music. The ever welcome and stirring overture "Tannhauser" opened the programme at seven minutes of 8 o'clock and held the large audience in perfect subjection from the first introductory horn notes with the seductive string phases following to the reiteration of the same theme at the close by the full brass section, accompanied by the whole orchestra. It was as fine performance as has ever been given this splendid work.

The next of the orchestral numbers which demanded the attention of the listeners was a serenade written by Arthur Foote, a former Salem boy, but now conspicuous in musical circles in Boston and elsewhere. It was certainly a very rhythmic and pleasing composition, showing some effective handling of the strings in its scoring, and closing with a strong gavotte movement. It was well received.

The performance of the familiar Handel Largo, which followed, was a revelation, and introduced some fine solo violin playing by Franz Kneisel, accompanied by Heinrich Schuecker on the harp in a most finished manner. Both artists were applauded generously. The Wagner number from "The Mastersingers" made a fitting contrast to this part of the programme, and introduced many characteristic Wagnerian chords and effects.

But the great effort of the evening was yet to come—the Beethoven C minor symphony, being considered the most popular of the nine great master works of this composer. Here in the various movements were displayed perfect precision and strength, constantly interspersed with fine tone colorings and beautiful string effects, closing with a brilliant allegro movement, leaving nothing to be desired. The Andante Con Moto was of all the movements the most delightful.

Alwin Schroeder, violoncellist, was soloist of the evening, and in his hands the 'cello seemed an almost animate object, producing a most delightful tone and showing a masterly execution. His number was a concerto by Saint Saens, a charming composition and introducing a fine melody, accompanied by muted strings playing a sort of minuet movement.

Taken all in all, the playing of the orchestra, under the splendid leadership of Arthur Nikisch, rather excelled the splendid performance of the New York Symphony early in the season, under the direction of Walter Damrosch. And the oratorio course management is to be once more commended for the enterprise displayed in bringing this superb band of musicians to Salem.

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...ston Transcript

MONDAY, APRIL 17, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the twenty-second Symphony concert, given in the Music Hall last Saturday evening, was as follows:

Schumann: Overture to "Manfred," Opus 115.
Brahms: Concerto for violin, in D major, Opus 77.
Busoni: Symphonic Tone Poem (MS.).
Weber: Overture to "Oberon."
Mr. Franz Kneisel was the violinist.

The ever-beautiful "Manfred" overture, with its divine second theme, was admirably played. Mr. Ferruccio B. Busoni's tone-poem is a novelty in more senses than one; it is both new and novel. As a piece of orchestration, of the most astounding and often wondrously beautiful orchestral coloring, it may seek its fellow; even Gilson's "La Mer" does not attain to such a pitch of magical beauty of clang-tint. It seems as if Mr. Busoni had at one fell swoop exhausted the capabilities of the modern orchestra. But when we pass beyond color and get to form, then we must own to being thoroughly baffled by this tone-poem. We have listened to it, we have studied the score, but we must admit that it seems to us more nearly formless than any composition we ever saw. It does not so much give the impression of a work in a new, hitherto untried form as it does of a work that really has no musical form at all. Still it is pleasant to listen to, if you can make up your mind in the beginning to give up all attempts to understand it musically; to us it is a series of physically delightful sounds. The orchestra played it wonderfully well. Weber's "Oberon" overture, coming immediately after it as it did, shone with redoubled brilliancy by its definiteness of musical purpose and clearness of expression. Is there any other single passage in all orchestral music as brilliant as the first phrase in the *Allegro* of this overture? No doubt there may be, but it is hard to believe it. The orchestra covered itself with glory in the performance.

After this, the third hearing of Brahms's violin concerto here, the work impresses one as distinctly noble, beautiful and full of power. Yet, with all its beauty, it has a rather fateful sound, as of one more voice proclaiming the approaching end of the violin concerto as a current form of musical composition. That writing an extended work for solo violin and orchestra should demand a certain amount of self-abnegation in the composer of the present day is already an ill-boding symptom; that even a composer of Brahm's classical bent should find this self-abnegation more than he is willing to exercise, and should thus transfer a considerable share of it to the solo performer's shoulders is a still graver symptom. Here are three long movements, each one of them in a nowadays exceptionally pure form; and one hardly finds more than three or four passages in the whole work which do not carry the conviction that the composer, in his heart of hearts, would have preferred to have the solo instrument out of the way, so that he could make play with his orchestra. Except when he exercises the most conscientious self-control, his orchestra throws the solo violin into the shade; you can almost hear his sigh of relief at the beginning of a *tutti*, or in places where he answers a phrase of the violin with this or that orchestral combination. The soul and spirit of the solo instrument is not in him; he finds it not an inspiration, but a shackle. To ask him to give it the commanding prominence it should have in a concerto is asking more than he can find in his heart to do; he does his best, but perfunctorily and joylessly; in doing it he has to keep back much of what is best in him. And the solo player has to bear the rest of the burden, in finding himself almost constantly in the shade, in having to play purely ornamental passages that do not adorn, or in trying to do things on his own poor fourstrings that it would really take an orchestra to do well and effectively. In very truth the effective writing of violin concertos is diametrically opposed to the instinctive musical spirit of our day. The concerto for a wind instrument is already dead past the hope of resurrection; the knell of the 'cello concerto is even now sounding; the violin concerto will go next! The pianoforte concerto will doubtless live on longer but its end also will come—it is predestined. One can say to it, as Richelieu said to de Baradas, "Behind thee looms the headsman!"

Mr. Kneisel's playing of the work was simply masterly from beginning to end; in fineness and totality of conception, in quantity of personal force, in perfection of execution, it was admirable at every point. To call it highly effective would, however, be saying too much; we do not believe that the solo violin part in this otherwise admirable concerto possibly can be made effective. Mr. Kneisel played his own cadenza in the first movement; a most effective and musicianly piece of writing, in which certain exceedingly beautiful and novel effects of tone-color are especially to be noted. His performance aroused the utmost enthusiasm, which it thoroughly merited.

The next programme is wholly devoted to excerpts from the works of Richard Wagner, and is as follows—Overture to "Rienzi;" introduction and scene 1 from "Das Rheingold;" Siegfried's passage through the fire ("Siegfried," act iii., scene 2), Daybreak and Siegfried's Voyage up the Rhine ("Götterdämerung," prologue); Siegfried's Dead-march ("Götterdämerung," act iii., scene 2); Brünhilde's dying speech over Siegfried's body ("Götterdämerung," act iii., scene 3). Miss Felicia Kaschoska, Mrs. Arthur Nikisch, Miss Louise Leimer, and Mr. Heinrich Meyn will be the singers.

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The Musical Courier.

NEW YORK, WEDNESDAY, APRIL 19, 1893.

Telephone - - - - 1253-18th.

The program of the twenty-second concert of the Symphony orchestra was as follows:

Overture, "Manfred".....Schumann
Concerto for violin, D major.....Brahms
Symphonic Tone Form (Manuscript). (First time.).....Busoni
Overture, "Oberon".....Weber

The feature of the concert was the admirable performance by Mr. Kneisel of the Brahms concerto. One might have demanded more strength and fire in the last movement, but Mr. Kneisel's performance, all in all, was rare fiddling.

Mr. Busoni's orchestral poem is scored for full orchestra including harp, gong and xylophone. It is dedicated to Mr. Nikisch.

The poem is without form and void. There are no themes of marked originality or beauty. There are no effective combinations of themes. There are no effects in any way, in spite of the boisterous attempts of the composer. Although the instrumentation shows a thoroughly trained hand, there are no sensuous or serene tonal moods. There are abrupt contrasts; there are tremendous explosions; there is fury in plenty. Ideas, however, are few and far between.

Mr. Busoni supplied no text, but, according to Mr. B. E. Woolf, "this tone poem seemed to depict a full fledged Dakota cyclone roaring through a wholesale tinware establishment, destroying two or three dynamite factories with wildly explosive results, and causing the collapse of a six story crockery warehouse."

* * *

It was stated late last night that Mr. Hans Richter will surely be the successor of Mr. Arthur Nikisch. This statement is said to have been made by Mr. Henry L. Higginson. The news is welcome to the great majority of the music lovers of the town, although some fear that seekers after musical novelties will hereafter be obliged to visit New York.

HANS RICHTER COMING.

THIS is indeed news of tremendous musical significance. There seems to be little doubt about it, although the final contract has not yet been signed. Hans Richter, the greatest of living conductors, greatest in the sense of versatility, all schools being alike familiar to him, director of the Royal Opera in Vienna, will come to this country to take command of the Boston Symphony Orchestra, which position the present incumbent, Arthur Nikisch, has just resigned. Richter is a tremendous force in music in Europe, and his advent here cannot fail being of the greatest import to musical memory. While other conductors are specialists, this Hungarian is an eclectic. His personality is powerful and his practical knowledge of the orchestra—for he plays many instruments, his long and varied experience and superb

HANS RICHTER.

musical temperament, really rank him as the greatest conductor alive. So at least he is regarded in Europe. That he will find a remarkably trained and sympathetic organization in Boston's famous band goes without saying.

Hans was born on April 4, 1843, at Raab, in Hungary, where his father was capellmeister of the cathedral. His mother, Mrs. Richter von Innffeld, formerly a distinguished soprano singer, afterward taught singing in Vienna.

At an early age he joined the choir of the court chapel in Vienna, and in 1859 entered the Conservatorium. He was with Wagner at Lucerne in 1867, and there made the first fair copy of the score of "Die Meistersinger." He accepted the post of conductor of the Hof und National Theatre, Munich, in 1868; he afterward visited Paris and Brussels, where he produced "Lohengrin" in 1870; he became chief conductor of the National Theatre at Pesth in 1871; and in 1876 succeeded Herbeck as director of the Court Opera Theatre. He directed all the rehearsals and performances of the Bayreuth festival in 1876. He conducted important orchestral concerts in London in the summers of 1879, 1880 and 1881, which excited much attention, chiefly for his knowledge of the scores of Beethoven's symphonies and other large works, which he conducted without book.

Apropos of Richter the "London Musical Times" says: "In a recent number of the 'Guide Musical' appeared some very interesting anecdotic reminiscences of Wagner, communicated to a contributor by Dr. Hans Richter. The famous conductor, it will be remembered, after fulfilling a long engagement as a horn player in the band of the Kärnthnerthor Theatre in Vienna, was recommended by Esser to Wagner, then in need of a copyist, and proceeded to Triebschen, near Lucerne, where he spent upward of a year (October, 1866, December, 1867) under his roof, and made the first fair copy of the "Meistersinger." Of his early experiences, Dr. Richter speaks as follows:

I was installed in a room on the upper story of the villa, and during the first three months of my sojourn lived there absolutely alone, taking even my meals in solitude. Wagner's study was just under my room, and there he worked, as a rule, all the morning without interruption. He was then engaged on the "Meistersinger," and when he had finished a page of the score he used to bring it to me himself, often with the ink still wet; and I, in my turn, set to work to copy it immediately.

In the afternoon, after the mid-day meal, which was regularly served at 1 o'clock, I was with equal regularity expected to accompany Wagner on his walk, which always lasted several hours. On these walks Wagner generally appeared to be deeply absorbed and did not speak. I imagine that he was still engaged in composition. However, he insisted that I should always accompany him. At that time I was still extremely shy and reserved, with little experience of the ways of society; but as these walks were to a certain extent part of my duty, I fancied that it was obligatory upon me to entertain the master who strode silently by my side. Goodness knows what tortures I underwent in my efforts to find subjects likely to interest him! I positively trembled as I started the dialogue on the spur of the moment. One day, shortly after my arrival—it was, I think, our second or third walk—I thought I had hit upon a capital subject, and ventured to sound Wagner upon his own works. "Can you tell me, Herr Wagner, which opera you prefer, 'Tannhäuser' or 'Tristan'?" Wagner burst into a loud fit of laughter and replied, "How can you ask me such a silly question?" That was all his answer, and the conversation ended there! From that day I never ventured to break silence, unless Wagner gave me the lead, so that our walks became more silent than ever.

Finally, on Christmas Day, after I had been nearly three months in his house, I was invited for the first time and presented to Madame Cosima Wagner. From that day onward I was treated like one of the household, and dined every day and spent every evening in the family circle. Every evening Wagner used to read aloud. At that date the stories of Hoffmann were in great favor, and Wagner read them incomparably, with the utmost animation.

In this connection, I remember that when "Tristan" was first put in rehearsal at Vienna in 1862, Wagner came one day to read his poem to the artists, in order to enable them to enter into the spirit of the work. Some of them afterwards declared that if Wagner had devoted himself to the histrionic career he would certainly have become the most remarkable actor of his time. He accompanied his reading with a wealth of gesture and of facial play which, to quote the words of one of the artists of the Burg Theatre, while betraying his complete ignorance of the tricks of the trade, nevertheless revealed an extraordinary talent in diction and representation.

I have mentioned that Wagner's workroom, where he was engaged on the score of the "Meistersinger," was exactly underneath the room which I occupied in his house. During the thirteen months which I spent at Triebschen, I can positively state that I never once heard the sound of the piano in his room. This shows that when composing or noting down his ideas he was never in the habit of trying how it would sound on the piano.

In reply to a question whether Wagner ever consulted him on the use of the different instruments, Dr. Richter replied with a smile:

No. On this point Wagner had no need of advice. He was better informed than anyone else. On one single occasion, however, he came up to my room with a page of his score still unblotted, and pointing out a passage, said: "Do you think that this phrase can be performed on the horn at so rapid a tempo? Isn't it too difficult?" The passage in question is in the finale of the second act of "The Meistersinger," where the horn takes up the theme of Beckmesser's Serenade. I examined the passage and reassured him immediately: "Certainly it can be played, but it will sound very queer and nasal." "Capital!" cried Wagner, "that's exactly what I meant it to be. It is sure to have a comic effect." And accordingly I had to take my horn and play the passage over several times, each quicker than the last. Wagner was overjoyed; the effect was exactly what he had intended.

I had brought my horn with me from Vienna, and in the summer evenings I used to take a boat and row off to a little islet opposite the villa, where, ensconced in the long grass and undergrowth, I would play on my favorite instrument till I was out of breath. Next day Wagner would question me: "I say, Richter, what were you playing yesterday evening?" "Well, meister," I would reply, "it was a passage from the 'Meistersinger,'" and Wagner would smile and appear delighted.

Soon a regular legend grew up on the banks of the lake about this horn which every evening used to waken the echoes of the little islet. People heard the sounds, but could not see the performer, and used to rack their brains guessing where the music came from. At last an Englishman, more enterprising than the rest, determined one evening to solve the mystery. I was playing away as usual, absorbed in one of the most beautiful passages, when suddenly I saw the reeds divide and a boat appeared with the son of Albion therein. When he saw me he exclaimed: "At last, I have found you! You then have been playing the wonderful music. Let me thank you, sir, for the pleasure you have given me on so many evenings."

Fifteen years after this incident I was at Oxford, where the University had conferred on me the honorary degree of doctor, and after the ceremony an imposing personage came up to salute me. It was none other than the Englishman of the island, who had since become one of the most

Boston Transcript

MONDAY, APRIL 17, 1893.

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The programme of the twenty-second Symphony concert, given in the Music Hall last Saturday evening, was as follows:

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Weber: Overture to "Oberon."
Mr. Franz Kneizel was the violinist.

The ever-beautiful "Manfred" overture, with its divine second theme, was admirably played. Mr. Ferruccio B. Busoni's tone-poem is a novelty in more senses than one; it is both new and novel. As a piece of orchestration, of the most astounding and often wondrously beautiful orchestral coloring, it may seek its fellow; even Gilson's "La Mer" does not attain to such a pitch of magical beauty of clang-tint. It seems as if Mr. Busoni had at one fell swoop exhausted the capabilities of the modern orchestra. But when we pass beyond color and get to form, then we must own to being thoroughly baffled by this tone-poem. We have listened to it, we have studied the score, but we must admit that it seems to us more nearly formless than any composition we ever saw. It does not so much give the impression of a work in a new, hitherto untried form as it does of a work that really has no musical form at all. Still it is pleasant to listen to, if you can make up your mind in the beginning to give up all attempts to understand it musically; to us it is a series of physically delightful sounds. The orchestra played it wonderfully well. Weber's "Oberon" overture, coming immediately after it as it did, shone with redoubled brilliancy by its definiteness of musical purpose and clearness of expression. Is there any other single passage in all orchestral music as brilliant as the first phrase in the *Allegro* of this overture? No doubt there may be, but it is hard to believe it. The orchestra covered itself with glory in the performance.

After this, the third, hearing of Brahms's violin concerto here, the work impresses one as distinctly noble, beautiful and full of power. Yet, with all its beauty, it has a rather fateful sound, as of one more voice proclaiming the approaching end of the violin concerto as a current form of musical composition. That writing an extended work for solo violin and orchestra should demand a certain amount of self-abnegation in the composer of the present day is already an ill-boding symptom; that even a composer of Brahm's classical bent should find this self-abnegation more than he is willing to exercise, and should thus transfer a considerable share of it to the solo performer's shoulders is a still graver symptom. Here are three long movements, each one of them in a nowadays exceptionally pure form; and one hardly finds more than three or four passages in the whole work which do not carry the conviction that the composer, in his heart of hearts, would have preferred to have the solo instrument out of the way, so that he could make play with his orchestra. Except when he exercises the most conscientious self-control, his orchestra throws the solo violin into the shade: you can almost hear his sigh of relief at the beginning of a *tutti*, or in places where he answers a phrase of the violin with this or that orchestral combination. The soul and spirit of the solo instrument is not in him; he finds it not an inspiration, but a shackle. To ask him to give it the commanding prominence it should have in a concerto is asking more than he can find in his heart to do; he does his best, but perfunctorily and joylessly; in doing it he has to keep back much of what is best in him. And the solo player has to bear the rest of the burden, in finding himself almost constantly in the shade, in having to play purely ornamental passages that do not adorn, or in trying to do things on his own poor fourstrings that it would really take an orchestra to do well and effectively. In very truth the effective writing of violin concertos is diametrically opposed to the instinctive musical spirit of our day. The concerto for a wind instrument is already dead past the hope of resurrection; the knell of the 'cello concerto is even now sounding; the violin concerto will go next! The pianoforte concerto will doubtless live on longer but its end also will come—it is predestined. One can say to it, as Richelieu said to de Baradas, "Behind thee looms the headsman!"

Mr. Kneisel's playing of the work was simply masterly from beginning to end; in fineness and totality of conception, in quantity of personal force, in perfection of execution, it was admirable at every point. To call it highly effective would, however, be saying too much; we do not believe that the solo violin part in this otherwise admirable concerto possibly can be made effective. Mr. Kneisel played his own cadenza in the first movement; a most effective and musicianly piece of writing, in which certain exceedingly beautiful and novel effects of tone-color are especially to be noted. His performance aroused the utmost enthusiasm, which it thoroughly merited.

The next programme is wholly devoted to excerpts from the works of Richard Wagner, and is as follows—Overture to "Rienzi;" introduction and scene 1 from "Das Rheingold;" Siegfried's passage through the fire ("Siegfried," act iii., scene 2), Daybreak and Siegfried's Voyage up the Rhine ("Götterdämerung," prologue); Siegfried's Dead-march ("Götterdämerung," act iii., scene 2); Brünhilde's dying speech over Siegfried's body ("Götterdämerung," act iii., scene 3). Miss Felicia Kaschoska, Mrs. Arthur Nikisch, Miss Louise Leimer, and Mr. Heinrich Meyn will be the singers.

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The Musical Courier.

NEW YORK, WEDNESDAY, APRIL 19, 1893.

Telephone - - - - 1253-18th.

The program of the twenty-second concert of the Symphony orchestra was as follows:

Overture, "Manfred".....Schumann
Concerto for violin, D major.....Brahms
Symphonic Tone Form (Manuscript). (First time.).....Busoni
Overture, "Oberon".....Weber

The feature of the concert was the admirable performance by Mr. Kneisel of the Brahms concerto. One might have demanded more strength and fire in the last movement, but Mr. Kneisel's performance, all in all, was rare fiddling.

Mr. Busoni's orchestral poem is scored for full orchestra including harp, gong and xylophone. It is dedicated to Mr. Nikisch.

The poem is without form and void. There are no themes of marked originality or beauty. There are no effective combinations of themes. There are no effects in any way, in spite of the boisterous attempts of the composer. Although the instrumentation shows a thoroughly trained hand, there are no sensuous or serene tonal moods. There are abrupt contrasts; there are tremendous explosions; there is fury in plenty. Ideas, however, are few and far between.

Mr. Busoni supplied no text, but, according to Mr. B. E. Woolf, "this tone poem seemed to depict a full fledged Dakota cyclone roaring through a wholesale tinware establishment, destroying two or three dynamite factories with wildly explosive results, and causing the collapse of a six story crockery warehouse."

* * *

It was stated late last night that Mr. Hans Richter will surely be the successor of Mr. Arthur Nikisch. This statement is said to have been made by Mr. Henry L. Higginson. The news is welcome to the great majority of the music lovers of the town, although some fear that seekers after musical novelties will hereafter be obliged to visit New York.

HANS RICHTER COMING.

THIS is indeed news of tremendous musical significance. There seems to be little doubt about it, although the final contract has not yet been signed. Hans Richter, the greatest of living conductors, greatest in the sense of versatility, all schools being alike familiar to him, director of the Royal Opera in Vienna, will come to this country to take command of the Boston Symphony Orchestra, which position the present incumbent, Arthur Nikisch, has just resigned. Richter is a tremendous force in music in Europe, and his advent here cannot fail being of the greatest import to musical memory. While other conductors are specialists, this Hungarian is an eclectic. His personality is powerful and his practical knowledge of the orchestra—for he plays many instruments, his long and varied experience and superb

HANS RICHTER.

musical temperament, really rank him as the greatest conductor alive. So at least he is regarded in Europe. That he will find a remarkably trained and sympathetic organization in Boston's famous band goes without saying.

Hans was born on April 4, 1843, at Raab, in Hungary, where his father was capellmeister of the cathedral. His mother, Mrs. Richter von Innfeld, formerly a distinguished soprano singer, afterward taught singing in Vienna.

At an early age he joined the choir of the court chapel in Vienna, and in 1859 entered the Conservatorium. He was with Wagner at Lucerne in 1867, and there made the first fair copy of the score of "Die Meistersinger." He accepted the post of conductor of the Hof und National Theatre, Munich, in 1868; he afterward visited Paris and Brussels, where he produced "Lohengrin" in 1870; he became chief conductor of the National Theatre at Pesth in 1871; and in 1876 succeeded Herbeck as director of the Court Opera Theatre. He directed all the rehearsals and performances of the Bayreuth festival in 1876. He conducted important orchestral concerts in London in the summers of 1879, 1880 and 1881, which excited much attention, chiefly for his knowledge of the scores of Beethoven's symphonies and other large works, which he conducted without book.

Apropos of Richter the "London Musical Times" says: "In a recent number of the 'Guide Musical' appeared some very interesting anecdotic reminiscences of Wagner, communicated to a contributor by Dr. Hans Richter. The famous conductor, it will be remembered, after fulfilling a long engagement as a horn player in the band of the Kärnthnerthor Theatre in Vienna, was recommended by Esser to Wagner, then in need of a copyist, and proceeded to Triebschen, near Lucerne, where he spent upward of a year (October, 1866, December, 1867) under his roof, and made the first fair copy of the "Meistersinger." Of his early experiences, Dr. Richter speaks as follows:

I was installed in a room on the upper story of the villa, and during the first three months of my sojourn lived there absolutely alone, taking even my meals in solitude. Wagner's study was just under my room, and there he worked, as a rule, all the morning without interruption. He was then engaged on the "Meistersinger," and when he had finished a page of the score he used to bring it to me himself, often with the ink still wet; and I, in my turn, set to work to copy it immediately.

In the afternoon, after the mid-day meal, which was regularly served at 1 o'clock, I was with equal regularity expected to accompany Wagner on his walk, which always lasted several hours. On these walks Wagner generally appeared to be deeply absorbed and did not speak. I imagine that he was still engaged in composition. However, he insisted that I should always accompany him. At that time I was still extremely shy and reserved, with little experience of the ways of society; but as these walks were to a certain extent part of my duty, I fancied that it was obligatory upon me to entertain the master who strode silently by my side. Goodness knows what tortures I underwent in my efforts to find subjects likely to interest him! I positively trembled as I started the dialogue on the spur of the moment. One day, shortly after my arrival—it was, I think, our second or third walk—I thought I had hit upon a capital subject, and ventured to sound Wagner upon his own works. "Can you tell me, Herr Wagner, which opera you prefer, 'Tannhäuser' or 'Tristan'?" Wagner burst into a loud fit of laughter and replied, "How can you ask me such a silly question?" That was all his answer, and the conversation ended there! From that day I never ventured to break silence, unless Wagner gave me the lead, so that our walks became more silent than ever.

Finally, on Christmas Day, after I had been nearly three months in his house, I was invited for the first time and presented to Madame Cosima Wagner. From that day onward I was treated like one of the household, and dined every day and spent every evening in the family circle. Every evening Wagner used to read aloud. At that date the stories of Hoffmann were in great favor, and Wagner read them incomparably, with the utmost animation.

In this connection, I remember that when "Tristan" was first put in rehearsal at Vienna in 1862, Wagner came one day to read his poem to the artists, in order to enable them to enter into the spirit of the work. Some of them afterwards declared that if Wagner had devoted himself to the histrionic career he would certainly have become the most remarkable actor of his time. He accompanied his reading with a wealth of gesture and of facial play which, to quote the words of one of the artists of the Burg Theatre, while betraying his complete ignorance of the tricks of the trade, nevertheless revealed an extraordinary talent in diction and representation.

I have mentioned that Wagner's workroom, where he was engaged on the score of the "Meistersinger," was exactly underneath the room which I occupied in his house. During the thirteen months which I spent at Triebschen, I can positively state that I never once heard the sound of the piano in his room. This shows that when composing or noting down his ideas he was never in the habit of trying how it would sound on the piano.

In reply to a question whether Wagner ever consulted him on the use of the different instruments, Dr. Richter replied with a smile:

No. On this point Wagner had no need of advice. He was better informed than anyone else. On one single occasion, however, he came up to my room with a page of his score still unblotted, and pointing out a passage, said: "Do you think that this phrase can be performed on the horn at so rapid a tempo? Isn't it too difficult?" The passage in question is in the finale of the second act of "The Meistersinger," where the horn takes up the theme of Beckmesser's Serenade. I examined the passage and reassured him immediately: "Certainly it can be played, but it will sound very queer and nasal." "Capital!" cried Wagner, "that's exactly what I meant it to be. It is sure to have a comic effect." And accordingly I had to take my horn and play the passage over several times, each quicker than the last. Wagner was overjoyed; the effect was exactly what he had intended.

I had brought my horn with me from Vienna, and in the summer evenings I used to take a boat and row off to a little islet opposite the villa, where, ensconced in the long grass and undergrowth, I would play on my favorite instrument till I was out of breath. Next day Wagner would question me: "I say, Richter, what were you playing yesterday evening?" "Well, meister," I would reply, "it was a passage from the 'Meistersinger,'" and Wagner would smile and appear delighted.

Soon a regular legend grew up on the banks of the lake about this horn which every evening used to waken the echoes of the little islet. People heard the sounds, but could not see the performer, and used to rack their brains guessing where the music came from. At last an Englishman, more enterprising than the rest, determined one evening to solve the mystery. I was playing away as usual, absorbed in one of the most beautiful passages, when suddenly I saw the reeds divide and a boat appeared with the son of Albion therein. When he saw me he exclaimed: "At last, I have found you! You then have been playing the wonderful music. Let me thank you, sir, for the pleasure you have given me on so many evenings."

Fifteen years after this incident I was at Oxford, where the University had conferred on me the honorary degree of doctor, and after the ceremony an imposing personage came up to salute me. It was none other than the Englishman of the island, who had since become one of the most

distinguished professors of the University. We shook hands cordially, and as he recalled to me the circumstances of our first meeting, he spoke of the pleasant memories associated with it. "Well," replied I, "it was indeed an experience worth remembering; for you can boast that you were unquestionably the first to hear selections from the 'Meistersinger.'"

WORLD'S COLUMBIAN EXPOSITION.

BUREAU OF MUSIC.

BULLETIN OF CONCERTS TO AUGUST 1.

Corrected to April 15, 1893.

May 2, Tuesday.....Inaugural concert, Music Hall. Overture, "Consecration of the House," Beethoven; concerto for piano, Paderewski; symphony in B minor, unfinished, Schubert; piano solos; prelude, "Die Meistersinger," Wagner. Pianist, Mr. Ignace J. Paderewski.

May 3, Wednesday....Orchestra concert, Music Hall. Symphony, "Heroic," allegro con brio; Marche Funèbre, Beethoven; concerto for piano, Schumann; symphonic variations, Dvorák; piano solos; overture, "Romeo and Juliet," Tschaikowsky. Pianist, Mr. Ignace J. Paderewski.

NOTE—By invitation of the musical directors Mr. Paderewski has delayed his return to Europe in order to participate in the opening concerts of the Exposition.

May 5, Friday.....Orchestral concert, Music Hall. Schubert program. Entr'act from "Rosamunde;" song cyclus; symphony in C major.

May 9, Tuesday.....Orchestra concert, Music Hall. Brahms' program. (Brahms born May 7, 1833.) Serenade, op. 16; song cyclus; symphony No. 4 in E minor.

May 12, Friday.....Orchestral concert, Music Hall. Beethoven program. Overture, "Egmont;" triple concerto for piano, violin and violoncello; symphony No. 5 in C minor. Soloists, Fanny Bloomfield-Zeisler, Mr. Max Bendix, Mr. Bruno Steindl.

May 15, Monday.....Boston Symphony Orchestra, Music Hall.

May 16, Tuesday.....Boston Symphony Orchestra, Music Hall.

May 19, Friday.....New York Symphony Orchestra, Music Hall.

May 20, Saturday.....New York Symphony Orchestra, Music Hall,

May 22, Monday.....Kneisel String Quartet, Recital Hall.

May 22, Monday.....Inaugural concert, Festival Hall. Wagner program. (Wagner born May 22, 1813.) Selections from "Tannhäuser," "Tristan and Isolde" and "Die Götterdämmerung." Soloist, Amalia Materna.

May 23, Tuesday.....Kneisel String Quartet, Recital Hall.

May 23, Tuesday.....Orchestral concert, Music Hall. Program will include concerto for piano and work for orchestra, by E. A. MacDowell. Pianist, Mr. E. A. MacDowell.

May 24, Wednesday...Kneisel String Quartet, Recital Hall.

May 24, Wednesday...Mendelssohn's "Elijah," by Chicago Apollo Club, Festival Hall. Soprano, Lillian Nordica; alto, Christine Nielson Dreier; bass, Mr. Plunket Greene; tenor, Mr. Whitney Mockridge.

May 25, Thursday.....Kneisel String Quartet, Recital Hall.

NOTE.—The Kneisel String Quartet program will include a new "Sonata Tragique" for piano and violin, by E. A. MacDowell, and a quartet for piano and strings, by Arthur Foote. Pianists, Mr. MacDowell and Mr. Foote.

May 25, Thursday....Haydn's "Creation," by Chicago Columbian Chorus, Festival Hall. Soprano, Lillian Nordica; bass, Mr. Plunket Greene; tenor, Mr. C. A. Knorr.

May 26, Friday.....Exposition Children's Chorus, 1,400 voices, Festival Hall.

May 26, Friday.....Orchestral concert, Music Hall. Raff program. (Raff born May 27, 1822.) Program will include concerto for piano.

May 27, Saturday.....Wagner concert, Festival Hall. Soloist, Amalia Materna.

May 30, Tuesday.....Orchestral concert, Music Hall.

June 9, Friday.....Orchestral concert, Music Hall. Schumann program. (Schumann, born June 8, 1810.)

June 12, Monday.....Max Bendix String Quartet, Recital Hall.

June 13, Tuesday.....Max Bendix String Quartet, Recital Hall

June 14, Wednesday...Händel's "The Messiah," by Chicago Apollo Club. Festival Hall.

June 16, Friday.....Bach's "St. Matthew Passion," by Chicago Apollo Club. Festival Hall.

June 20, Tuesday.....Concert by St. Paul and Minneapolis Choral Associations, S. A. Baldwin, conductor, Music Hall.

June 21, Wednesday, June 22, Thursday, June 23, Friday.....Festival by First Section of Representative Choral Societies of the Western States. Three concerts in Festival Hall; massed chorus of 1,500; orchestra of 200; organ and eminent soloists.

PROGRAM.

21. "Utrecht Jubilate," Handel. "Saint Paul," first part, Mendelssohn.
22. "A Stronghold Sure," Bach. Selections from "Lohengrin," Wagner.
23. "Judas Maccabæus," Selections, Händel. "Requiem Mass," Selections, Berlioz.

June 24, Saturday.....Performance in Music Hall of Brahms' "A German Requiem," by Cincinnati Festival Association Chorus, Conductor Theodore Thomas.

June 21, Wednesday, June 22, Thursday, June 23, Friday, June 24, Saturday..Session of representative Women Amateur Musical Clubs of the country, Music Hall.

June 27, Tuesday, Concert by Arion Society, of Brooklyn, N. Y., Arthur Claassen, conductor, Music Hall.

June 28, Wednesday...Händel's "The Messiah," by Chicago Apollo Club, Festival Hall.

June 30, Friday.....Bach's "St. Matthew Passion," by Chicago Apollo Club, Festival Hall.

July 7, Friday, July 8, Saturday, July 10, Monday....Concerts by New York Liederkranz, Conductor Heinrich Zöllner, Music Hall.

July 11, Tuesday, Concert by Cleveland Vocal Society, Conductor Alfred Arthur, Music Hall.

July 12, Wednesday, July 13, Thursday, July 14, Friday.....Festival by Second Section of Representative Choral Societies of the Western States. Three concerts in Festival Hall; massed chorus of 1,500; orchestra of 200; organ and eminent soloists.

PROGRAM.

12. "Utrecht Jubilate," Handel. "Saint Paul," First Part, Mendelssohn.
13. "A Stronghold Sure," Bach. Selections, Wagner.
14. "Judas Maccabæus," Selections, Handel. "Requiem Mass," Selections, Berlioz.

NOTE.—For the Festivals, June 21 to 23, July 12 to 14, and for both performances of "The Messiah" and the "St. Matthew Passion," Edward Lloyd, tenor, of London, has been engaged.

July 15, Saturday.....Concert by Junger Maennerchor, Philadelphia, Music Hall.

July 20, Thursday, July 21, Friday, July 22, Saturday...Festival by American Union of Swedish Societies, Festival Hall.

July 27, Thursday, July 28, Friday.....Festival by United Scandinavian Societies, Festival Hall.

Following the festival in July of the second section of representative Western choral societies there will be given in Music Hall symphony concerts, including the ninth of Beethoven, and in Festival Hall Wagner concerts conducted by Hans Richter.

September Mr. Camille Saint-Saëns, of Paris, and Dr. A. C. Mackenzie, of London, will be the guests of the Exposition during this month. Concerts under the direction of Dr. Mackenzie will be given during a period of two weeks from Monday, September 11. The programs will include a first performance of his new oratorio, "Bethlehem." Soloists already engaged for this event are Nordica, soprano, and Ben Davies, tenor.

Concerts under the direction of Mr. Saint-Saëns will continue during three weeks from Monday, September 25. The program will include choral and orchestra works. Mr. Saint-Saëns will also take part in chamber music concerts and will also give organ recitals.

NOTE.—The above list represents that portion of the special musical demonstrations for which dates are absolutely fixed. Regular musical features of the entire Exposition period include semi-weekly orchestral concerts in Music Hall, daily popular orchestral concerts in Festival Hall and organ recitals. The daily popular orchestral concerts, free to the public, will begin Tuesday, May 2.

THEODORE THOMAS, Musical Director.

ANNOUNCEMENT.

The musical features of the ceremonies opening the Exposition on May 1 include "Columbus March and Hymn," by Prof. John K. Paine; "In Praise of God," Beethoven, and "Hallelujah Chorus," Händel. The composers to be represented on the program dedicating the Women's Building of the Exposition are: Ingeborg von Bronsart, of Weimar, Germany, march for orchestra; Miss Frances Ellicott, of London, England, dramatic overture; Mrs. H. H. A. Beach, of Boston, Mass., "Jubilate," for mixed voices and orchestra, written for the occasion. A chorus of 1,500 voices, orchestra and military bands will participate in the ceremonies opening the Exposition. A mixed chorus of 300 and orchestra will take part in the program dedicating the Women's Building. The exercises will be held in Music Hall.

More Richter News.

BOSTON, April 16.

A CABLE dispatch from Vienna says that musical circles are agitated over the engagement of Hans Richter by Col. Henry L. Higginson, who has for years backed the Boston Symphony Orchestra. Mr. Richter said to a Boston correspondent on Saturday that he should fulfill his contract with Colonel Higginson, signed last Thursday. He said that his Boston contract is that he shall direct two concerts each week, beginning in the early part of next October, and his duties under his new contract will be, he thinks, a great relief after those he has been subjected to here.

The two reasons which have led him to accept Mr. Higginson's offer are, first, a feeling that it will give him a relief from the overwork now imposed upon him at Vienna, which he stands in need of; and second, thorough and sincere admiration for and sympathy with Americans and American ideas. Financially he is so situated that whatever money inducement has been held out by Colonel Higginson would have little or no influence upon his action in the matter. When the correspondent ventured to suggest that he might find obstacles to carrying out his plans from his official associations, he scowled in the way all who have ever played under him will readily remember, and said that he should carry out his contract with Mr. Higginson at any cost. He added, with a smile, that when once in America he expected he should quickly become thoroughly identified with its people, manners and ideas.

Mr. Richter said to the correspondent that his plans had not been changed regarding his Chicago concerts, as a part of the Exposition series. He will leave Vienna early in June and return immediately after a short stay in Chicago to prepare to take his wife and family to Boston, in which city he expects to be established permanently by the middle of next September.

The consternation in art circles in Vienna over Mr. Richter's proposed departure will be apparent from the fact that he directs the choral church service at the Imperial

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
VOL. XCIII, NO. 111.

FRIDAY, APRIL 21, 1893.

HERR RICHTER'S CONTRACT.

His Resignation Is Officially Refused.

He Persists in His Determination to Come to Boston—Vienna Art Circles Greatly Excited—Action of the Opera Directors Formally Announced on Wednesday.

[BY CABLE TO THE BOSTON HERALD.]

VIENNA, April 20, 1893. The musical public of Vienna was startled by an announcement in the official gazette yesterday of the action of the directors of the Grand Opera House, of which Hans Richter is the first musical director, in regard to his contract with them as governing board.

It is in the nature of an official communication which refuses peremptorily to release Herr Richter from his contract and decline to accept his resignation.

His contract continues four years longer, and the action of the directors puts Herr Richter in an embarrassing position.

Speculation is rife here as to what action the directors and the government will take toward Herr Richter. He has, however, left no chance for any question as to his own action, as he boldly asserts his determination to comply with the terms of his Boston contract as cabled on Saturday last.

The outcome of the action of the directors is awaited with intense interest here.

Boston Daily Globe.

FRIDAY, APRIL 21.

RICHTER REFUSED A RELEASE.

Intendant of the Imperial Opera Will Hold Him to His Contract Unless the Emperor Interferes.

VIENNA, April 20.—The intendant of the Imperial Opera refuses to release from his contract Hans Richter, who has been called to replace Arthur Nikisch as conductor of the Boston Symphony orchestra. Richter's contract will not expire for several years. He may be able to obtain a release from Emperor Franz Joseph.

Boston Journal.

FRIDAY, APRIL 21, 1893.

RICHTER CANNOT COME.

That Is, Unless the Emperor Will Personally Release Him.

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distinguished professors of the University. We shook hands cordially, and as he [illegible]d to me the circumstances of our first meeting, he spoke [illegible] pleasant memories associated with it. "Well," replied I, "it was indeed an experience worth remembering; for you can boast that you were unquestionably the first to hear selections from the 'Meistersinger.'"

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Festival by First Section of Representative Choral Societies of the Western States. Three concerts in Festival Hall; massed chorus of 1,500; orchestra of 200; organ and eminent soloists.

PROGRAM.

21. "Utrecht Jubilate," Handel. "Saint Paul," first part, Mendelssohn.
22. "A Stronghold Sure," Bach. Selections from "Lohengrin," Wagner.
23. "Judas Maccabæus," Selections, Händel. "Requiem Mass," Selections, Berlioz.

June 24, Saturday.....Performance in Music Hall of Brahms' "A German Requiem," by Cincinnati Festival Association Chorus, Conductor Theodore Thomas.

June 21, Wednesday. June 22, Thursday.. June 23, Friday..... June 24, Saturday ..
Session of representative Women Amateur Musical Clubs of the country, Music Hall.

June 27, Tuesday, Concert by Arion Society, of Brooklyn, N. Y., Arthur Claassen, conductor, Music Hall.

June 28, Wednesday...Händel's "The Messiah," by Chicago Apollo Club, Festival Hall.

June 30, Friday.....Bach's "St. Matthew Passion," by Chicago Apollo Club, Festival Hall.

July 7, Friday ..... July 8, Saturday... July 10, Monday.... July 11, Tuesday,
Concerts by New York Liederkranz, Conductor Heinrich Zöllner, Music Hall.

Concert by Cleveland Vocal Society, Conductor Alfred Arthur, Music Hall.

July 12, Wednesday July 13, Thursday... July 14, Friday .....
Festival by Second Section of Representative Choral Societies of the Western States. Three concerts in Festival Hall; massed chorus of 1,500; orchestra of 200; organ and eminent soloists.

PROGRAM.

12. "Utrecht Jubilate," Handel. "Saint Paul," First Part, Mendelssohn.
13. "A Stronghold Sure," Bach. Selections, Wagner.
14. "Judas Maccabæus," Selections, Handel. "Requiem Mass." Selections, Berlioz.

NOTE.—For the Festivals, June 21 to 23, July 12 to 14, and for both performances of "The Messiah" and the "St. Matthew Passion," Edward Lloyd, tenor, of London, has been engaged.

July 15, Saturday.....Concert by Junger Maennerchor, Philadelphia, Music Hall.

July 20, Thursday... July 21, Friday ..... July 22, Saturday...
Festival by American Union of Swedish Societies, Festival Hall.

July 27, Thursday... July 28, Friday.....
Festival by United Scandinavian Societies, Festival Hall.

Following the festival in July of the second section of representative Western choral societies there will be given in Music Hall symphony concerts, including the ninth of Beethoven, and in Festival Hall Wagner concerts conducted by Hans Richter.

September Mr. Camille Saint-Saëns, of Paris, and Dr. A. C. Mackenzie, of London, will be the guests of the Exposition during this month. Concerts under the direction of Dr. Mackenzie will be given during a period of two weeks from Monday, September 11. The programs will include a first performance of his new oratorio, "Bethlehem." Soloists already engaged for this event are Nordica, soprano, and Ben Davies, tenor.

Concerts under the direction of Mr. Saint-Saëns will continue during three weeks from Monday, September 25. The program will include choral and orchestra works. Mr. Saint-Saëns will also take part in chamber music concerts and will also give organ recitals.

NOTE.—The above list represents that portion of the special musical demonstrations for which dates are absolutely fixed. Regular musical features of the entire Exposition period include semi-weekly orchestral concerts in Music Hall, daily popular orchestral concerts in Festival Hall and organ recitals. The daily popular orchestral concerts, free to the public, will begin Tuesday, May 2.

THEODORE THOMAS, Musical Director.

ANNOUNCEMENT.

The musical features of the ceremonies opening the Exposition on May 1 include "Columbus March and Hymn," by Prof. John K. Paine; "In Praise of God," Beethoven, and "Hallelujah Chorus," Händel. The composers to be represented on the program dedicating the Women's Building of the Exposition are: Ingeborg von Bronsart, of Weimar, Germany, march for orchestra; Miss Frances Ellicott, of London, England, dramatic overture; Mrs. H. H. A. Beach, of Boston, Mass., "Jubilate," for mixed voices and orchestra, written for the occasion. A chorus of 1,500 voices, orchestra and military bands will participate in the ceremonies opening the Exposition. A mixed chorus of 300 and orchestra will take part in the program dedicating the Women's Building. The exercises will be held in Music Hall.

More Richter News.

BOSTON, April 16.

A CABLE dispatch from Vienna says that musical circles are agitated over the engagement of Hans Richter by Col. Henry L. Higginson, who has for years backed the Boston Symphony Orchestra. Mr. Richter said to a Boston correspondent on Saturday that he should fulfill his contract with Colonel Higginson, signed last Thursday. He said that his Boston contract is that he shall direct two concerts each week, beginning in the early part of next October, and his duties under his new contract will be, he thinks, a great relief after those he has been subjected to here.

The two reasons which have led him to accept Mr. Higginson's offer are, first, a feeling that it will give him a relief from the overwork now imposed upon him at Vienna, which he stands in need of; and second, thorough and sincere admiration for and sympathy with Americans and American ideas. Financially he is so situated that whatever money inducement has been held out by Colonel Higginson would have little or no influence upon his action in the matter. When the correspondent ventured to suggest that he might find obstacles to carrying out his plans from his official associations, he scowled in the way all who have ever played under him will readily remember, and said that he should carry out his contract with Mr. Higginson at any cost. He added, with a smile, that when once in America he expected he should quickly become thoroughly identified with its people, manners and ideas.

Mr. Richter said to the correspondent that his plans had not been changed regarding his Chicago concerts, as a part of the Exposition series. He will leave Vienna early in June and return immediately after a short stay in Chicago to prepare to take his wife and family to Boston, in which city he expects to be established permanently by the middle of next September.

The consternation in art circles in Vienna over Mr. Richter's proposed departure will be apparent from the fact that he directs the choral church service at the Imperial

BOSTON HERALD.

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VOL. XCIII, NO. 111.

FRIDAY, APRIL 21, 1893.

HERR RICHTER'S CONTRACT.

His Resignation Is Officially Refused.

He Persists in His Determination to Come to Boston—Vienna Art Circles Greatly Excited—Action of the Opera Directors Formally Announced on Wednesday.

[BY CABLE TO THE BOSTON HERALD.]

VIENNA, April 20, 1893. The musical public of Vienna was startled by an announcement in the official gazette yesterday of the action of the directors of the Grand Opera House, of which Hans Richter is the first musical director, in regard to his contract with them as governing board.

It is in the nature of an official communication which refuses peremptorily to release Herr Richter from his contract and decline to accept his resignation.

His contract continues four years longer, and the action of the directors puts Herr Richter in an embarrassing position.

Speculation is rife here as to what action the directors and the government will take toward Herr Richter. He has, however, left no chance for any question as to his own action, as he boldly asserts his determination to comply with the terms of his Boston contract as cabled on Saturday last.

The outcome of the action of the directors is awaited with intense interest here.

Boston Daily Globe.

FRIDAY, APRIL 21.

RICHTER REFUSED A RELEASE.

Intendant of the Imperial Opera Will Hold Him to His Contract Unless the Emperor Interferes.

VIENNA, April 20.—The intendant of the Imperial Opera refuses to release from his contract Hans Richter, who has been called to replace Arthur Nikish as conductor of the Boston Symphony orchestra. Richter's contract will not expire for several years. He may be able to obtain a release from Emperor Franz Joseph.

Boston Journal.

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RICHTER CANNOT COME.

That is, Unless the Emperor Will Personally Release Him.

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The Beacon.

BOSTON, SATURDAY, APRIL 22, 1893.

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Readings of the "Manfred" and "Oberon" overtures, excellent in technique, clear in intention and fine in spirit began and ended the twenty-second Symphony concert. Between these were placed two other numbers. The one was Brahms's D-major violin concerto, of which the solo part was taken by Mr. Kneisel, who delivered it with that perfect purity of tone, elegance of phrase, grace and elaboration of art and refinement of sentiment which have won him his eminent place among the violinists of the country. If one sometimes wishes for greater volume of sound or more ardor of rendering, one is quick to put the wish aside, lest these should be bought at the sacrifice of some grain of the limpidity, beauty and symmetry of his style. The fashion of the concerto admits an original cadenza, and Mr. Kneisel supplied one which was marvelously well constructed for displaying virtuosity and for preserving a proper correspondence between itself and the main work. The other number was a "Symphonic Tone Poem," played from the manuscript of its composer, Mr. F. B. Busoni. Symphonic it certainly is not, unless in size and in extent of scoring, for it has no asserted themes and no thematic development. A study in the possibilities of orchestral tones and colors, it is unquestionably; but whether or not that be a poem which rambles on aimlessly through mazes of clever and agreeable combination, may be doubted. The work displays an almost exhaustive knowledge of the scheme and possibility of instruments, and the different families and individuals are added, subtracted, divided and apparently multiplied into almost endless modulations and effects. Mr. Busoni may say that his title protects him and that he only desired what could be made of the many-voiced modern band, with its ponderous basses, its harp, its bells, cymbals and big drums. But conceding this, one cannot help asking if it be worth while to take so much trouble to work and frame a mere sampler, and if Mr. Nikisch could not have found something better—even of domestic fabrication, if that were necessary—to occupy the place. Mr. Kneisel was heard with delight, and recalled several times impulsively and strongly; Mr. Busoni's piece fell flat, and was followed by silence. A Wagner programme is announced for tonight, and the vocal parts will be undertaken by Miss Kaschoska, Miss Leimer, Mrs. Nikisch and Mr. Meyn.

LE MONDE

MONTREAL, 19 AVRIL

La Boston Symphony Orchestra

L'Académie de Musique sera le théâtre d'un grand concert le 1er mai. C'est le fameux Boston Symphony Orchestra qui le donnera. C'est la première fois que ce corps de 70 artistes paraîtra à Montréal.

Paderewiski ne craint pas de comparer cet orchestre à celui du Conservatoire de Paris.

Avec l'orchestre paraissent Mme Kaschoska et le célèbre Alvin Schrœder.

Le programme sera long, varié et contiendra nombre de partitions qui ont fait accourir en foule les dilettanti aux concerts donnés à Boston et à New-York.

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The Representative Democratic Paper
OF NEW ENGLAND.
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Hans Richter Cancels His Boston Engagement

TO SUCCEED MR. NIKISCH.

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TEN PAGES.

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SATURDAY, APRIL 22, 1893.

VIENNA LOVES HERR RICHTER.

And It Will Have Him for the Term of His Contract.

The Eminent Musician Greatly Regrets That He Cannot Come to Boston—The Emperor Will Not Release Him and He Will Not Break His Contract.

[BY CABLE TO THE BOSTON HERALD.]

VIENNA, April 21, 1893. I have just seen Hans Richter. He is filled with the deepest regret at his inability to accept the leadership of Boston's famous Symphony orchestra, but tells me that he sees no way out of the difficulty; he must stay in Vienna four years longer, as Emperor Francis Joseph himself has said that he shall not be released. Herr Richter adds that he cannot go to Boston as one who broke his contract.

With regard to the Chicago concerts no decision has been arrived at, but it is certain that the authorities will make it easy for Richter now that he has made up his mind to stay.

I have learned that the Boston contract contained a clause stipulating that it was not to be valid unless Richter obtained his release from the Vienna engagement. As this cannot be brought about, the Boston contract is, of course, inoperative.

Boston Daily Globe.

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BOSTON HOME JOURNAL.

SATURDAY, APRIL 22,

So Richter is really coming! The rumor, I notice, was first mentioned in the columns of this paper, regardless of the fact that a daily is claiming great credit for first discovering it two days after its publication here, and probably that length of time after copying it. But everybody wants to be first and makes great claims to it whenever anything happens. As I did not announce it I am out of the race.

Mr. Higginson denied that Richter had been engaged, and no doubt it was so, for he was not engaged until more than a week later. But the statement that Richter by coming here would lose the pension which was so nearly within his grasp most effectually settled the rumor for the time being. However, it is probable that he can save enough from his $10,000 salary while here to more than make up for the loss of his pension after his return.

I note one peculiar thing about an interview with him recently published, which is to the effect that one of the reasons for his coming is that he will get a relief from the overwork to which he has been subjected in Vienna. As Nikisch gave as his reason for resigning here that he would get a relief from overwork by going abroad again, it seems as though somebody is liable to be mistaken.

Richter announces that he expects to settle here in Boston with his family, and that he will quickly become thoroughly identified with our people, customs, manners and ideas. This is the proper spirit, and on the other hand it is fair to say, and I think none will disagree, that Boston will extend to him a hearty welcome and make him feel at home among us.

Certainly it will be a big thing for Boston musically. It will give us the foremost conductor of the world, and we now have the five leading composers of America in E. A. MacDowell, Prof. Paine, George Chadwick, Arthur Foote and Horatio Parker. If we only had a few more eminent soloists now, instrumental and vocal, Boston would be undoubtedly pre-eminent. We have some, of course, but "it takes more than one swallow to make a spring."

WAGNER AND RICHTER.

THE CONDUCTOR'S REMINISCENCES OF THE COMPOSER.

IN VIEW OF THE PROBABLE coming to Boston of Dr. Hans Richter the following incidents of his acquaintance with Wagner, as told to a contributor to the "Guide Musical," will be of interest. The famous conductor, it will be remembered, after fulfilling a long engagement as a horn player at the Kärtnerthor Theater in Vienna, was recommended by Esser to Wagner, then in need of a copyist, and proceeded to Triebschen, near Lucerne, where he spent upward of a year (October, 1866—December, 1867) under his roof and made the first fair copy of the "Meistersinger." Of his early experiences Dr. Richter speaks as follows:—"I was installed in a room on the upper story of the villa, and during the first three months of my sojourn lived there absolutely alone, taking even my meals in solitude. Wagner's study was just under my room, and there he worked, as a rule, all the morning without interruption. He was then engaged on the 'Meistersinger,' and when he had finished a page of the score he used to bring it to me himself, often with the ink still wet, and I, in my turn, set to work to copy it immediately.

"In the afternoon, after the midday meal, which was regularly served at one o'clock, I was with equal regularity expected to accompany Wagner on his walk, which always lasted several hours. On these walks Wagner generally appeared to be deeply absorbed and did not speak. I imagine that he was still engaged in composition. However, he insisted that I should always accompany him. At that time I was still extremely shy and reserved, with little experience of the ways of society, but as these walks were to a certain extent part of my duty I fancied that it was obligatory upon me to entertain the master who strode silently by my side. Goodness knows what tortures I underwent in my efforts to find subjects likely to interest him. I positively trembled as I started the dialogue on the spur of the moment. One day, shortly after my arrival—it was, I think, our second or third walk—I thought I had hit upon a capital subject and ventured to sound Wagner upon his own works. 'Can you tell me, Herr Wagner, which opera you prefer, "Tannhaeuser" or "Tristan?"' Wagner burst into a loud fit of laughter, and replied, 'How can you ask me such a silly question?' That was all his answer, and the conversation ended there. From that day I never ventured to break silence unless Wagner gave me the lead, so that our walks became more silent than ever."

Being asked whether Wagner ever consulted him on the use of the different instruments, Dr. Richter replied:—

"No. On this point Wagner had no need of advice. He was better informed than any one else. On one single occasion, however, he came up to my room with a page of his score, still unblotted, and pointing out a passage, said:—'Do you think this phrase can be performed on the horn at so rapid a tempo? Isn't it too difficult?' The passage in question is in the finale of the second act of the 'Meistersinger,' where the horn takes up the theme of Beckmesser's 'Serenade.' I examined the passage and reassured him immediately. 'Certainly it can be played, but it will sound very queer and nasal.' 'Capital!' cried Wagner; 'that's exactly what I meant it to be. It is sure to have a comic effect.' And accordingly I had to take my horn and play the passage over several times. Wagner was overjoyed; the effect was exactly what he had intended. I had brought my horn with me from Vienna and in the summer evenings I used to take a boat and row off to a little islet opposite the villa, where, ensconced in the long grass and undergrowth, I would play on my favorite instrument till I was out of breath. Next day Wagner would question me:—

"'I say, Richter, what were you playing yesterday evening?'

"'Well, Meister,' I would reply, 'it was a passage from the "Meistersinger,"' and Wagner would smile and appear delighted.

"Finally, on Christmas Day, after I had been nearly three months in his house, I was invited for the first time and presented to Mme. Cosima Wagner. From that day onward I was treated like one of the household and dined every day and spent every evening in the family circle. Every evening Wagner used to read aloud. At that date the stories of Hoffman were in great favor, and Wagner read them incomparably with the utmost animation. In this connection I remember that when 'Tristan' was first put in rehearsal at Vienna in 1862 Wagner came one day to read his poem to the artists in order to enable them to enter into the spirit of the work. Some of them afterward declared that if Wagner had devoted himself to the histrionic career he would certainly have become the most remarkable actor of his time. He accompanied his reading with a wealth of gesture and of facial play which, to quote the words of the artists of the Burg Theater, while betraying his complete ignorance of the tricks of the trade, nevertheless revealed an extraordinary talent for diction and representation. I have mentioned that Wagner's workroom, where he was engaged on the score of the 'Meistersinger,' was exactly underneath the room which I occupied in his house. During the thirteen months which I spent at Triebschen I can positively state that I never once heard the sound of the piano in his room. This shows that when composing or noting down his ideas he was never in the habit of trying how it would sound on the pianoforte."

THE BOSTON TIMES

BOSTON, SUNDAY, APRIL 23, 1893.

HANS RICHTER COMING.

[From the Musical Courier.]

This is indeed news of tremendous musical significance. There seems to be little doubt about it, although the final contract has not yet been signed. Hans Richter, the greatest of living conductors, greatest in the sense of versatility, all schools being alike familiar to him, director of the Royal Opera in Vienna, will come to this country to take command of the Boston Symphony orchestra, which position the present incumbent, Arthur Nikisch, has just resigned.

Richter is a tremendous force in music in Europe, and his advent here cannot fail being of the greatest import to musical memory. While other conductors are specialists, this Hungarian is an eclectic. His personality is powerful and his practical knowledge of the orchestra—for he plays many instruments, his long and varied experience and superb musical temperament, really rank him as the greatest conductor alive. So at least he is regarded in Europe. That he will find a remarkably trained and sympathetic organization in Boston's famous band goes without saying.

Hans was born on April 4, 1843, at Raab, in Hungary, where his father was capellmeister of the cathedral. His mother, Mrs. Richter von Innfeld, formerly a distinguished soprano singer, afterward taught singing in Vienna.

At an early age he joined the choir of the court chapel in Vienna, and in 1859 entered the Conservatorium. He was with Wagner at Lucerne in 1867, and there made the first fair copy of the score of "Die Meistersinger." He accepted the post of conductor of the Hof und National theatre, Munich, in 1868; he afterward visited Paris and Brussels, where he produced "Lohengrin" in 1870; he became chief conductor of the National theatre at Pesth in 1871; and in 1876 succeeded Herbeck as director of the Court Opera theatre. He directed all the rehearsals and performances of the Bayreuth festival in 1876. He conducted important orchestral concerts in London in the summers of 1879, 1880 and 1881, which excited much attention, chiefly for his knowledge of the scores of Beethoven's symphonies and other large works, which he conducted without book.

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The Beacon.

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THE CONDUCTOR'S REMINISCENCES OF THE COMPOSER.

IN VIEW OF THE PROBABLE coming to Boston of Dr. Hans Richter the following incidents of his acquaintance with Wagner, as told to a contributor to the "Guide Musical," will be of interest. The famous conductor, it will be remembered, after fulfilling a long engagement as a horn player at the Kärtnerthor Theater in Vienna, was recommended by Esser to Wagner, then in need of a copyist, and proceeded to Triebschen, near Lucerne, where he spent upward of a year (October, 1866—December, 1867) under his roof and made the first fair copy of the "Meistersinger." Of his early experiences Dr. Richter speaks as follows:—"I was installed in a room on the upper story of the villa, and during the first three months of my sojourn lived there absolutely alone, taking even my meals in solitude. Wagner's study was just under my room, and there he worked, as a rule, all the morning without interruption. He was then engaged on the 'Meistersinger,' and when he had finished a page of the score he used to bring it to me himself, often with the ink still wet, and I, in my turn, set to work to copy it immediately.

"In the afternoon, after the midday meal, which was regularly served at one o'clock, I was with equal regularity expected to accompany Wagner on his walk, which always lasted several hours. On these walks Wagner generally appeared to be deeply absorbed and did not speak. I imagine that he was still engaged in composition. However, he insisted that I should always accompany him. At that time I was still extremely shy and reserved, with little experience of the ways of society, but as these walks were to a certain extent part of my duty I fancied that it was obligatory upon me to entertain the master who strode silently by my side. Goodness knows what tortures I underwent in my efforts to find subjects likely to interest him. I positively trembled as I started the dialogue on the spur of the moment. One day, shortly after my arrival—it was, I think, our second or third walk—I thought I had hit upon a capital subject and ventured to sound Wagner upon his own works. 'Can you tell me, Herr Wagner, which opera you prefer, "Tannhaeuser" or "Tristan?"' Wagner burst into a loud fit of laughter, and replied, 'How can you ask me such a silly question?' That was all his answer, and the conversation ended there. From that day I never ventured to break silence unless Wagner gave me the lead, so that our walks became more silent than ever."

Being asked whether Wagner ever consulted him on the use of the different instruments, Dr. Richter replied:—

"No. On this point Wagner had no need of advice. He was better informed than any one else. On one single occasion, however, he came up to my room with a page of his score, still unblotted, and pointing out a passage, said:—'Do you think this phrase can be performed on the horn at so rapid a tempo? Isn't it too difficult?' The passage in question is in the finale of the second act of the 'Meistersinger,' where the horn takes up the theme of Beckmesser's 'Serenade.' I examined the passage and reassured him immediately. 'Certainly it can be played, but it will sound very queer and nasal.' 'Capital!' cried Wagner; 'that's exactly what I meant it to be. It is sure to have a comic effect.' And accordingly I had to take my horn and play the passage over several times. Wagner was overjoyed; the effect was exactly what he had intended. I had brought my horn with me from Vienna and in the summer evenings I used to take a boat and row off to a little islet opposite the villa, where, ensconced in the long grass and undergrowth, I would play on my favorite instrument till I was out of breath. Next day Wagner would question me:—

"'I say, Richter, what were you playiug yesterday evening?'

"'Well, Meister,' I would reply, 'it was a passage from the "Meistersinger,"' and Wagner would smile and appear delighted.

"Finally, on Christmas Day, after I had been nearly three months in his house, I was invited for the first time and presented to Mme. Cosima Wagner. From that day onward I was treated like one of the household and dined every day and spent every evening in the family circle. Every evening Wagner used to read aloud. At that date the stories of Hoffman were in great favor, and Wagner read them incomparably with the utmost animation. In this connection I remember that when 'Tristan' was first put in rehearsal at Vienna in 1862 Wagner came one day to read his poem to the artists in order to enable them to enter into the spirit of the work. Some of them afterward declared that if Wagner had devoted himself to the histrionic career he would certainly have become the most remarkable actor of his time. He accompanied his reading with a wealth of gesture and of facial play which, to quote the words of the artists of the Burg Theater, while betraying his complete ignorance of the tricks of the trade, nevertheless revealed an extraordinary talent for diction and representation. I have mentioned that Wagner's workroom, where he was engaged on the score of the 'Meistersinger,' was exactly underneath the room which I occupied in his house. During the thirteen months which I spent at Triebschen I can positively state that I never once heard the sound of the piano in his room. This shows that when composing or noting down his ideas he was never in the habit of trying how it would sound on the pianoforte."

THE BOSTON TIMES

BOSTON, SUNDAY, APRIL 23, 1893.

HANS RICHTER COMING.

[From the Musical Courier.]

This is indeed news of tremendous musical significance. There seems to be little doubt about it, although the final contract has not yet been signed. Hans Richter, the greatest of living conductors, greatest in the sense of versatility, all schools being alike familiar to him, director of the Royal Opera in Vienna, will come to this country to take command of the Boston Symphony orchestra, which position the present incumbent, Arthur Nikisch, has just resigned.

Richter is a tremendous force in music in Europe, and his advent here cannot fail being of the greatest import to musical memory. While other conductors are specialists, this Hungarian is an eclectic. His personality is powerful and his practical knowledge of the orchestra—for he plays many instruments, his long and varied experience and superb musical temperament, really rank him as the greatest conductor alive. So at least he is regarded in Europe. That he will find a remarkably trained and sympathetic organization in Boston's famous band goes without saying.

Hans was born on April 4, 1843, at Raab, in Hungary, where his father was capellmeister of the cathedral. His mother, Mrs. Richter von Innfeld, formerly a distinguished soprano singer, afterward taught singing in Vienna.

At an early age he joined the choir of the court chapel in Vienna, and in 1859 entered the Conservatorium. He was with Wagner at Lucerne in 1867, and there made the first fair copy of the score of "Die Meistersinger." He accepted the post of conductor of the Hof und National theatre, Munich, in 1868; he afterward visited Paris and Brussels, where he produced "Lohengrin" in 1870; he became chief conductor of the National theatre at Pesth in 1871; and in 1876 succeeded Herbeck as director of the Court Opera theatre. He directed all the rehearsals and performances of the Bayreuth festival in 1876. He conducted important orchestral concerts in London in the summers of 1879, 1880 and 1881, which excited much attention, chiefly for his knowledge of the scores of Beethoven's symphonies and other large works, which he conducted without book.

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Boston Courier.

SUNDAY MORNING, APRIL 23, 1893.

TWENTY-THIRD CONCERT BY THE BOSTON SYMPHONY ORCHESTRA.

No symphony concert was given in Music Hall last evening, but instead a Richard Wagner programme was performed by the orchestra, with Miss Felicia Kaschoska, Mrs. Arthur Nikisch, Miss Louise Leimer and Mr. Henrich Meyn as soloists. The works chosen were the overture to Rienzi in D major; prelude to Act III, Dance of Apprentices, March of the Mastersingers, and Homage to Hans Sach, from the Master-singers of Nuremberg; Prelude and First Scene from Das Rheingold (the Rheindaughters and Alberich) Woglinde,—Miss Kaschoska; Wellgunde,—Mrs. Nikisch; Flosshilde,—Miss Leimer; and Alberich,—Mr. Meyn; Siegfried passing through the fire, from "Siegfried," Act III; Scene 2, and Morning Dawn, also Siegfried's Voyage Up the Rhine, from Gotterdaemmerung, Act III, Scene 2; Bruennhilde's speech over Siegfried's body, from Gotterdaemmerung, Act III, Scene III.

The artistic necessity of interpolating this repertoire in a course of symphony concerts, and devoting the entire evening to a composer who was confessedly incapable of composing even a respectable symphony, and who ignominiously failed in his attempt in this line—the precise raison d'etre of this Wagnerian intrusion was by no means apparent. Perhaps the very worst feature of the concert was the first scene from "Das Rheingold," which is probably as insincere as charlatanic a piece of writing as ever emanated from a composer's pen. No wonder that Richard Wagner's so-called art work as it manifests itself in his latest manner has been renounced and denounced by nearly every composer and musician of world renowned importance, including Brahms and Rheinberger. Wagner, the composer of the beautiful overtures to Rienzi and Tannhauser, of the prelude to the third actof the master singers, etc., was well nigh pre-eminently a man of genius. As the hireling of King Ludwig the vile, the great composer preferred to develop into a musical monstrosity of the rankest kind.

Of the performances last evening, it is a pleasure to acknowledge that conductor Nikisch was in his element and that it was again in evidence that as a conductor of dramatic music, pure and simple, he has but few peers.

Of the soloists, Mrs. Nikisch was at a cruel disadvantage and both she and Miss Louise Leimer, who has a very uninteresting voice were manifestly overweighted by the technical difficulties of the first scene fsom Das Rheingold. Miss Kraschoska with her charming voice sang admirably, and Mr. Meyn's singing was characterized by an uncommonly broad and pure style. The orchestral playing throughout the concert was simply noble.

Gazette

BOSTON, SUNDAY MORNING, APRIL 23.

The Symphony Concert.

Last night's concert by the Boston Symphony Orchestra was devoted wholly to Wagner. The programme was: Overture, "Rienzi;" Prelude to Act III. of "The Mastersingers;" Prelude and first scene from "The Rhinegold;" "Passing through the Fire," from "Siegfried," and "Morning Dawn and Siegfried's Voyage;" Siegfried's Funeral March, and Brunhilde's Dying Speech, from "The Twilight of the Gods." In the Rhinegold scene, the singers were Miss Felicia Kaschoska, Mrs. A. Nickish, Miss Louise Leimer and Mr. H. Meyn. Brunhilde's Lament was sung by Miss Kaschoska. It was a long and rather monotonous, not to say wearisome, programme. Again was it emphasized that Wagner's music needs the scenic surroundings and the stage action for which it was written, to make it effective in the hearing. The "Rienzi" overture was given with splendid brilliancy and vigor, and in its climax with immense effectiveness. It is in music of this operatic nature that the conductor is always at home, and his reading of the overture was one of his genuine successes of the season. Both conductor and orchestra were at their very best through the concert. The singing in "The Rhinegold" was not always as tuneful as it might have been, but it was never lacking in energy or clearness. The singers have little else to do than to shout. Style, color and expression were wholly out of the question. That is all in the orchestra, and if the singers make themselves heard, they do nearly all that is required of them. Miss Kaschoska has a large and admirable voice, and she sings with ease and fire. In the Brunhilde scene she declaimed her music finely. We should like to hear her when she is called upon to do something more than scream, for she made it plain that she is an artist of excellent gifts. The audience was large and enthusiastic, but its warmest and most prolonged applause was called forth by the "Rienzi" overture. For the next and last concert of the season, the programme is: Symphony, No. 1, in D-minor, Mozart; unfinished Symphony, Schubert; "Eroica" Symphony, Beethoven.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

MONDAY MORNING, APRIL 24, 1893.

The twenty-third symphony concert in Music Hall last Saturday was styled a Wagner programme, all the selections being from that great composer, and included overture to "Rienzi," prelude to Act III. from "The Meistersingers of Nuremberg," the dance of the apprentices, march of the meistersingers and homage to Hans Sachs; prelude and first scene from "Das Reingold," selection from "Siegfried," act three, and "Gotterdammerung" prologue, arranged by Hans Richter, also from the same opera Siegfried's funeral march and Bruennhilde's dying speech over Siegfried's body. The orchestra did some highly creditable work, assisted by the following vocal soloists: Miss Felicia Kaschoska, Mrs. Arthur Nikisch, Miss Louise Leimar, Mr. Henrich Meyer, who did some excellent work and interpreted the scenes with intelligence and expression and were heartily applauded. The next and last rehearsal and concert will take place next Friday afternoon and Saturday evening.

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Boston Journal.

FIFTY PAGES.

MONDAY, APRIL 24, 1893.

The Twenty-third Concert of the Symphony Orchestra.

The Opinions of Many Sages Concerning German Singers.

A Pleasing Unanimity of a Cloud of Witnesses.

The programme of the 23d Symphony concert was made up of selections from the works of Wagner. It was as follows:

Overture, "Rienzi."
Prelude to Act III., Dance of Apprentices, March of the Master-singers, and Homage to Hans Sachs, from "The Master-singers of Nuremberg."
Prelude and first scene from "Das Rheingold."
(The Rhine-daughters and Alberich.)
Woglinde.....Miss Felicia Kaschoska.
Wellgunde.....Mrs. Arthur Nikisch.
Flosshilde.....Miss Louise Leimer.
Alberich.....Mr. Heinrich Meyn.
Siegfried Passing through the Fire, from "Siegfried," Act III., Scene 2, and Morning Dawn, and Siegfried's Voyage up the Rhine, from "Gœtterdæmmerung," Prologue.
(Arranged by Hans Richter.)
Siegfried's Funeral March, from "Gœtterdæmmerung." Act III., Scene 2.
Bruennhilde's Dying Speech over Siegfried's Body, from "Gœtterdæmmerung," Act III., Scene 3.
Bruennhilde.....Miss Kaschoska.

***

These numbers were applauded heartily by a large audience.

The performance of the instrumental numbers was brilliant and the applause was well deserved.

***

Wagner in his later years rejected "Rienzi." His most devoted disciples do not speak of this "error of youth," or they condemn it as the abomination of desolation mentioned by the Hebrew prophet.

In truth the overture is a vulgar thing.

Its pomp smells of sawdust; its glory is the glory of paint and tinsel.

This circus-overture provoked, Saturday evening, a scene of tumultuous joy.

***

The Wagner of early years was anxious for the proper and peculiar performance of his music-dramas.

The Wagner of later years was anxious for the performance of his works, even on the concert stage, without scenic accessories.

Hence these excerpts for concert use.

Hence this wearisome concert arrangement of the prelude and first scene from "Das Rheingold."

In a concert arrangement the famous pedal is without force or meaning.

The Rhine Daughters swim only in the imagination of the hearer; their concert dress is hardly suitable for aquatic frolics.

For they are on the concert stage, not in a stage aquarium.

They shriek out spasmodically "Weia! Waga! Wallala weila weia!"

When they are tired of this amusement they refresh themselves by remarking in a loud voice, "Lalaleia! Lalei! Heia! Haha!"

They also exclaim "Heiahahei!"

Thus they bear their part in the exhibition of Wagnerian dramatic truth.

***

When the operas of Wagner were prepared for performance in Italy Wagner insisted that they should be sung in Italian.

He believed that opera should be sung in the language of the country of the performance.

We are obliged in a symphony concert to listen to the German language.

The German language is the fashionable speech of our concert halls.

The Germans did not invent the sonata or the cantata, the symphony or the madrigal, the opera or the oratorio.

The Netherlanders and the Italians rejoiced in musical masterpieces before music was cultivated intelligently in Germany.

It is, however, the popular impression in this city that music was invented by the Germans and will die with that people.

***

Our own singers, born here and known to us, give pleasure in strange lands to foreign audiences.

We import for our own use German declaimers, who, too often, are known in their own country as "veterans of song."

Now, a veteran of song is not unlike an "old war-horse of Democracy:" he is cheered frantically when he appears on the platform, but no one really listens to him, for he is apt to mumble, by reason of age and dental imperfections.

***

And what, pray, is the sentence pronounced by many judges of different nations and of different centuries on German singers, even when they are young and fresh, on the German tongue and on German vocal art?

***

The characteristics of German singing have remained unchanged from the beginning.

Hearken unto Tacitus:

"Amongst them, too, are found that kind of verses, by the recital of which (by them called Barding) they inspire bravery; nay, by such chanting itself they divine the success of the approaching fight.

"Nor does what they utter so much seem to be singing, as the voice and exertion of valor.

"They chiefly study a tone fierce and harsh, with a broken and unequal murmur; and therefore apply their shields to their mouths when the voice may, by rebounding, swell with greater fullness and force."

***

Centuries ago Johannes Diacornus, the biographer of Gregory, complained of the inability of the Germans to sing the Gregorian song in its purity.

"Their rough voices, roaring like thunder, do not lend themselves to agreeable modulation, because their hoarse throats, accustomed to strong drink, do not allow that suppleness which pleasing melodies require, so that their horror-inspiring voices bring forth tones which sound like the rumbling of a freight wagon going down hill."

***

Charles V., Emperor and King of Spain, used to say that he would address women in Italian; to men he would speak French; to his horses German; but that if he were to speak to God he would employ the Spanish language.

This monarch smiled when Petrus Rovzius, the poet, said to John Langus, as they all sat merrily at meat, "The Germans don't speak, but they thunder; and it is my opinion that God made use of their language when he thundered forth the sentence of condemnation on Adam."

***

It was James Howel who wrote concerning German: "A full-mouthed Language she is, and pronounc'd with that strength as if one had Bones in his Tongue instead of Nerfs."

***

Frederick the Great, to whom all loyal Germans still point with pride, loved dearly the mellifluous voices of Italians, and exclaimed that he would rather listen to an air whinnied by his horse than have a German prima donna in his opera house.

Weber [illegible] part in "Oberon," [illegible] singers who took had excellent voices, sang with expression and had been skillfully trained in the Italian school.

***

Schopenhauer claims that the truly national characteristic of the Germans is "heaviness."

"Heaviness is conspicuous in their gait; in their manner of being and acting; in their talk, set speech, literature, fashion of understanding and reflecting; and above all in their style."

***

Let Karl August Alfred, Freiherr von Wolzogen take the witness stand.

He was Intendant of the Court Theatre in Schwerin.

He wrote on musical subjects.

By an irony of Fate, his son Hans turned out to be a fanatical worshiper of Wagner; and he wrote pamphlets that serve as a Baedeker to the traveler through the mist enveloped region where Wagner sits onthroned.

The following extracts are from the elder Wolzogen's "Life of Wilhelmine Schroeder-Devrient":

"The Schroeder-Devrient never found leisure for the acquisition of the very A—B—C of song, and no one can ever be a fully equipped singer, in spite of all supplementary exertion, unless he is absolute master of his organ, before he applies it to dramatic use.

"Least of all can a German be such a singer unless he was born with an extraordinary talent, and unless he has studied to an extraordinary degree.

"For, alas, it is impossible to deny the fact that of all the cultured people of Europe, the Germans, a deeply musical folk, show remarkably little aptitude for singing; and they show a want of vocal taste that puts them below the English even, a nation that occupies in the eyes of the world an especially low place in every artistic particular, although this opinion can not now be entertained with fairness.

"We often hear that we Germans have invented for our own use, a peculiar style which does not admit of comparison with that of the Italian or the Frenchman. This is a good-natured illusion of people who are wholly ignorant in the matter. The truth is that the genuine vocal instinct is foreign to us, and so are niceties of expression; the only instance to the contrary is the delivery of our songs, a delivery that is a compromise between singing and declamation.

"What we are pleased to call 'our style' is nothing but a naive condition of natural, untrained singing.

"Art is cosmopolitan; true art must please the intelligent in London and Paris, Rome and St. Petersburg, as well as in Vienna and Berlin.

"That which does not withstand such a test may live on provincial applause, or the applause of a coterie, but it does not deserve the attention of a serious man."

***

This extract from the same book calls for deep consideration in these days:

"Whoever has voice enough to shout lustily so that the walls rock, and has not sufficient patience or artistic spirit to learn in a decent manner the use of the instrument, will be a 'dramatic singer,' if the voice is a soprano; an 'heroic tenor,' if the voice is tenor."

***

And what did Gustav Roger, the great tenor, say of German singers?

"German singers have subordinated everything to the voice, not in the intelligent variety of *nimbre*, but in the uniform force of emission.

"In this country, where philosophy has so often left the earth to lose itself in the clouds, the art of song has stuck to matter.

"The Germans say they worship art. It is possible: but it seems to me that they abandon the god and adore the temple; and this is the fault of the singers, not the fault of the public."

***

Wagner himself did not condemn beautiful singing, even in the Italian sense, except where it was opposed to dramatic truth.

He regarded the question of nationality in vocal art.

In his "Ueber Schauspieler und Saenger" he recognized the fact that the German language is at war with *bel canto*.

It is not surprising then that he dedicated the volume to the memory of the Schroeder-Devrient, who was, indeed, a "dramatic singer," in Wolzogen's meaning of the phrase.

Neither Berlioz nor Chorley could endure the singing of the Schroeder-Devrient.

Berlioz admitted that she was "dramatic," but he hastened to add that she sang flat whenever she could not force a tone; that her ornaments were in very bad taste; that she interpolated in her song spoken phrases and interjections of execrable effects.

Berlioz compared her to an actor in a Parisian vaudeville: "This way of singing is the most anti-musical and the most trivial that one can point out to beginners to avoid."

Now, Wagner admired the singing of the Schroeder-Devrient.

***

Surely did Vernon Lee have the German school in mind when she wrote these bitter words, words that are bitter and true:

"Let him or her be effective; act with impetuosity, declaim with vehemence, shriek and yell passionately, if he or she have dramatic instinct; or force upper tones, or bellow lower ones, or gabble off shapeless roulades, if he or she have strong lungs or a flexible throat; any of these means will lead to distinction, and they are qualities, whether dramatic or vocal, which require little tuition and less practice; above all, which entirely dispense with the mere knowledge that such a thing as an art of singing has ever existed or can ever exist."

***

It is possible that the Germans, who look askew at the frivolities of other nations, shudder at the instance of Sempronia, the tool of Cataline to foment the rebellion, who, according to Sallust, was taught to sing more finely than became a virtuous woman.

***

Their arrogance, however, leads them to prefer their song for its "feeling," for its "intellectuality," and when they are criticised even gently or timidly, they cry out against the ignorance or the childishness of the accusers.

How different was the conduct of Anaximander, the philosopher.

It is said that as he was singing the boys used to ridicule him, upon which he only remarked, "We must learn to sing better for their sakes."

PHILIP HALE.

Boston Daily Globe.

MONDAY, APRIL 24.

WHY RICHTER WON'T COME

Boston's Symphony Must Wait a Few Years Yet.

Enthusiastic Austrians Won't Hear of Leader's Departure.

Disappointed, as He Wants to Make America His Home of Adoption.

A despatch from Vienna, giving the reasons why Herr Richter cannot come to Boston as conductor of the Symphony orchestra, says:

The affair has been attended by long and intricate negotiations. Repeated efforts have been made during some years past to induce Herr Richter to permanently leave Austria. On credible information it can be stated that, among other invitations, he has had a standing offer from the Boston Symphony orchestra ever since Mr. Higginson brought that superb organization into existence.

Finally, Herr Richter yielded to the inducements held out to him, and thought he saw his way clear to the acceptance of a transatlantic engagement. But when the news of his desire to go to Boston leaked out in Vienna last week, there was great consternation among the Austrian public. The authorities were intensely annoyed, and there is good reason to believe that the Emperor himself offered strenuous objections to Herr Richter's proposed departure from his post.

Jealousy, both professional and national, had long been operative to Herr Richter's discomfort. On the one hand were those who, for personal reasons, resented the deserved honors everywhere heaped upon the greatest orchestral conductor of the times, and who were not averse to employing court means to prevent him from acquiring fortune and further fame.

When the news got abroad that he actually had decided to go to Boston, and to leave Vienna this spring, the forces of personal jealousy and national pride combined to discourage his design and to turn him back. Every sort of pressure was put upon the directors of the Imperial Opera to induce them to insist absolutely on the letter of the contract, which still has four years to run.

The matter was the topic of the day in Vienna, and was discussed with all the eagerness of a political crisis. Richter's house was besieged by journalists, but to none of them would he grant an audience. His refusals were due not only to his well-known natural shyness, but also to the fact that he feared lest an utterance on his part would prejudice the directors of the Opera, intensify public feeling and offend the Emperor.

The present complications irritate him and he feels keenly disappointed. He had set his heart on going to America.

On Saturday of last week, when the Vienna public really thought he would go to Boston, they crowded the great hall where it was supposed he was making his last appearance at the Philharmonic concerts in the city. He conducted Beethoven's ninth symphony. The emotions of the moment overmastered the excited thousands and they gave him a superb ovation. The huge audience stood and cheered the great leader. They were wild with enthusiasm. They piled the stage high with flowers.

He is forced to remain, and Vienna again turns out to greet him. Nevertheless, Vienna has been hard upon him. He has in charge the music of the Emperor's chapel concerts, the Philharmonic society's concerts, and the direction of the orchestra of the Imperial Opera. These exacting duties, all combined, yield him a yearly income of less than six months' direction of the Boston Symphony concerts alone would bring to him.

It may surprise many to learn that from the Imperial Austrian Opera this eminent man only receives $2000 a year, though of course his other labors at least double this income. Richter gives occasional concerts in London and elsewhere, but these make too heavy a demand upon him when added to his regular labors.

But the fact is that Richter's ambition is to abandon all work except the conducting of a grand symphony orchestra. In this his forte lies, and the Boston position would be supremely congenial to his tastes and talents. Under his control the Boston orchestra would unquestionably become the finest in the world.

It is still Richter's hope to lead that orchestra some day. It is his settled intention to live in America and become an American. He makes no concealment of this deep-seated wish. When he is free to go he will be in the prime of his strength.

Boston Courier.

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Gazette

BOSTON, SUNDAY MORNING, APRIL 23.

The Symphony Concert.

Last night's concert by the Boston Symphony Orchestra was devoted wholly to Wagner. The programme was: Overture, "Rienzi;" Prelude to Act III. of "The Mastersingers;" Prelude and first scene from "The Rhinegold;" "Passing through the Fire," from "Siegfried," and "Morning Dawn and Siegfried's Voyage;" Siegfried's Funeral March, and Brunhilde's Dying Speech, from "The Twilight of the Gods." In the Rhinegold scene, the singers were Miss Felicia Kaschoska, Mrs. A. Nickish, Miss Louise Leimer and Mr. H. Meyn. Brunhilde's Lament was sung by Miss Kaschoska. It was a long and rather monotous, not to say wearisome, programme. Again was it emphasized that Wagner's music needs the scenic surroundings and the stage action for which it was written, to make it effective in the hearing. The "Rienzi" overture was given with splendid brilliancy and vigor, and in its climax with immense effectiveness. It is in music of this operatic nature that the conductor is always at home, and his reading of the overture was one of his genuine successes of the season. Both conductor and orchestra were at their very best through the concert. The singing in "The Rhinegold" was not always as tuneful as it might have been, but it was never lacking in energy or clearness. The singers have little else to do than to shout. Style, color and expression were wholly out of the question. That is all in the orchestra, and if the singers make themselves heard, they do nearly all that is required of them. Miss Kaschoska has a large and admirable voice, and she sings with ease and fire. In the Brunhilde scene she declaimed her music finely. We should like to hear her when she is called upon to do something more than scream, for she made it plain that she is an artist of excellent gifts. The audience was large and enthusiastic, but its warmest and most prolonged applause was called forth by the "Rienzi" overture. For the next and last concert of the season, the programme is: Symphony, No. 1, in D-minor, Mozart; unfinished Symphony, Schubert; "Eroica" Symphony, Beethoven.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

MONDAY MORNING, APRIL 24, 1893.

The twenty-third symphony concert in Music Hall last Saturday was styled a Wagner programme, all the selections being from that great composer, and included overture to "Rienzi," prelude to Act III. from "The Meistersingers of Nuremberg," the dance of the apprentices, march of the meistersingers and homage to Hans Sachs; prelude and first scene from "Das Reingold," selection from "Siegfried," act three, and "Gotterdammerung" prologue, arranged by Hans Richter, also from the same opera Siegfried's funeral march and Bruennhilde's dying speech over Siegfried's body The orchestra did some highly creditable work, assisted by the following vocal soloists: Miss Felicia Kaschoska, Mrs. Arthur Nikisch, Miss Louise Leimar, Mr. Henrich Meyer, who did some excellent work and interpreted the scenes with intelligence and expression and were heartily applauded. The next and last rehearsal and concert will take place next Friday afternoon and Saturday evening.

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Boston Journal.

FIFTY PAGES.

MONDAY, APRIL 24, 1893.

The Twenty-third Concert of the Symphony Orchestra.

The Opinions of Many Sages Concerning German Singers.

A Pleasing Unanimity of a Cloud of Witnesses.

The programme of the 23d Symphony concert was made up of selections from the works of Wagner. It was as follows:

Overture, "Rienzi."
Prelude to Act III., Dance of Apprentices, March of the Master-singers, and Homage to Hans Sachs, from "The Master-singers of Nuremberg."
Prelude and first scene from "Das Rheingold."
(The Rhine-daughters and Alberich.)
Woglinde.....Miss Felicia Kaschoska.
Wellgunde.....Mrs. Arthur Nikisch.
Flosshilde.....Miss Louise Leimer.
Alberich.....Mr. Heinrich Meyn.
Siegfried Passing through the Fire, from "Siegfried," Act III., Scene 2, and Morning Dawn, and Siegfried's Voyage up the Rhine, from "Gœtterdæmmerung," Prologue.
(Arranged by Hans Richter.)
Siegfried's Funeral March, from "Gœtterdæmmerung." Act III., Scene 2.
Bruennhilde's Dying Speech over Siegfried's Body, from "Gœtterdæmmerung," Act III., Scene 3.
Bruennhilde.....Miss Kaschoska.

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These numbers were applauded heartily by a large audience.

The performance of the instrumental numbers was brilliant and the applause was well deserved.

***

Wagner in his later years rejected "Rienzi." His most devoted disciples do not speak of this "error of youth," or they condemn it as the abomination of desolation mentioned by the Hebrew prophet.

In truth the overture is a vulgar thing.

Its pomp smells of sawdust; its glory is the glory of paint and tinsel.

This circus-overture provoked, Saturday evening, a scene of tumultuous joy.

***

The Wagner of early years was anxious for the proper and peculiar performance of his music-dramas.

The Wagner of later years was anxious for the performance of his works, even on the concert stage, without scenic accessories.

Hence these excerpts for concert use.

Hence this wearisome concert arrangement of the prelude and first scene from "Das Rheingold."

In a concert arrangement the famous pedal is without force or meaning.

The Rhine Daughters swim only in the imagination of the hearer; their concert dress is hardly suitable for aquatic frolics.

For they are on the concert stage, not in a stage aquarium.

They shriek out spasmodically "Weia! Waga! Wallala weila weia!"

When they are tired of this amusement they refresh themtelves by remarking in a loud voice, "Lalaleia! Lalei! Heia! Haha!"

They also exclaim "Heiahahei!"

Thus they bear their part in the exhibition of Wagnerian dramatic truth.

***

When the operas of Wagner were prepared for performance in Italy Wagner insisted that they should be sung in Italian.

He believed that opera should be sung in the language of the country of the performance.

We are obliged in a symphony concert to listen to the German language.

The German language is the fashionable speech of our concert halls.

The Germans did not invent the sonata or the cantata, the symphony or the madrigal, the opera or the oratorio.

The Netherlanders and the Italians rejoiced in musical masterpieces before music was cultivated intelligently in Germany.

It is, however, the popular impression in this city that music was invented by the Germans and will die with that people.

***

Our own singers, born here and known to us, give pleasure in strange lands to foreign audiences.

We import for our own use German declaimers, who, too often, are known in their own country as "veterans of song."

Now, a veteran of song is not unlike an "old war-horse of Democracy;" he is cheered frantically when he appears on the platform, but no one really listens to him, for he is apt to mumble, by reason of age and dental imperfections.

***

And what, pray, is the sentence pronounced by many judges of different nations and of different centuries on German singers, even when they are young and fresh, on the German tongue and on German vocal art?

***

The characteristics of German singing have remained unchanged from the beginning.

Hearken unto Tacitus:

"Amongst them, too, are found that kind of verses, by the recital of which (by them called Barding) they inspire bravery; nay, by such chanting itself they divine the success of the approaching fight.

"Nor does what they utter so much seem to be singing, as the voice and exertion of valor.

"They chiefly study a tone fierce and harsh, with a broken and unequal murmur: and therefore apply their shields to their mouths when the voice may, by rebounding, swell with greater fullness and force."

***

Centuries ago Johannnes Diacornus, the biographer of Gregory, complained of the inability of the Germans to sing the Gregorian song in its purity.

"Their rough voices, roaring like thunder, do not lend themselves to agreeable modulation, because their hoarse throats, accustomed to strong drink, do not allow that suppleness which pleasing melodies require, so that their horror-inspiring voices bring forth tones which sound like the rumbling of a freight wagon going down hill."

***

Charles V., Emperor and King of Spain, used to say that he would address women in Italian; to men he would speak French; to his horses German; but that if he were to speak to God he would employ the Spanish language.

This monarch smiled when Petrus Royzius, the poet, said to John Langus, as they all sat merrily at meat, "The Germans don't speak, but they thunder; and it is my opinion that God made use of their language when he thundered forth the sentence of condemnation on Adam."

***

It was James Howel who wrote concerning German: "A full-mouthed Language she is, and pronounc'd with that strength as if one had Bones in his Tongue instead of Nerfs."

***

Frederick the Great, to whom all loyal Germans still point with pride, loved dearly the mellifluous voices of Italians, and exclaimed that he would rather listen to an air whinnied by his horse than have a German prima donna in his opera house.

Weber praised heartily the singers who took part in "Oberon," London, 1826, because they had excellent voices, sang with expression and had been skillfully trained in the Italian school.

***

Schopenhauer claims that the truly national characteristic of the Germans is "heaviness." "Heaviness is conspicuous in their gait; in their manner of being and acting; in their talk, set speech, literature, fashion of understanding and reflecting; and above all in their style."

***

Let Karl August Alfred, Freiherr von Wolzogen take the witness stand.

He was Intendant of the Court Theatre in Schwerin.

He wrote on musical subjects.

By an irony of Fate, his son Hans turned out to be a fanatical worshiper of Wagner; and he wrote pamphlets that serve as a Baedeker to the traveler through the mist enveloped region where Wagner sits enthroned.

The following extracts are from the elder Wolzogen's "Life of Wilhelmine Schroeder-Devrient":

"The Schroeder-Devrient never found leisure for the acquisition of the very A—B—C of song, and no one can ever be a fully equipped singer, in spite of all supplementary exertion, unless he is absolute master of his organ, before he applies it to dramatic use.

"Least of all can a German be such a singer unless he was born with an extraordinary talent, and unless he has studied to an extraordinary degree.

"For, alas, it is impossible to deny the fact that of all the cultured people of Europe, the Germans, a deeply musical folk, show remarkably little aptitude for singing; and they show a want of vocal taste that puts them below the English even, a nation that occupies in the eyes of the world an especially low place in every artistic particular, although this opinion can not now be entertained with fairness.

"We often hear that we Germans have invented, for our own use, a peculiar style which does not admit of comparison with that of the Italian or the Frenchman. This is a good-natured illusion of people who are wholly ignorant in the matter. The truth is that the genuine vocal instinct is foreign to us, and so are niceties of expression: the only instance to the contrary is the delivery of our songs, a delivery that is a compromise between singing and declamation.

"What we are pleased to call 'our style' is nothing but a naive condition of natural, untrained singing.

"Art is cosmopolitan; true art must please the intelligent in London and Paris, Rome and St. Petersburg, as well as in Vienna and Berlin.

"That which does not withstand such a test may live on provincial applause, or the applause of a coterie, but it does not deserve the attention of a serious man."

***

This extract from the same book calls for deep consideration in these days:

"Whoever has voice enough to shout lustily so that the walls rock, and has not sufficient patience or artistic spirit to learn in a decent manner the use of the instrument, will be a 'dramatic singer,' if the voice is a soprano; an 'heroic tenor,' if the voice is tenor."

***

And what did Gustav Roger, the great tenor, say of German singers?

"German singers have subordinated everything to the voice, not in the intelligent variety of *timbre*, but in the uniform force of emission.

"In this country, where philosophy has so often left the earth to lose itself in the clouds, the art of song has stuck to matter.

"The Germans say they worship art. It is possible: but it seems to me that they abandon the god and adore the temple; and this is the fault of the singers, not the fault of the public."

***

Wagner himself did not condemn beautiful singing, even in the Italian sense, except where it was opposed to dramatic truth.

He regarded the question of nationality in vocal art.

In his "Deber Schausdieler und Saenger" he recognized the fact that the German language is at war with *bel canto*.

It is not surprising then that he dedicated the volume to the memory of the Schroeder-Devrient, who was, indeed, a "dramatic singer," in Wolzogen's meaning of the phrase.

Neither Berlioz nor Chorley could endure the singing of the Schroeder-Devrient.

Berlioz admitted that she was "dramatic," but he hastened to add that she sang flat whenever she could not force a tone; that her ornaments were in very bad taste; that she interpolated in her song spoken phrases and interjections of execrable effects.

Berlioz compared her to an actor in a Parisian vaudeville: "This way of singing is the most anti-musical and the most trivial that one can point out to beginners to avoid."

Now, Wagner admired the singing of the Schroeder-Devrient.

***

Surely did Vernon Lee have the German school in mind when she wrote these bitter words, words that are bitter and true:

"Let him or her be effective; act with impetuosity, declaim with vehemence, shriek and yell passionately, if he or she have dramatic instinct; or force upper tones, or bellow lower ones, or gabble off shapeless roulades, if he or she have strong lungs or a flexible throat; any of these means will lead to distinction, and they are qualities, whether dramatic or vocal, which require little tuition and less practice; above all, which entirely dispense with the mere knowledge that such a thing as an art of singing has ever existed or can ever exist."

***

It is possible that the Germans, who look askew at the frivolities of other nations, shudder at the instance of Sempronia, the tool of Cataline to foment the rebellion, who, according to Sallust, was taught to sing more finely than became a virtuous woman.

***

Their arrogance, however, leads them to prefer their song for its "feeling," for its "intellectuality," and when they are criticised even gently or timidly, they cry out against the ignorance or the childishness of the accusers.

How different was the conduct of Anaximander, the philosopher.

It is said that as he was singing the boys used to ridicule him, upon which he only remarked, "We must learn to sing better for their sakes."

PHILIP HALE.

Boston Daily Globe.

MONDAY, APRIL 24.

WHY RICHTER WON'T COME

Boston's Symphony Must Wait a Few Years Yet.

Enthusiastic Austrians Won't Hear of Leader's Departure.

Disappointed, as He Wants to Make America His Home of Adoption.

A despatch from Vienna, giving the reasons why Herr Richter cannot come to Boston as conductor of the Symphony orchestra, says:

The affair has been attended by long and intricate negotiations. Repeated efforts have been made during some years past to induce Herr Richter to permanently leave Austria. On credible information it can be stated that, among other invitations, he has had a standing offer from the Boston Symphony orchestra ever since Mr. Higginson brought that superb organization into existence.

Finally, Herr Richter yielded to the inducements held out to him, and thought he saw his way clear to the acceptance of a transatlantic engagement. But when the news of his desire to go to Boston leaked out in Vienna last week, there was great consternation among the Austrian public. The authorities were intensely annoyed, and there is good reason to believe that the Emperor himself offered strenuous objections to Herr Richter's proposed departure from his post.

Jealousy, both professional and national, had long been operative to Herr Richter's discomfort On the one hand were those who, for personal reasons, resented the deserved honors everywhere heaped upon the greatest orchestral conductor of the times, and who were not averse to employing court means to prevent him from acquiring fortune and further fame.

When the news got abroad that he actually had decided to go to Boston, and to leave Vienna this spring, the forces of personal jealousy and national pride combined to discourage his design and to turn him back. Every sort of pressure was put upon the directors of the Imperial Opera to induce them to insist absolutely on the letter of the contract, which still has four years to run.

The matter was the topic of the day in Vienna, and was discussed with all the eagerness of a political crisis. Richter's house was besieged by journalists, but to none of them would he grant an audience. His refusals were due not only to his well-known natural shyness, but also to the fact that he feared lest an utterance on his part would prejudice the directors of the Opera, intensify public feeling and offend the Emperor.

The present complications irritate him and he feels keenly disappointed. He had set his heart on going to America.

On Saturday of last week, when the Vienna public really thought he would go to Boston, they crowded the great hall where it was supposed he was making his last appearance at the Philharmonic concerts in the city. He conducted Beethoven's ninth symphony. The emotions of the moment overmastered the excited thousands and they gave him a superb ovation. The huge audience stood and cheered the great leader. They were wild with enthusiasm. They piled the stage high with flowers.

He is forced to remain, and Vienna again turns out to greet him. Nevertheless, Vienna has been hard upon him. He has in charge the music of the Emperor's chapel concerts, the Philharmonic society's concerts, and the direction of the orchestra of the Imperial Opera. These exacting duties, all combined, yield him a yearly income of less than six months' direction of the Boston Symphony concerts alone would bring to him.

It may surprise many to learn that from the Imperial Austrian Opera this eminent man only receives $2000 a year, though of course his other labors at least double this income. Richter gives occasional concerts in London and elsewhere, but these make too heavy a demand upon him when added to his regular labors.

But the fact is that Richter's ambition is to abandon all work except the conducting of a grand symphony orchestra. In this his forte lies, and the Boston position would be supremely congenial to his tastes and talents. Under his control the Boston orchestra would unquestionably become the finest in the world.

It is still Richter's hope to lead that orchestra some day. It is his settled intention to live in America and become an American. He makes no concealment of this deep-seated wish. When he is free to go he will be in the prime of his strength.

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SUNDAY, APRIL 23, 1893.

WHY RICHTER CANNOT COME.

The Great Conductor's Personal Statement to the Herald.

His Greatest Ambition Is to Lead the Boston Symphony Orchestra, but the Vienna Public Will Not Allow Him to Depart from There Until the Expiration of His Contract.

[BY CABLE TO THE SUNDAY HERALD.]

LONDON, April 22, 1893. Hans Richter sends a personal statement to the BOSTON HERALD confirming yesterday's rumor from Vienna to the effect that he is not to be allowed to leave the Austrian capital within four years. Coming on the heels of his declaration to the HERALD correspondent a week ago, this sudden change must read strangely to those not acquainted with the circumstances and history of the case.

The affair has been attended by long and intricate negotiations. Repeated efforts have been made during some years past to induce Herr Richter to permanently leave Austria. On credible information It can be stated that, among other invitations, he has had a standing offer from the Boston Symphony orchestra ever since Mr. Higginson brought that superb organization into existence.

Finally, Herr Richter yielded to the inducements held out to him, and thought he saw his way clear to the acceptance of a transatlantic engagement. But when the news of his desire to go to Boston leaked out in Vienna last week, there was great consternation among the Austrian public. The authorities were intensely annoyed, and there is good reason to believe that the Emperor himself offered strenuous objection to Herr Richter's proposed departure from his post.

And besides, jealousy, both professional and national, had long been operative to Herr Richter's discomfort. On the one hand were those who, for personal reasons, resented the deserved honors everywhere heaped upon the greatest orchestral conductor of the times, and who were not adverse to employing court means to prevent him from acquiring fortune and further fame.

On the other hand, there were the Viennese people, proud in the possession of Richter's genius, and not relishing the idea of any other city claiming him.

When the news got abroad that he actually had decided to go to Boston, and to leave Vienna this spring, the forces of personal jealousy and national pride combined to discourage his design and to turn him back. Every sort of pressure was put upon the directors of the Imperial Opera to induce them to insist absolutely on the letter of the contract, which still has four years to run.

The matter was the topic of the day in Vienna, and was discussed with all the eagerness of a political crisis.

Richter's House Was Besieged

by journalists, but to none of them would he grant an audience. His refusals were due not only to his well known natural shyness, but also to the fact that he feared lest any utterance on his part would prejudice the directors of the opera, intensify public feeling and offend the Emperor.

Finally, after much persuasion by his most intimate and trusted friends, he consented to be interviewed by a HERALD correspondent. The result of that interview was cabled to last Sunday's paper. His words then were most emphatically that he would go to Boston at any cost.

Those who know Hans Richter know well that when he makes up his mind to do a thing he usually is capable of carrying everything before him. But in this case the circumstances were such that the obstacles were too strong for him to surmount. When he talked with the HERALD correspondent one week ago, he gave reason to suppose that he would break with Vienna if the authorities continued to oppose him.

Since then he has been made to see that such a step would cost him too much in the end. It would render it impossible for him to return to Vienna for all time to come and would, perhaps, involve others as well as himself in unpleasant consequences. Then, too, Hans Richter's word has always been regarded as equally as good as his bond. When the first hot flush of gratification at receiving a call to take charge of the greatest of transatlantic orchestras had subsided, he began to realize that for him to wilfully break his contract and desert the highest musical position in Europe would not heighten his credit either at home or abroad.

So to ay ne says he must stay in Vienna. "They will not let me go," he adds, "but I shall come to you four years hence."

The present complications irritate him, and he feels keenly disappointed. He had set his heart on going to America.

On Saturday of last week, when the Vienna public really thought he would go to Boston, they crowded the great hall where it was supposed he was making his last appearance at

The Philharmonic Concerts

in the city. He conducted Beethoven's ninth symphony. The emotions of the moment overmastered the excited thousands, and they gave him a superb ovation. The huge audience stood and cheered the great leader. They were wild with enthusiasm. They piled the stage high with flowers.

Yet Richter came home from this triumph and said to the HERALD correspondent: "Yes, I shall go to Boston; you may say that."

But today he is forced to remain, and Vienna again turns out to greet him. Nevertheless, Vienna has been hard upon him. He has in charge the music of the Emperor's chapel concerts, the Philharmonic society's concerts, and the direction of the orchestra of the Imperial opera. These exacting duties, all combined, yield him a yearly income of less than six months' direction of the Boston Symphony concerts alone would bring to him.

It may surprise the readers of the HERALD to learn that from the Imperial Austrian opera this eminent man only receives $2000 a year, though, of course, his other labors at least double this income. Richter gives occasional concerts in London and elsewhere, but these make too heavy a demand upon him when added to his regular

But the fact is that Richter's ambition is to abandon all work except the conducting of a grand symphony orchestra. In this his forte lies, and the Boston position would be supremely congenial to his tastes and talents. Under his control the Boston orchestra would unquestionably become the finest in the world.

It is still Richter's hope to lead that orchestra some day. It is his settled intention to live in America and become an American. He makes no concealment of this deep-seated wish. When he is free to go he will be in the prime of his strength.

While the next four years will be to Boston a period of anticipation, it will be to Richter a term of ardent longing.

THE SYMPHONY CONCERTS.

For the last but one of his concerts with the Boston Symphony orchestra, at Music Hall last evening, Conductor Arthur Nikisch presented a Wagner programme in which the assistance was had of Miss Felicia Kaschoska, Mrs. Arthur Nikisch, Miss Louise Leimer and Mr. Heinrich Meyn, as vocal soloists.

The selections made from the familiar concert repertoire of music drama arrangements were as follows: Overture to "Rienzi," in D major; prelude to act 3, dance of apprentices, march of the master singers and homage to Hans Sachs, from "The Master-singers of Nuermberg"; preiude and first scene from "Das Rheingold"; Siegfried passing through the fire, from "Siegfried," act 3, scene 2, and morning dawn, and Siegfried's voyage up the Rhine, from "Goetterdaemmerung," prologue; Siegfried's funeral march, from "Goetterdaemmerung," act 3, scene 2, and Bruennhilde's dying speech over Siegfried's body, from "Goetterdaemmerung," act 3, scene 3.

The work of the orchestra was especially fine in the "Rienzi" overture, the performance of this number arousing the audience to a grand demonstration of its appreciation; an almost equally good results were given the scenes from "The Master-singers."

Few of the excerpts from the music dramas of this composer give so little satisfaction as the scene between the Rhine daughters and Alberich, and, apart from the stage settings, the almost meaningless declamations and outcries of the singers went for little. The thankless task put upon the four singers was duly accomplished with apparently about equal satisfaction both sides the stage line.

Miss Kaschoska was somewhat overweighted by the vocal demands of the Brunhilde declamatory number, but her delivery of its trying measure was characterized by excellent musical taste and intelligence.

The season and Mr. Nikisch's engagement ends with next Saturday's concert, when the programme will be made up of Mozart's symphony No. 1 in D major; Schubert's Unfinished Symphony, and Beethoven's symphony No. 3, "Eroica."

Boston Sunday Globe.

SUNDAY, APRIL 23, 1893.

Wagner Heard at the Symphony.

A programme consisting exclusively of selections from the works of Richard Wagner was played by the Symphony orchestra last evening. The increased attendance at both afternoon rehearsal and evening concert and the cordial applause bestowed showed that the programme was very welcome to Symphony concert patrons.

The selections consisted of the overture to "Rienzi," prelude to act III. of the "Mastersingers," dance of apprentices, march of master singers and homage to Hans Sachs from the same opera; prelude and first scene from "Das Rheingold," selections from the third act of "Siegfried" and the "Goetterdaemmerung" prologue, arranged by Hans Richter; Siegfried's funeral march from "Goetterdaemmerung" and Bruenhilde's dying speech over Siegfried's body, from the same opera.

The full resources of the orchestra were required for the interpretation of this programme, and the admirable manner in which every demand was met was most gratifying to the audience, and offered further evidence of the generally accepted fact that Boston has the finest symphony orchestra in the world.

The varied and highly colored harmonic effects of the brilliant overture were played with splendid spirit and expression, and the weird funeral march was given in a grandly impressive manner. The "Master-singers" numbers were also charmingly played.

Herr Richter's arrangement of the "Siegfried and Goetterdaemmerung" selections is a most interesting and harmonious work, and a more effective interpretation than that given by Director Nikisch could not be readily imagined.

In interpreting the first scene from "Das Rheingold," the orchestra had the assistance of the following vocal soloists: Miss Felicia Kaschoska as Woglinde, Mrs. Arthur Nikisch as Wellgunde, Miss Louise Leimer as Flosshilde, Mr. Heinrich Meyn as Alberich.

They all sang with intelligence and good expression, and won hearty plaudits in spite of the fact that their voices were occasionally almost drowned by the tremendous volume of tone from the big orchestra.

Miss Felicia Kaschotka's singing of Bruennhild's speech made a very favorable impression.

The last of this season's symphony concerts will be given on Friday afternoon and Saturday evening of this week. The programme will be as follows: Mozart, symphony No. 1, in D major; Schubert, unfinished symphony; Beethoven, symphony No. 3, "Eroica."

RICHTER DISAPPOINTED.

Despite His Refusal He Still Wants to Come to Boston.

VIENNA, April 23.—Although circumstances forced Hans Richter to reconsider his acceptance of the directorship of the Boston Symphony Orchestra and to decline the offer, he has not relinquished the idea of going to America or lost his great desire to do so. Repeated efforts have been made during some years past to induce Herr Richter to permanently leave Austria. It is said that, among other invitations, he has had a standing offer from the Boston Symphony Orchestra ever since Mr. Higginson brought that superb organization into existence.

Finally, Herr Richter thought he saw his way clear to the acceptance of a transatlantic engagement. But when the news of his desire to go to Boston leaked out in Vienna last week, there was great consternation among the Austrian public. And besides, jealousy, both professional and national, had long been operative to Herr Richter's discomfort, but since all laid great stress upon the fact that Herr Richter's contract in Vienna would not expire for four years, and as Herr Richter did not and does not desire to break his contract, he remains.

When the news got abroad that he actually had decided to go to Boston, the matter was the topic of the day in Vienna, and was discussed with all the eagerness of a political crisis.

BOSTON DAILY ADVERTISER.
Established 1813.

MONDAY MORNING, APRIL 24, 1893.

The Symphony Concert.

A great Wagnerian programme was given at the symphony concert of Saturday, and it attracted the largest audience of the season. It began with the Rienzi overture which was magnificently played. This overture is in itself the best refutation of the critics of the Rowbotham stripe who hold that Wagner was incapable of writing a melody, for the prayer of Rienzi, which forms such an important part of the work, is nothing if not melodic. The performance was a worthy one both in reading and execution; the trumpets shaded their long notes in excellent style, the violins (spite of the absence of the *concertmeister*) played with abundant spirit, and the power of the finale was deafening but appropriate.

To enjoy the prelude to the third act of "The Mastersingers" one must be thoroughly familiar with the motives or "guiding-figures" which are used, and it is more than probable that not one tenth of the audience had memorized these figures. Wagner has brought, by the interweaving of such figures, a new intellectuality into music, an intellectuality different from that found in the contrapuntal evolutions of Bach and from the thematic treatment of Beethoven, but none the less definite counterpoise to the emotional side of the art.

Such music speaks a language as definite as French or Italian, and for the average auditor to rhapsodize over it without knowing the purport of its *leit-motiven* is as if one innocent of all Hellenic knowledge were to descant upon the beauties of a Greek tragedy which he had only heard in the unknown tongue; a few years ago Mme. Wagner inquired of the writer whether Wagner was understood in America or was only "the fashion?" The question cannot be satisfactorily answered even now. The analysis in the programme-book was carefully prepared, but nothing short of actual lessons can make the average auditor familiar with the language of Wagner's music, or with the suggestions conveyed in almost every measure of such a prelude. The performance was good, the shading delicate, the climaxes well worked up, and that wonderful bit of Mediaevalism, the dance of the apprentices, with its quaint seven-barred phrases, was especially admirable in its spirit.

Far less satisfactory was the opening scene from "Rhinegold," for here the music requires the scenery and action to make it impressive. The unique treatment of the chord of E flat which is reiterated until the rest of the tonal system seems obliterated, is wonderfully graphic when one sees the Rhine flowing and ever flowing, but on the concert platform it is simply monotonous. The singers, one and all were not Wagnerian singers; they just accomplished their task, but this achievement through palpable effort is fatal to Wagnerian effects; a tolerable Wagnerian performance (especially in the vocal parts) is as unbearable as a tolerable egg or a reasonably satisfactory heaven would be. Everything seemed spasmodic, and in the orchestra the ensemble was anything but perfect, while the horn broke in almost every phrase.

The *pasticcio* from the two last operas of the trilogy, arranged by Hans Richter (the name brings up a sad host of "might-have-been") only seems to prove that Wagner was right in desiring that his works might not be concertized too much, it could not sustain the interest, and it was not well-played into the bargain, many of the figures being drowned out altogether.

What was said above concerning the comprehension of the story that the Wagnerian orchestra has to tell, can be repeated with still greater force in connection with the funeral march of Siegfried. Next Saturday we are to have a funeral march (in the heroic symphony) in which every musical auditor will discern the brooding warriors, the weeping maiden, a work which impressed the poet Coleridge as "a funeral in Purple," and which is, in every measure, as the burial of some mighty Viking; in the present Wagnerian work we have this heroic character and something besides; here we find a life story in tones, all the chief episodes in Siegfried's life are recited by the orchestra, by means of the guiding figures; if ever there was a definite language in orchestral music it is here. The work was finely performed and its interpretation deserved equal recognition with that of the Rienzi overture.

With the finale of the "Goetterdaemmerung" the concert fittingly ended; there probably never has been a finale like this attempted in music; to end the greatest operatic work ever conceived by human mind with a monologue, showed how little hampered by tradition the composer was; there is no attempt to pile Ossa upon Pelion, there is no desire to overwhelm the the auditor with a stupendous combination of forces (Berloiz would have done that) there is only the frank presentation of the pathetic end of the story, nothing is to distract the attention from the noble Brunnhilde in her hour of supreme agony; but that sorrowing woman standing alone is grander than all the choruses that the Italians have heaped up in their climaxes. It is, however, necessary that the Brunnhilde should be an artist of overwhelming power, for in the whole realm of operatic work there is nothing which demands such dramatic force as this finale; and Miss Kaschoska was only painstaking, true in intonation (generally), and often loud of voice; how tame these points of merit are in comparison with what Wagner has demanded; technique and effort were to be lost sight of altogether, a presentation of the power of Fate such as the old Greek tragic poets imagined was to be impressed upon the auditor, and here we received only the impression of a conscientious artist using every effort to accomplish a very arduous task, and at the end one was glad that no accident or serious shortcoming had occurred.

The audience applauded everything and seemed to feel obliged to ascribe everything that was unclearly done, or seemed unintelligible, to the depth of the Wagnerian school.

LOUIS C. ELSON.

Boston Transcript

MONDAY, APRIL 24, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the twenty-third concert, given in the Music Hal llast Saturday evening, was made up wholly of selections from the works of Richard Wagner, and was as follows:

Overture to "Rienzi."
Peelude to Act III.' Dance of Apprentices, March of the Master-singtrs and Homage to Hans Sachs, from "Die Meistersinger von Nürnberg."
Prelude and First Scene from "Das Rheingold."
Woglinde: Miss Felicia Kaschoska.
Wellgunde: Mrs. Arthur Nikisch.
Flossbilde: Miss Louise Leimer.
Alberich: Mr. Heinrich Meynt.
Siegfried passing through the Fize (from 'Siegfried," Act iii., Scene 2), Morning Dawn, and Siegfried's Voyage up the Rhine (from "Götterdämmerung," Prologue), arranged for concert performance by Hans Richter.
Siegfried's Fnneral March, from "Götterdämmerung," Act. iii., Scene 2.
Brunnhilde's dying speech over Siegfried's body, from "Götterdämmerung," Act iii., Scene 3.
Brünnhilde: Miss Felicia Kaschoska.

A memorable concert in the "Rienzi" overture," Mr. Nikisch makes a little change, which, we believe, was first made in this country by Mr. Walter Damrosch in New York a year or two ago, substituting an inverted turn for the direct one in the first measure of the theme of Rienzi's prayer, in the slow introduction. About the authority for this change various stories are told, the best authenticated of which seems to be this: Hans Richter, looking over the score of "Rienzi" one day was struck with a certain resemblance between the beginning of Rienzi's prayer and the first few notes of the motive of "Siegfried and Brünnhilde's wedded love" in the prologue of Götterdämmerung." The inverted turn is an integral and characteristic factor of the latter; and it occurred to Richter to substitute this inverted turn for the more usual direct one in the Rienzi theme. He accordingly proposed the change to Wagner, who expressed himself as much pleased with it. To us the change seems a not particularly happy one; what the phrase gains thereby in possible distinction it loses in suavity and naturalness. Indeed we think Wagner has seldom been wholly happy in remodelling his earlier works and making them up to date; there is a chasm between his first and third manners that cannot be bridged over, and his earlier works are best as he first conceived them. The performance of the overture was one of those new experiences that Mr. Nikisch gives one from time to time; in brilliancy and vigor of accent it was incomparable. The effect produced at the last return of the "Santo Spirito Cavaliere" theme in the coda was simply overwhelming. And somehow this pushing the frank, outspoken brilliancy of the music to the uttermost pitch, this vigorons playing it for all it is worth, seemed to eliminate much of its coarseness and triviality. For once the overture to "Rienzi" sounded thoroughly inspiring.

The excerpts from the "Meistersinger" are excellently well put together; only we would protest against that unnecessary little tag of somebody else's harmony at the end, which sounds strangely foreign and out of place. There is absolutely no reason why the thing should not end *pianissimo*, just as the prelude to the third act does. The piece was admirably played.

In his conducting the prelude to "Das Rheingold"—that seemingly endless billowing up and down on the chord of E-flat major—Mr. Nikisch showed how ever-increasing vitality of accent can relieve monotony and make it even exciting. The exquisite first scene between Alberich and the Rhine daughters suffered somewhat by the singing not being invariably in tune, although much of it was beautifully done. The orchestra did its part of the work admirably. What a wonderful scene it is! We know of nothing in this vein in which Wagner has shown himself more full of genius. It was, however, a by no means happy idea to end it, as was done on Saturday evening, with a gratuitous and dramatically inexplicable return to the exultant cry, "Rheingold! Rheingold!" of the three Rhine-daughters. Think of it for a moment: Alberich has run off with the gold, the Rhine-daughters shriek "Woe! Woe!" in terrific diminished-seventh chords, and then, all of a sudden and with no assignable reason, fall into renewed raptures over the gold, just as if nothing had happened! The musical effect is as senseless as the dramatic incongruity. And it would have been so easy to let the orchestra go on with the transformation music, just as it is in the score, and end off majestically with the Valhalla-motive on the brass, taking the second ending in D-flat major!

A similar impression was made upon us by the ending tagged on by Hans Richter to his selections from "Siegfried" and "Götterdämmerung." In the original score, the closing selection—the orchestral interlude between the prologue and first act of "Götterdammerung" ("Siegfrieds Rheinfahrt")—gradually changes from the joyous, estatic character of the Rhine daughters' song to deeper and deeper mysteriousness, ending with as complete and well-prepared a closing cadence (on the first B-natural in the strings and kettledrums of the opening scene in the first act) as can be found in all Wagner. At worst, if this sudden appearance of the strings on a single note in unison, after the full chords on the bass trumpet, trombones, and bass tube that lead up to it, seems a little sudden and unexplained, a full closing chord of B minor might well have been written out for the brass instruments. But, instead of this, Richter has stopped short at the entrance of the dark, mysterious themes in the interlude, and tagged on a few measures of the Valhalla-motive from "Das Rheingold." Now, ending the piece as it ends in the original score would not have displeased a living soul who did not know the music; whereas this interrupting Wagner's thought, and passing on to something utterly irrelevant, merely for the sake of ending off with a blaze, instead of *pianissimo*, does irritate those listeners who happen to know the music as it stands in the score. The selections were capitally played by the orchestra, the little scherzo on two of Siegfried's themes and Loge's "fire-motive" being given with a clearness and brilliancy that we have not heard before. The great funeral march—why is this movement called a "march," by the way?—was grandly given and made a most profound impression. A little care in expunging certain notes in the contrabass-tuba part, evidently written in for performances where the full force of brass indicated in the score was not available, would have avoided at least one startling tuba effect; but the impressiveness of the performance was such as to make one overlook such details.

The great closing scene in "Götterdammerung" was given with immense impressiveness, Miss Kaschoska singing the part of Brünnhilde with great dramatic power and sincerity of feeling. We can not like Mr. Nikisch's holding back the tempo at Brünnhilde's last *"Siegfried! Siegfried! Sieh! Selig grüsst dich dein Weib!"* We far prefer Mr. Gericke's and Mme. Lilli Lehmann's way of ending with an impetuous rush. But this was the only flaw; singer and orchestra vied with one another in giving the grand music all its tragic majesty. The orchestral peroration on the three united themes—Valhalla-motive, Rhine-daughters'-motive, and redemption-motive was played with a clearness and expressive power that left nothing to be desired.

In these selections from the "Nibelungen" dramas the orchestra was almost complete, the only instruments lacking to make up the full quota being a third oboe and clarinet, the eighth horn, and five more harps. The Bayreuth-tubas (of which the Boston Symphony Orchestra owns a set) could not be used, their place being taken by horns, and now and then a trombone or bass-tuba. Might it not be well, though, to keep our horn-players to some extent in practice on these beautiful instruments, to meet such emergencies? It would certainly be less of a task for good horn-players to get to feel at home on them than for a clarinetist to master the saxophone, and their quality of tone in the "Nibelungen" music would be very valuable.

The next programme is: Mozart, symphony in D major ("Parisian"); Schubert, unfinished symphony in B minor; Beethoven, symphony No. 3, in E flat major ("Eroica").

Boston Daily Globe.
TUESDAY, APRIL 25, 1893.

WEINGARTNER?

Is That the Name of the Coming Director?

Berlin's Famous Leader Named for Nikisch's Place.

Other Available Men for the Symphony's Baton.

Mr. Higginson Declines to Give Information,

But the Public May Choose a Favorite from This List.

How would Felix Weingartner, 31 years old, handsome, talented and enthusiastic, the leading concert and opera orchestra conductor of Berlin, suit the artistic requirements of Boston as director of the Symphony orchestra?

Weingartner has been considered by Henry L. Higginson, proprietor and director-general of the Boston Symphony orchestra, and so seriously has he scrutinized the Berlin director's musical accomplishments and reputation abroad that he had, according to authentic reports from abroad, decided that Herr Weingartner was a competent and desirable successor to Mr. Nikisch's baton.

This leader's record in Berlin, and the success he has had in arousing the city from a partial lethargy to the most demonstrative enthusiasm was found to be a sufficient certificate of his artistic endowments, ability as a leader and interpreter of symphonic compositions to warrant his approach.

He has been asked to come to Boston, with a suggestion of the emoluments connected with the position.

So quietly was the conversation conducted by cable that it is but little known in Boston that the renowned and

Youthful Leader

has been communicated with.

In fact, the limited extent to which it is known on this side is not due to any word dropped here: it came from abroad, and right from Herr Weingartner's own lips in words uttered to a friend.

As the story, which is strongly authenticated, goes, Herr Weingartner told a friend of his abroad that in leaving Berlin it was at his option to go either to England or America.

When the friend, naturally surprised at the latter possibility, asked for more particulars as to the American engagement open for him, the young man replied that he had received a substantial offer of the position of director of the Boston Symphony orchestra.

It is not yet authoritatively stated whether this director has refused to come to Boston, nor is it known that he has positively accepted the position.

It is impossible to secure anything in Boston from the one man who conducts this end of the negotiations for the musicians, consequently the reports from abroad have to be relied upon.

The field of capable symphony orchestra conductors is recognized as very limited, and the demands of this city are such that it seems necessary for Mr. Higginson to have a foreign musician at the head of the orchestra.

As was shown in the case of Hans Richter, the men are not always available, and the fact that prominent conductors abroad are under government restraint and dictation, in consequence of their subsidized directorships reduces the number who can listen to Mr. Higginson's offers still more.

In view of the limited number from which to choose, a GLOBE reporter yesterday endeavored to learn of the men abroad who could fill the director's chair and who were not hampered by contracts or other restrictions which would prevent their accepting if

Offered the Position.

E. A. MacDowell, who is recognized as a leading composer, was seen.

Said Mr. MacDowell: "One of the leading directors abroad, and the most promising young man now recognized, is Felix Weingartner, now in Berlin. He has been approached with regard to accepting the position of director of the Symphony orchestra here. I learn from an apparently authentic source that he has been tendered the directorship.

"You know he is going to leave Berlin. He has been very much dissatisfied for some time with the conditions which surround him in the German capital. He is reported as saying to a friend that he had his choice between two positions—either to go to London and Edinburgh or to come to Boston.

"I have seen no mention made as to whether he has refused the Boston offer or not.

"The offer from England is to direct the opera in London and also conduct concerts at Edinburgh.

"It seems as though he would make an admirable director for the Boston Symphony orchestra. He was a protege of Liszt, and is an enthusiastic admirer of this composer.

"In 1883, when he was only 21 years old, his first opera, entitled 'Sakuntale,' was produced at Weimar, under the patronage of Liszt. The opera was fairly successful.

"He has composed and produced two operas since then, but neither has added to his reputation, and the last

Was a Failure.

"But he has more than regained what he lost in reputation from his operas by his work as a conductor of concerts at Berlin, and during the past year especially he has made a brilliant success. He has been made more of in Berlin than any leader in 50 years.

"Weingartner is a brilliant musician. He is a fine pianist and a tremendous enthusiast. He is a great devotee of Liszt, Berlioz and Wagner."

Mr. MacDowell was asked concerning other directors abroad who might be equal to the demands here and who possibly could accept if asked.

Said he: "Well, there are not very many to select from.

"In Vienna, where Hans Richter is, there is Jahn, but I doubt if it would be possible to get him. He is 58 or 60 years of age, and has for 11 years been the manager of the opera house there.

"He is above Richter, and I imagine he is the one who was responsible for the Emperor restraining Richter from coming here. He is a sort of a go between between Richter and the Emperor. He very rarely leads the orchestra.

"Gericke, who was the symphony director immediately preceding Mr. Nikisch, is in Vienna, but of course we don't know whether he would come to Boston again or not.

"Motti, who directs at Carlsruhe, is a very talented man, but I think it is doubtful if he would come to Boston. His health is very poor, and he could not stand the strain. He has only just returned from Italy, and was married a short time ago. He is a man of high attainments and has just written an opera.

"He was offered the position which Weingartner holds at Berlin three years ago before Weingartner was engaged, but refused it solely for

Artistic Reasons.

"He went there and conducted three concerts, and then declined to accept, although the place was worth more than his present position.

"In Munich there is Levi, but he is getting very old and has traveled about a good deal. As he is supposed to have a life position there, I do not think he could be induced to come here.

"There is a director in Berlin named Muck, but I do not think he is to be considered, as he has not much of a reputation. He has not done very much.

"In Paris there are two men who might be obtained if their services were desired. They are Colonne and Lamoureux, and both are men of excellent training."

Mr. MacDowell's attention was called to the general feeling that a German must be the leader, and not a Frenchman, and to this he replied:

"We have here a German orchestra to a great extent, although there are some French and even some Americans in it.

"We of course cannot tell how a Frenchman would handle the Symphony orchestra, but both Colonne and Lamoureux are capable men and men of determination, and either would manage the orchestra.

"Colonne directs weekly concerts on Sundays in Paris, which are called the Chatelet concerts, and are of high grade. The style of the symphony orchestra is bound to change with a new director, and with Colonne there would be a decided change probably. With him as director we should probably have more of the French school, although of course we would have the Beethoven symphonies just the same.

"When I say a change of style I mean that under Colonne the modern German school would suffer—

That is, Brahms'.

Colonne is essentially a concert conductor. I do not think he ever directed an opera.

"Lamoureux directs Sunday concerts in Paris also. He is a very capable conductor, and is remembered prominently, you know, as the man who tried to present Wagner to the French public. He produced "Lohengrin" on his own account in Paris, and the people refused to accept it and he lost a great deal of money.

"Neither of these men are in any way under government subsidy and could undoubtedly come.

"In Dresden the principal director is Schuch, who is a very fine man, but he is director of opera and does not direct concerts. I hardly think he would be acceptable here on this account. His wife is a leading singer.

"In Dresden there is also Nicode, who is a director of symphony concerts, but he is very rich and could not, I think, be induced to come here.

"That leaves Henschel, who is in London, and who was the first director of the Boston Symphony orchestra. Everybody knows of him, and I do not know whether he would come back or not.

"There is one thing that I think you ought to call attention to, and which no one seems to have noticed. In the interview with Richter he said the contract he would have made with Mr. Higginson called for two concerts a week.

"Well now that won't complete the season of the Boston Symphony orchestra. Why there are some weeks that they play

Three or Four Times.

"If the new director is only to appear at two concerts a week, it means that there must be an under director to lead the orchestra at Providence and Cambridge and other places.

"If there is to be an assistant director, why would it not be a good idea to give some talented American musician the chance? It would be a good thing for the musical advancement of the country, and would be a deserved recognition."

The above statement places Weingartner way ahead of the others as a possible future director of the symphony orchestra, as the only really desirable German beside him is Motti, and he, on account of his poor health and his new opera to be produced, would probably not accept any foreign engagement.

As for Henschel, it is not believed among musical people here that he would care to come back to Boston, but concerning Gericke of Vienna, there is an uncertainty as to whether he would return here or not.

It is not believed that Mr. Higginson would care to ask any former director of the Symphony to return, as his policy has been to get something new each time.

Henschel would probably not be so satisfactory, coming after two such men as Gericke and Nikisch.

As for the two Frenchmen, Colonne and Lamoureux, it is extremely doubtful if they would be persona grata to the orchestra here, as it is so essentially German, and Mr. Higginson would probably only take one of these two as a last resort.

Colonne is more prominent in concert work, but it is said that Mr. Higginson does not favor him.

There was a rumor about town yesterday afternoon that Mr. Henschel was coming back on a three years' contract.

A GLOBE reporter waited upon

Henry L. Higginson

to talk over the situation with him.

Said he: "Mr. Higginson, there is a report about town that Henschel is coming back on a three years' contract."

Mr. Higginson looked pleasant, and replied, with charming naivete: "Is that so? Where did you hear that?"

"It was told by ——."

"Well, suppose you go and ask —— if it is so," and the Music Hall proprietor smiled again.

"Well, Mr. Higginson, asked the reporter, "how about Felix Weingartner of Berlin? I understand you have been negotiating for him to succeed Mr. Nikisch."

Mr. Higginson became immediately excited and talked in fortissimo passages. Said he, as he walked vigorously about:

"I'll tell you just as I have told others. I won't say anything about it. You newspaper men have hampered me and caused me a great deal of annoyance, and made my task heavier. It's nobody's business who I get. I don't want to be criticized, either, for it makes matters worse.

"I shall not tell you anything until I get ready to. I shall try and deceive you all I can. My word is not worth anything, so you need not believe anything I tell you about it."

Mr. Higginson was as vigorous in his demeanor as the words would indicate.

On the whole, it would be a pretty good plan for those interested in knowing Boston's new symphony director to keep their eye on young Felix Weingartner, who can be reached by cable at Berlin.

B. J. Lang was interviewed, and stated that his preference would be for the return of Gericke, and he and many others had hoped for his acceptance before Richter was approached, and now looked for him with even more hope.

He thought Gericke's health, which was the cause of his resigning and leaving Boston, was such now that he could undertake the work here again with safety.

He said the former symphony director was conducting a musical organization in Vienna similar to the Cecilia Club of Boston, and also orchestral concerts.

Whether or not Weingartner be finally engaged, the next symphony leader is undoubtedly mentioned in this article.

BRATTLE HALL, : : CAMBRIDGE.

:::::1893:::::

Wednesday Evening, April 26, at 8.

(LAST OF THE SEASON.)

Third Concert

BY

The Kneisel Quartet.

FRANZ KNEISEL. L. SVECENSKI.
OTTO ROTH. ALWIN SCHROEDER.

Programme.

C. M. LOEFFLER. SEXTUOR for two VIOLINS, two VIOLAS, and two 'CELLI in A minor.
Allegro vivo e appassionato andante.—Presto.—Andante. Allegro con spirito.
Second Viola, MR. MAX ZACH.
Second 'Cello, MR. LEO SCHULZ.

IVAN KNORR. PIANO QUARTET in E flat, op. 3.
Allegro molto moderato.—Scherzo (vivace)—Andante.—Finale (moderato).
Piano, MR. CARL STASNY.

SCHUBERT. QUARTET in D minor, (op. posth.)
Allegro.—Andante con moto.—Scherzo (allegro molto.) Presto.

The Piano is a Miller.

Sanders Theatre, Cambridge.

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

X. CONCERT.

(LAST OF THE SEASON.)

THURSDAY, APRIL 27, AT 7.45, P. M.

PROGRAMME.

JOHANN SEBASTIAN BACH. SUITE in D major.
I. Overture: Grave. D major. Vivace. D major.
II. Air: Lento. D major.
III. Gavotte I.: Allegro. D major. Gavotte II.: the same tempo. D major.
IV. Gigue: Allegro vivace. D major.

LUDWIG VAN BEETHOVEN. SYMPHONY in C minor, No. 5, op. 67.
Allegro con brio. C minor.
Andante con moto. A flat major.
Scherzo, Allegro. C minor.
Trio. C major.
Finale, Allegro. C major.

WAGNER. OVERTURE, "Tannhaeuser."

[148]

Boston Daily Globe.
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"He went there and conducted three concerts, and then declined to accept, although the place was worth more than his present position.

"In Munich there is Levi, but he is getting very old and has traveled about a good deal. As he is supposed to have a life position there, I do not think he could be induced to come here.

"There is a director in Berlin named Muck, but I do not think he is to be considered, as he has not much of a reputation. He has not done very much.

"In Paris there are two men who might be obtained if their services were desired. They are Colonne and Lamoureux, and both are men of excellent training."

Mr. MacDowell's attention was called to the general feeling that a German must be the leader, and not a Frenchman, and to this he replied:

"We have here a German orchestra to a great extent, although there are some French and even some Americans in it.

"We of course cannot tell how a Frenchman would handle the Symphony orchestra, but both Colonne and Lamoureux are capable men and men of determination, and either would manage the orchestra.

"Colonne directs weekly concerts on Sundays in Paris, which are called the Chatelet concerts, and are of high grade. The style of the symphony orchestra is bound to change with a new director, and with Colonne there would be a decided change probably. With him as director we should probably have more of the French school, although of course we would have the Beethoven symphonies just the same.

"When I say a change of style I mean that under Colonne the modern German school would suffer—

That is, Brahms'.

Colonne is essentially a concert conductor. I do not think he ever directed an opera.

"Lamoureux directs Sunday concerts in Paris also. He is a very capable conductor, and is remembered prominently, you know, as the man who tried to present Wagner to the French public. He produced "Lohengrin" on his own account in Paris, and the people refused to accept it and he lost a great deal of money.

"Neither of these men are in any way under government subsidy and could undoubtedly come.

"In Dresden the principal director is Schuch, who is a very fine man, but he is director of opera and does not direct concerts. I hardly think he would be acceptable here on this account. His wife is a leading singer.

"In Dresden there is also Nicode, who is a director of symphony concerts, but he is very rich and could not, I think, be induced to come here.

"That leaves Henschel, who is in London, and who was the first director of the Boston Symphony orchestra. Everybody knows of him, and I do not know whether he would come back or not.

"There is one thing that I think you ought to call attention to, and which no one seems to have noticed. In the interview with Richter he said the contract he would have made with Mr. Higginson called for two concerts a week.

"Well now that won't complete the season of the Boston Symphony orchestra. Why there are some weeks that they play

Three or Four Times.

"If the new director is only to appear at two concerts a week, it means that there must be an under director to lead the orchestra at Providence and Cambridge and other places.

"If there is to be an assistant director, why would it not be a good idea to give some talented American musician the chance? It would be a good thing for the musical advancement of the country, and would be a deserved recognition."

The above statement places Weingartner way ahead of the others as a possible future director of the symphony orchestra, as the only really desirable German beside him is Mottl, and he, on account of his poor health and his new opera to be produced, would probably not accept any foreign engagement.

As for Henschel, it is not believed among musical people here that he would care to come back to Boston, but concerning Gericke of Vienna, there is an uncertainty as to whether he would return here or not.

It is not believed that Mr. Higginson would care to ask any former director of the Symphony to return, as his policy has been to get something new each time.

Henschel would probably not be so satisfactory, coming after two such men as Gericke and Nikisch.

As for the two Frenchmen, Colonne and Lamoureux, it is extremely doubtful if they would be persona grata to the orchestra here, as it is so essentially German, and Mr. Higginson would probably only take one of these two as a last resort.

Colonne is more prominent in concert work, but it is said that Mr. Higginson does not favor him.

There was a rumor about town yesterday afternoon that Mr. Henschel was coming back on a three years' contract.

A GLOBE reporter waited upon

Henry L. Higginson

to talk over the situation with him.

Said he: "Mr. Higginson, there is a report about town that Henschel is coming back on a three years' contract."

Mr. Higginson looked pleasant, and replied, with charming naivete: "Is that so? Where did you hear that?"

"It was told by ——"

"Well, suppose you go and ask —— if it is so," and the Music Hall proprietor smiled again.

"Well, Mr. Higginson," asked the reporter, "how about Felix Weingartner of Berlin? I understand you have been negotiating for him to succeed Mr. Nikisch."

Mr. Higginson became immediately excited and talked in fortissimo passages. Said he, as he walked vigorously about:

"I'll tell you just as I have told others. I won't say anything about it. You newspaper men have hampered me and caused me a great deal of annoyance, and made my task heavier. It's nobody's business who I get. I don't want to be criticized, either, for it makes matters worse.

"I shall not tell you anything until I get ready to. I shall try and deceive you all I can. My word is not worth anything, so you need not believe anything I tell you about it."

Mr. Higginson was as vigorous in his demeanor as the words would indicate.

On the whole, it would be a pretty good plan for those interested in knowing Boston's new symphony director to keep their eye on young Felix Weingartner, who can be reached by cable at Berlin.

B. J. Lang was interviewed, and stated that his preference would be for the return of Gericke, and he and many others had hoped for his acceptance before Richter was approached, and now looked for him with even more hope.

He thought Gericke's health, which was the cause of his resigning and leaving Boston, was such now that he could undertake the work here again with safety.

He said the former symphony director was conducting a musical organization in Vienna similar to the Cecilia Club of Boston, and also orchestral concerts.

Whether or not Weingartner be finally engaged, the next symphony leader is undoubtedly mentioned in this article.

BRATTLE HALL, : : CAMBRIDGE.

:::::1893:::::

Wednesday Evening, April 26, at 8.

(LAST OF THE SEASON.)

Third Concert

BY

The Kneisel Quartet.

FRANZ KNEISEL. L. SVECENSKI.
OTTO ROTH. ALWIN SCHROEDER.

Programme.

C. M. LOEFFLER. SEXTUOR for two VIOLINS, two VIOLAS, and two 'CELLI in A minor.
Allegro vivo e appassionato andante.—Presto.—Andante. Allegro con spirito.
Second Viola, MR. MAX ZACH.
Second 'Cello, MR. LEO SCHULZ.

IVAN KNORR. PIANO QUARTET in E flat, op. 3.
Allegro molto moderato.—Scherzo (vivace)—Andante.—Finale (moderato).
Piano, MR. CARL STASNY.

SCHUBERT. QUARTET in D minor, (op. posth.)
Allegro.—Andante con moto.—Scherzo (allegro molto.) Presto.

The Piano is a Miller.

Sanders Theatre, Cambridge.

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

X. CONCERT.

(LAST OF THE SEASON.)

THURSDAY, APRIL 27, AT 7.45, P. M.

PROGRAMME.

JOHANN SEBASTIAN BACH. SUITE in D major.
I. Overture: Grave. D major. Vivace. D major.
II. Air: Lento. D major.
III. Gavotte I.: Allegro. D major. Gavotte II.: the same tempo. D major.
IV. Gigue: Allegro vivace. D major.

LUDWIG VAN BEETHOVEN. SYMPHONY in C minor, No. 5, op. 67.
Allegro con brio. C minor.
Andante con moto. A flat major.
Scherzo, Allegro. C minor.
Trio. C major.
Finale, Allegro. C major.

WAGNER. OVERTURE, "Tannhaeuser."

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The Musical Courier.

NEW YORK, WEDNESDAY, APRIL 26, 1893.

The program of the twenty-third symphony concert was made up of selections from the works of Wagner:

Overture to "Rienzi."

Prelude to Act III. Dance of Apprentices, March of the Mastersingers and Homage to Hans Sachs, from "The Mastersinger of Nuremberg."

Prelude and First Scene from "Das Rheingold."

Woglinde.....Miss Felicia Kaschoska
Wellgunde.....Mrs. Arthur Nikisch
Flosshilde.....Miss Louise Leimer
Alberich.....Mr. Henry Meyn

Siegfried Passing Through the Fire, from "Siegfried," Act III., Scene 2 and Morning Dawn, and Siegfried's Voyage up the Rhine, from "Götterdämmerung" Prologue.

Siegfried's Funeral March, from "Götterdämmerung," Act III., Scene 2.

Bruenhilde's Dying Speech Over Siegfried's Body, from "Götterdämmerung," Act III., Scene 3.

Bruenhilde.....Miss Kaschoska.

The audience was very large and very enthusiastic. The overture to Rienzi provoked the most spontaneous and prolonged applause. The orchestral numbers were finely played with unusual brilliancy and dash. The singers worked earnestly in the performance of the allotted task.

* * *

Nothing was known at Music Hall last night about the withdrawal of Richter's acceptance. Mr. Ellis was not in town.

PHILIP HALE.

The Last Kneisel Concert.

THE postponed concert of the Kneisel Quartet of Boston occurred last Monday afternoon in Chickering Hall. The club played Haydn's quartet in D, op. 64, No. 5; Beethoven's noble and lofty C sharp minor quartet, and the revised edition of Brahms' lovely trio in B for piano and strings. This latter work is full of the characteristic Brahmsian idioms, has not a dry movement, is spontaneous, melodious and full of power. Oddly enough, the final allegro ends in B minor. Scholarly as Brahms always is, he is pre-eminently a composer of moods, only his moods are not as other men's. What he says is ever individual. The trio was played in the most finished manner, Mr. Arthur Whiting, of Boston, playing the piano in an unobtrusive and thoroughly musical fashion. The quartet played in their usual beauty of tone, a true quartet tone, and the four concerts this season have been unquestionably enjoyable and interesting.

RICHTER HAS SIGNED THE CONTRACT.

CONTRADICTORY rumors to the contrary notwithstanding, Hans Richter signed the articles of agreement with Mr. Higginson Thursday, April 13, by which he is under contract to conduct the Boston Symphony Orchestra in place of Mr. Arthur Nikisch, resigned. This news was given us by Mr. C. A. Ellis, the manager of the orchestra. Now the matter rests entirely with Mr. Richter.

If he can get away he will, for he is anxious to visit us in an artistic capacity. Whether he will be allowed to resign his Viennese engagements remains to be seen. He has always the Emperor as a final court of appeal, anyhow. Besides there is no law that can prevent him taking a steamer to Boston. The talk about life pensions, &c., is not conclusive, for by the terms of his contract with Mr. Higginson, he would be more than reimbursed for any sacrifices made on that score. Besides, Richter is a man past fifty. In Mr. Floersheim's interesting budget of Berlin news this week the situation is discussed; also a latter day estimate of the great conductor's work.

WEINGARTNER TO MUNICH.

As I take up the English musical papers I am forced to smile when I read how they are fighting about who Weingartner is. It appears that a new orchestral society has been formed at Glasgow and that it was proposed to engage that young man for the post of conductor. Well, they may propose for a long time; Weingartner is already disposed of. Meanwhile I learn that Colonel Higginson has also been after that much sought after young man and that very tempting financial offers have been made him if he wants to be the immediate successor to Arthur Nikisch, Esq. Of this, however, there could be as little question as of the acceptance of the Glasgow engagement, as Weingartner is still bound for three years by contract to the Royal Opera House. I do not think that Colonel Higginson is exactly the man to be a party to a breach of contract, even if Weingartner for the sake of the almighty dollar had been willing to break his Berlin engagement, a fact which I very much doubt, however. Not to be outbid and to make assurance doubly sure in order to hold his bird, Count Hochberg, the royal intendant, last week made Weingarner an offer for a lifelong engagement under splendid and most flattering conditions. This offer, I am informed from headquarters, Weingartner is said to have virtually accepted before several days ago he left for Milan where he is to conduct several concerts this week. To-day, however, the telegraph, to the great consternation of everybody, brings the news that Weingartner has signed with the Munich Royal Opera House, of which Possart now is the intendant, and that from April 1, 1896, when his Berlin contract will expire, he is to become the successor to General Director Hermann Levi, who by that time will probably retire from active service. Whether or not this officially published telegram tells the truth I cannot at this moment verify, but I hardly doubt its authenticity.

* * *

But what will become of Boston and its fine orchestra is the question foremost in my mind. The Boston critics drove away Nikisch, as they did Gericke before him. Hans Richter they cannot get, all rumors to the contrary notwithstanding; and if they could get him they would not long be satisfied, as he is growing old and rather a little careless and easy going. His conducting, as I had occasion to notice this season, would never do in Boston, where for exactness and finesse they have been spoiled by both Gericke and Nikisch. Mottl will not leave Carlsruhe: besides, he would also prove more or less disappointing. The list of great conductors is rather limited just now, and a smaller one they could not very well tolerate at Boston after Nikisch. Erdmannsdörfer, of Bremen, might possibly do, and I think they can get him; but outside of him I know only one man, one great conductor whom they could get, and his name I am not going to divulge unless I am applied to in the matter. In Boston, however, they will not think of him, and in fact will probably know barely more of him than his name, if that be mentioned. There is, however, one man in the United States just now who knows whom I mean, and who also knows all about that conductor, and that man's name is Franz Rummel.

Boston Transcript

THURSDAY, APRIL 27, 1893.

MR. NIKISCH'S DEPARTURE.

A Peremptory and Unexpected Close to His Engagement.

Mr. Nikisch, conductor of the Boston Symphony Orchestra, has decided to wield the baton over that organization for the last time next Saturday evening. This is the end of the Boston series of symphony concerts, but not of the year's work embraced in his contract with Colonel Higginson as three weeks of travel including two important concerts at the World's Fair remain. Mr. Nikisch has had the right to sunder his connection at any time, and at the beginning of this week gave Colonel Higginson notice of his decision not to accompany the orchestra on its tour, assigning as his reason an apprehension of ill health. It appears, however, that the director offered on certain conditions to fill out his season—which conditions Mr. Higginson found totally inadmissible—and which, moreover, of course could offer no guarantee that Mr. Nikisch's health would be such that he could travel to the West. The question as to who will conduct the orchestra on its tour remains open for the present, but probably the task will devolve naturally on Mr. Kneisel, the leader of the violins.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
VOL. XCIII, NO. 118.

FRIDAY, APRIL 28, 1893.

MUSICAL MATTERS.

Mr. Arthur Nikisch's Abrupt Resignation—The Opera.

Mr. Arthur Nikisch will appear as conductor of the Boston Symphony orchestra for the last time tomorrow evening, although the season covered by his contract with Mr. Higginson does not end until May 20. It was understood that Mr. Nikisch would accompany the orchestra on its western tour beginning next Monday, and he had made the programmes to be given in the different cities.

By the terms of his contract Mr. Nikisch had the right, under certain conditions, to terminate his engagement at any time. Within a few days he gave notice that he would not make the western tour, giving as his reason fear of sickness. He made a proposition, however, that under certain conditions he would finish the season. These conditions were inadmissable and were declined.

It is probable that the remaining concerts will be conducted by Concertmaster Kneisel.

Boston Journal.

FRIDAY, APRIL 28, 1893.

WILL IT BE MOTTL?

Reported Now That the Famous Carlsruhe Conductor Has Been Called to Succeed Nikisch.

And now it is said that Felix Mottl, the famous musical conductor of Carlsruhe, has received an offer from the Boston Symphony Orchestra management to take the place made vacant by the resignation of Arthur Nikisch. But it is added that so many appeals have been made to Mottl to induce him to remain in Carlsruhe that it is thought he may decline the offer to go to America.

Mottl was born Aug. 29, 1856, at Unter-St. Veit, near Vienna. He was a pupil of the Vienna Conservatory. In 1881 he was called to Carlsruhe to take charge of the opera orchestra. In 1886 he refused a call to Berlin. In the same year he directed at Baireuth with great success. Of late his health has been poor, and he has directed at rare intervals in different German cities. Mottl has written an opera, "Agnes Bernauer," performed at Weimar, 1880.

Mr. Nikisch has decided to wield the baton over the Symphony Orchestra for the last time next Saturday evening. This is the end of the Boston series of Symphony concerts, but not of the year's work embraced in his contract with Colonel Higginson, as three weeks of travel, including two important concerts at the World's Fair, remain. Mr. Nikisch has had the right to sunder his connection at any time, and at the beginning of this week gave Colonel Higginson notice of his decision not to accompany the orchestra on its tour, assigning as his reason an apprehension of ill health. It appears, however, that the director offered on certain conditions to fill out his season—which conditions Mr. Higginson found totally inadmissible—and which, moreover, of course could offer no guarantee that Mr. Nikisch's health would be such that he could travel to the West. The question as to who will conduct the orchestra on its tour remains open for the present, but probably the task will devolve naturally on Mr. Kneisel, the leader of the violins.

BOSTON DAILY ADVERTISER
Established 1813.

FRIDAY MORNING, APRIL 28, 1893.

MR. NIKISCH'S LAST CONCERT.

Not to Accompany the Symphony Orchestra On its Tour.

Mr. Nikisch, conductor of the Boston Symphony Orchestra, has decided to wield the baton over that organization for the last time next Saturday evening. This is the end of the Boston series of symphony concerts, but not of the year's work embraced in his contract with Col. Higginson, as three weeks of travel, including two important concerts at the world's fair, remain.

Mr. Nikisch has had the right to sunder his connection at any time, and at the beginning of this week gave Col. Higginson notice of his decision not to accompany the orchestra on its tour, assigning as his reason an apprehension of ill health. It appears, however, that the director offered on certain conditions to fill out his season—which conditions Mr. Higginson found totally inadmissible—and which, moreover, of course could offer no guarantee that Mr. Nikisch's health would be such that he could travel to the West.

The question as to who will conduct the orchestra on its tour remains open for the present, but probably the task will devolve naturally on Mr. Kneisel, the leader of the violins.

Boston Daily Globe.

FRIDAY, APRIL 28.

NIKISCH NEARLY THROUGH.

His Last Appearance Will be on Saturday Next.

Next Saturday the Boston Symphony orchestra closes its engagement in this city, and on that occasion Mr. Nikisch will wield the baton for the last time over that organization of musicians.

The close of the Boston series does not complete the year's work, as the orchestra has a contract with Col. Higginson for three weeks of travel, including two important concerts to be given at the World's fair. Mr. Nikisch notified Col. Higginson early in the week, that due to apprehensions of ill health he would not accompany the orchestra on its tour. He, however, offered under certain conditions to fulfil the engagement, but the conditions were found inadmissible by Col. Higginson.

Mr. Kneisel, the leader of the violins, will probably lead the orchestra during its Western tour.

BOSTON POST,
The Representative Democratic Paper OF NEW ENGLAND.

FRIDAY MORNING, APRIL 28, 1893.

NIKISCH SOON TO GO.

Mr. Nikisch, conductor of the Boston Symphony Orchestra, has decided to wield the baton over that organization for the last time next Saturday evening. This is the end of the Boston series of Symphony concerts, but not of the year's work embraced in his contract with Colonel Higginson, as three weeks of travel, including two important concerts at the World's Fair, remain. Mr. Nikisch cannot go to Chicago on account of ill health, and during the latter engagement Mr. Kneisel will probably wave the baton.

BOSTON HOME JOURNAL.

SATURDAY, APRIL 29,

THE SYMPHONY CONDUCTOR.

NOW THAT RICHTER is effectually disposed of as the next conductor, the Symphony Orchestra is apparently no nearer having a leader than before. It is to be regretted that Richter cannot come, not only because he wanted to, but because Boston evidently wanted him. But it is now quite clear that he will at some time in the future become its conductor, presumably when his present contract expires four years from now. The Berlin correspondent of the Musical Courier is of the opinion that Boston would not like Richter long, and that he would be driven away. He says: "He is growing old and rather a little careless and easy-going. His conducting, as I had occasion to notice this season, would never do in Boston, where for exactness and finess they have been spoiled by both Gericke and Nikisch."

Early in the week it was rumored that Weingartner had been offered the position, but this is most effectually settled by the fact that this young conductor has just signed with the Munich Royal Opera House, of which Possart is now the intendent. At this expiration of the contract, in 1896, he is to become the successor of Hermann Levi. The list of men who are eminent enough to suit seems to embrace only those who are fastened elsewhere, for after Gericke and Nikisch a small man would not do. Mottl, it is said, will not leave Carlsruhe and Erdmannsdörfer if Bremen is mentioned as available. This is the situation at present, and it must be settled by Mr. Higginson. He is getting many suggestions, but the funniest is from the above-quoted correspondent of the Musical Courier, who says he knows the name of the one great conductor who would do for the place, but that his name is known in the United States to only one man. He further announces that he will divulge it if he is applied to in the matter. It seems a little odd that this great man should be concealed so closely, but perhaps Mr. Higginson will finally be driven to giving this correspondent the notice that he is begging, and then we shall all know of this wonderful man who has so marvelously escaped fame.

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The Musical Courier.

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The program of the twenty-third symphony concert was made up of selections from the works of Wagner:

Overture to "Rienzi."

Prelude to Act III. Dance of Apprentices, March of the Mastersingers and Homage to Hans Sachs, from "The Mastersinger of Nuremberg."

Prelude and First Scene from "Das Rheingold."

Woglinde.....Miss Felicia Kaschoska
Wellgunde.....Mrs. Arthur Nikisch
Flosshilde.....Miss Louise Leimer
Alberich.....Mr. Henry Meyn

Siegfried Passing Through the Fire, from "Siegfried," Act III., Scene 2 and Morning Dawn, and Siegfried's Voyage up the Rhine, from "Götterdämmerung" Prologue.

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If he can get away he will, for he is anxious to visit us in an artistic capacity. Whether he will be allowed to resign his Viennese engagements remains to be seen. He has always the Emperor as a final court of appeal, anyhow. Besides there is no law that can prevent him taking a steamer to Boston. The talk about life pensions, &c., is not conclusive, for by the terms of his contract with Mr. Higginson, he would be more than reimbursed for any sacrifices made on that score. Besides, Richter is a man past fifty. In Mr. Floersheim's interesting budget of Berlin news this week the situation is discussed; also a latter day estimate of the great conductor's work.

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Reported Now That the Famous Carlsruhe Conductor Has Been Called to Succeed Nikisch.

And now it is said that Felix Mottl, the famous musical conductor of Carlsruhe, has received an offer from the Boston Symphony Orchestra management to take the place made vacant by the resignation of Arthur Nikisch. But it is added that so many appeals have been made to Mottl to induce him to remain in Carlsruhe that it is thought he may decline the offer to go to America.

Mottl was born Aug. 29, 1856, at Unter-St. Veit, near Vienna. He was a pupil of the Vienna Conservatory. In 1881 he was called to Carlsruhe to take charge of the opera orchestra. In 1886 he refused a call to Berlin. In the same year he directed at Baireuth with great success. Of late his health has been poor, and he has directed at rare intervals in different German cities. Mottl has written an opera, "Agnes Bernauer," performed at Weimar, 1880.

Mr. Nikisch has decided to wield the baton over the Symphony Orchestra for the last time next Saturday evening. This is the end of the Boston series of Symphony concerts, but not of the year's work embraced in his contract with Colonel Higginson, as three weeks of travel, including two important concerts at the World's Fair, remain. Mr. Nikisch has had the right to sunder his connection at any time, and at the beginning of this week gave Colonel Higginson notice of his decision not to accompany the orchestra on its tour, assigning as his reason an apprehension of ill health. It appears, however, that the director offered on certain conditions to fill out his season—which conditions Mr. Higginson found totally inadmissible—and which, moreover, of course could offer no guarantee that Mr. Nikisch's health would be such that he could travel to the West. The question as to who will conduct the orchestra on its tour remains open for the present, but probably the task will devolve naturally on Mr. Kneisel, the leader of the violins.

BOSTON DAILY ADVERTISER

Established 1813.

FRIDAY MORNING, APRIL 28, 1893.

MR. NIKISCH'S LAST CONCERT.

Not to Accompany the Symphony Orchestra On its Tour.

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Boston Daily Globe.

FRIDAY, APRIL 28.

NIKISCH NEARLY THROUGH.

His Last Appearance Will be on Saturday Next.

Next Saturday the Boston Symphony orchestra closes its engagement in this city, and on that occasion Mr. Nikisch will wield the baton for the last time over that organization of musicians.

The close of the Boston series does not complete the year's work, as the orchestra has a contract with Col. Higginson for three weeks of travel, including two important concerts to be given at the World's fair. Mr. Nikisch notified Col. Higginson early in the week, that due to apprehensions of ill health he would not accompany the orchestra on its tour. He, however, offered under certain conditions to fulfil the engagement, but the conditions were found inadmissible by Col. Higginson.

Mr. Kneisel, the leader of the violins, will probably lead the orchestra during its Western tour.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

FRIDAY MORNING, APRIL 28, 1893.

NIKISCH SOON TO GO.

Mr. Nikisch, conductor of the Boston Symphony Orchestra, has decided to wield the baton over that organization for the last time next Saturday evening. This is the end of the Boston series of Symphony concerts, but not of the year's work embraced in his contract with Colonel Higginson, as three weeks of travel, including two important concerts at the World's Fair, remain. Mr. Nikisch cannot go to Chicago on account of ill health, and during the latter engagement Mr. Kneisel will probably wave the baton.

BOSTON HOME JOURNAL.

SATURDAY, APRIL 29,

THE SYMPHONY CONDUCTOR.

NOW THAT RICHTER is effectually disposed of as the next conductor, the Symphony Orchestra is apparently no nearer having a leader than before. It is to be regretted that Richter cannot come, not only because he wanted to, but because Boston evidently wanted him. But it is now quite clear that he will at some time in the future become its conductor, presumably when his present contract expires four years from now. The Berlin correspondent of the Musical Courier is of the opinion that Boston would not like Richter long, and that he would be driven away. He says: "He is growing old and rather a little careless and easy-going. His conducting, as I had occasion to notice this season, would never do in Boston, where for exactness and finess they have been spoiled by both Gericke and Nikisch."

Early in the week it was rumored that Weingartner had been offered the position, but this is most effectually settled by the fact that this young conductor has just signed with the Munich Royal Opera House, of which Possart is now the intendent. At this expiration of the contract, in 1896, he is to become the successor of Hermann Levi. The list of men who are eminent enough to suit seems to embrace only those who are fastened elsewhere, for after Gericke and Nikisch a small man would not do. Mottl, it is said, will not leave Carlsruhe and Erdmannsdörfer if Bremen is mentioned as available. This is the situation at present, and it must be settled by Mr. Higginson. He is getting many suggestions, but the funniest is from the above-quoted correspondent of the Musical Courier, who says he knows the name of the one great conductor who would do for the place, but that his name is known in the United States to only one man. He further announces that he will divulge it if he is applied to in the matter. It seems a little odd that this great man should be concealed so closely, but perhaps Mr. Higginson will finally be driven to giving this correspondent the notice that he is begging, and then we shall all know of this wonderful man who has so marvelously escaped fame.

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...ston Journal.

SATURDAY, APRIL 29, 1893.

WHO WILL LEAD?

New Conductor of Boston Symphony Orchestra.

Will He Be Weingartner, Mottl or Another?

Notes and Gossip Concerning Three Celebrities.

The question, "Who will be the successor of Mr. Nikisch?" seems to be still unanswered.

Mr. Richter must obey his Emperor.

It is hard to believe the report that "Richter is a painfully lazy man, with no interest whatever in what is going on in the musical world."

It is possible, however, that he dreads the travel to which the leader of the Boston Symphony Orchestra is subjected by his contract.

Even Mr. Nikisch, a young and presumably spry man, shudders at the thought of another visit to Chicago, and, therefore, does not hesitate to leave his employer in the lurch.

Or, perhaps, Mr. Nikisch is pricked by keen desire to touch once more the soil of his loved fatherland; and he cannot endure the thought of patriotism checked by a mere commercial detail.

PAUL FELIX WEINGARTNER.

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There is natural public curiosity concerning the successor.

In certain quarters this curiosity is condemned.

It is said, and by those high in authority, that the whole affair is a private enterprise, and therefore the curiosity of the public is impertinent.

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It is true that one man had the courage and the financial resources to found the institution.

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Lovers of music who cannot spare the money for a seat are nevertheless admitted to Music Hall.

They are allowed a certain amount of standing room, and the softer sex is given the use of platform steps.

Surely is public curiosity legitimate when it revolves about a public thing.

If this orchestra were retained solely for the purpose of enlivening conversation in a private house—and such concerts were given this season in certain parlors in New York—then public curiosity might be regarded with reason as out of place.

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Now that the arrival of Mr. Richter seems unlikely other names are mentioned, and there are rumors of offers made, digested, refused or accepted.

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The name of Weingartner, for instance, has been urged on the public attention.

And who is Weingartner?

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Paul Felix Weingartner was born June 2, 1863, in Zara, Dalmatia. His father died when he was young, and the family then moved to Graz. Felix entered the gymnasium, studied music with his mother, and then became a pupil of Wilhelm Meyer. He wrote piano pieces which were published in 1880 by Schuberth of Hamburg. Aided with a city scholarship, Weingartner, in 1881, entered the Leipsic Conservatory. He also studied philosophy at the university. In 1882 he met Liszt, who became warmly interested in him. He left Leipsic in 1883 with the "Mozart prize," and then wrote the text and music of an opera, "Sakuntala," which was first produced March 20, 1884, at Weimar, under Lassen's direction. In 1884 Weingartner appeared as an orchestral conductor in Koenigsberg; he then went to Dantzic, where he finished the text and music of an opera, "Malawika," produced under his direction at Munich, June 2, 1886. He was conductor at the Hamburg Stadt Theatre in 1887; in 1889 he was called to Mannheim; he was at the Frankfort Opera House from June until September, 1890. In 1891 he was called to the opera house at Berlin and began there May 22. The performances, under his direction, of "Lohengrin," "Barber of Seville," "Carmen," "Don Giovanni," "Figaro" and "Fidelio" were highly praised, and as conductor at the Symphony concerts he won distinction by his reading of the Fantastic Symphony by Berlioz, Mozart's G minor symphony and Beethoven's seventh symphony.

But his popularity was suddenly destroyed, at least for a time, by his extraordinary conduct after the failure of his opera "Genesius," first produced at Berlin, Nov. 15, 1892. The criticisms were severe. The opera was withdrawn after the second performance, which was given to an almost empty house. Mr. Weingartner then appeared in print with a letter "To whom it may concern." In it he called the public of Berlin frivolous and unable to judge of such an earnest work as "Genesius." Weingartner in his letter said that at the repetition of his opera "an empty house yawned at him;" whereupon the Boersen Courier remarked "Weingartner was in luck, for if the house had been well filled, a full house would have yawned at him." It was rumored that Weingartner asked Count Hochberg to relieve him of his contract as conductor. The position of first conductor at the Frankfort Opera House was offered to him, but after a vacation trip to Italy he again appeared in Berlin, clothed and apparently in his right mind.

LOZE-HENGRIN AT THE OPERA.
Caricature by Blass in the Pilori, Sept. 27, 1891.

There are conflicting rumors now concerning Weingartner's plans. A new orchestral society at Glasgow is said to have tempted him. Weingartner has a three-year contract with the Berlin Opera House, and the Intendant made him lately a flattering offer for a life-long engagement. It was generally understood that Weingartner accepted this last offer, but Mr. Otto Floersheim, in a letter (April 4) from Berlin to the Musical Courier, makes the following statement:

"To-day the telegraph, to the great consternation of everybody, brings the news that Weingartner has signed with the Munich Royal Opera House, of which Possart now is the intendant, and that from April 1, 1896, when his Berlin contract will expire, he is to become the successor to General Director Hermann Levi, who by that time will probably retire from active service. Whether or not this officially published telegram tells the truth I cannot at this moment verify, but I hardly doubt its authenticity."

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There is no doubt, however, of this: that Weingartner has retained his popularity in Berlin, so far as the public at large is concerned, although there are excellent musicians who protest against the occasional musical eccentricities of this restless, nervous man.

Weingartner was married Nov. 5, 1891, to Miss Juillerat-Chasseur, a woman of French Switzerland, whom he met in Mannheim.

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THE NEW SIEGE OF PARIS IN 1891.
(An unpublished sketch by Moloch.)

It is possible that his physical condition had much to do with this fiasco. There was a report not long ago that overwork had affected his mind, and that he only found relief by a sojourn in an asylum.

He was able to marry, however, and Dec. 17, 1891, he wedded Henriette Standhartner, an opera singer. The wedding was at Vienna; the witnesses were Hans Richter and the baritone, Reichmann; Siegfried Wagner is said to have been present.

There was talk at the time of Richter's retirement from the Vienna Opera House and Mottl's succession. It was only talk, and Mottl returned to Carlsruhe.

Mottl is at least a man of catholic taste, and he has offered the hospitality of his opera house to such French composers as Berlioz and Chabrier.

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It is a singular commentary on the condition of music in Boston that the name of Lamoureux, one of the most distinguished conductors in Europe, has not been seriously considered.

Charles Lamoureux was born at Bordeaux, September 28, 1834. He entered the Paris Conservatory in 18[illegible] and studied the violin under Girard. In 18[illegible] he took the first prize for [illegible] composition, with [illegible] and studied composition with Massenet, Bizet, Saint-Saens, Boelmann, Vincent d' Indy, Chabrier, Charpentier and Chevillard.

It is true that the names of Boelman and Chevillard are unknown outside of France.

It is also true that Lamoureux passed over the compositions of Humperdink, Riemenschneider and P. Scharwenka.

PHILIP HALE.

WHY NIKISCH GOES.

The Director Himself Tells One Story and Rumor Tells Another.

It has been currently reported that the resignation of Director Nikisch of the Boston Symphony Orchestra was a hasty act, and that he repents having accepted the offer of the Opera House in Buda Pesth. The story is thus told:

When Mr. Nikisch received the offer from Buda Pesth he went to see Mr. Higginson, the patron of the symphony concerts. He told him of the offer, and said that if a five years' contract were given him he would remain here. Incidentally it may be remarked that Mr. Nikisch is said to get a salary of $9000 a season here, while the Buda Pesth position is worth about $4500. The low cost of living, however, and the many professional advantages easily consume the difference. Mr. Higginson said that he would consider the matter, whereupon Mr. Nikisch acted as if he were insulted, expressing his opinions not mildly, and, to cap it all, he immediately cabled his acceptance to the Hungarian house. It is this action which, it is said, he repents. Subsequently, when the arrangements for the Western trip were being made, he requested extra renumeration. It was refused him, and this, rumor has it, is why the director of the Symphony Orchestra will not accompany it to Chicago.

A Journal reporter interviewed Mr. Nikisch yesterday afternoon, and the director said: "The only reason why I am not going West with the orchestra is that my health is not good. I am completely exhausted. That is really the reason. I intend to go abroad in a week or two. I will go first to Buda Pesth, and then take a rest at some place in the mountains."

The Beacon.

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The twenty-third programme was all taken from Wagner, whose early manner was represented by the noisy and tumultuous "Rienzi" overture, introductory to that opera of tremendous demonstration, crowds, rebellions, death and conflagration. The later periods of his composition were shown in the prelude and first scene of "Rheingold," those *Siegfried* scenes tacked together by Richter, and the funeral march and the last *Brünnhilde* declamation from "Götterdämmerung." The orchestral work was generally good, and the occasional slips and jars did not impair the general effect for most listeners. The prelude and its subsequent scene are utterly out of place in a concert-room and mean absolutely nothing without Wagner's spectacular attempts to imitate a river and its bed, a mortal living under water and supposititious mermaids in the agonies of swimming counterfeited by lumbering and sea-sickness-provoking machines. The vocal part was rather untuneful and impot nt and the whole thing was a mistake. Miss Kaschoska did her best with the *Brünnhilde*, which she delivered vigorously and with that small infusion of musical quality and vocal art which the exigency of being "dramatic," as the Wagner school generally understands it, permitted.

Tonight the season will end with a rather unpersuasive programme. Three symphonies compose it—Mozart's first, Schubert's "Unfinished" and Beethoven's "Eroica." Mr. Nikisch will then conduct the orchestra for the last time.

Boston Journal.

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Here Lamoureux first showed the qualities that distinguished his leadership: "Scrupulously careful in detail; patient in the preparation; knowledge and musical feeling combined, and to a rare degree; precision and authority joined to enthusiasm; control over men and the ability to communicate personal emotion to others."

In 1875 Lamoureux was conductor of the great Festival at Rouen in honor of Boieldieu. In 1876 Carvalho made him conductor at the Opera Comique. In 1877 he succeeded Deldevez as first conductor at the Paris Opera. He resigned this position Dec 21, 1879, on account of a dispute with Vaucorbeil, the director, concerning the tempo of a movement in "Don Giovanni." He founded, Oct 23, 1881, the Nouveaux Concerts, which under his leadership are a musical feature not only of Paris, but of Europe. He was the first to introduce Brahms's sextets into France. At the head of the Wagnerian movement in France he gave the first performance of "Lohengrin" in France May 3, 1887, at the Eden Theatre. He also was conductor at the performance of "Lohengrin" in September, 1891, at the Paris Opera.

The programmes of the concerts given by Lamoureux this season included works by Brahms, Wagner, Bruch, Dvorak, Grieg, Tschaikowsky, Schumann, Beethoven, Mendelssohn, Weber, Liszt, Rubinstein, Ewstafiew, Berlioz, Massenet, Bizet, Saint-Saens, Boelmann, Vincent d' Indy, Chabrier, Charpentier and Chevillard.

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THE SYMPHONY CONCERTS.

The twenty-third programme was all taken from Wagner, whose early manner was represented by the noisy and tumultuous "Rienzi" overture, introductory to that opera of tremendous demonstration, crowds, rebellions, death and conflagration. The later periods of his composition were shown in the prelude and first scene of "Rheingold," those *Siegfried* scenes tacked together by Richter, and the funeral march and the last *Brünnhilde* declamation from "Götterdämmerung." The orchestral work was generally good, and the occasional slips and jars did not impair the general effect for most listeners. The prelude and its subsequent scene are utterly out of place in a concert-room and mean absolutely nothing without Wagner's spectacular attempts to imitate a river and its bed, a mortal living under water and supposititious mermaids in the agonies of swimming counterfeited by lumbering and sea-sickness-provoking machines. The vocal part was rather untuneful and impot nt and the whole thing was a mistake. Miss Kaschoska did her best with the *Brünnhilde*, which she delivered vigorously and with that small infusion of musical quality and vocal art which the exigency of being "dramatic," as the Wagner school generally understands it, permitted.

Tonight the season will end with a rather unpersuasive programme. Three symphonies compose it—Mozart's first, Schubert's "Unfinished" and Beethoven's "Eroica." Mr. Nikisch will then conduct the orchestra for the last time.

Mr. C. A. Ellis announces

TWO · SONG · RECITALS

. . BY . .

Mr. Plunket Greene,

Basso.

. . AT . .

CHICKERING HALL,

. . ON . .

Wednesday Afternoon, April 26th,

Saturday Afternoon, April 29th.

Tickets, with Reserved Seats, $1.50.

On sale at Music Hall Box Office beginning Monday, April 17th.

ORDERS SENT TO MR. C. A. ELLIS, MUSIC HALL, WILL RECEIVE PROMPT ATTENTION.

Itinerary

OF THE

SEVENTH
ANNUAL
TOUR

(May, 1893)

OF THE . . . . . .

Boston Symphony Orchestra

[redacted], CONDUCTOR.

MR. FRANZ KNEISEL, CONDUCTOR.

C. A. ELLIS, Manager.

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Gazette

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PROGRAMME,

Wednesday Afternoon, April 26th.

Bois épais, - - - - - - - - - - *Lully (1685)*

Si tra i ceppi, - - - - - - - - - - *Handel*

Wer sich der Einsamkeit ergiebt, - - - - - - - *Schubert*

Waldesgespräch,
In der Fremde,
Dichterliebe, (1, 2, 3,) - - - - - - - - *Schumann*

PART II.

Old Irish Melodies, arranged by C. Villiers Stanford.

When she answered me.

Patrick Sarsfield.

Sweet Isle.

The Battle Hymn.

The Zephyrs blest.

PART III.

Old Hungarian Melodies adapted by Francis Korbay.

Mid the Cornfields.

Marishka.

Shepherd, see thy horse's foaming mane.

PROGRAMME,

Saturday Afternoon, April 29th.

Beglückte Heerde, - - - - - - - - - - *Bach*

Vittoria, - - - - - - - - - - - *Carissimi*

Feldeinsamkeit, - - - - - - - - - - *Brahms*

Der Engel, - - - - - - - - - - *Wagner*

Ein Ton, - - - - - - - - - - - *Cornelius*

Gute Nacht,
Weep ye no more,
Hey! Nonny No! - - - - - - - - *Battison Haynes*

PART II.

Ancient Melodies of the British Isles, arranged by Arthur Somervell.

Floodes of Teares,
The Three Ravens,
The Happy Farmer, - - - - - - - - - *English*

By the waters of Babylon
The Ash Grove, - - - - - - - - - - *Welsh*

Scots wha hae, - - - - - - - - - - *Scottish*

Myle Charaine, - - - - - - - - - - *Manx*

Where be going? - - - - - - - - - - *Cornish*

The Little Red Fox, - - - - - - - - - *Irish*

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Mr. Greene possesses an uncommon degree of sentiment and geniality, correct taste admirable enunciation, and a sufficiently broad cultivation to enable him to sing all kind of music successfully, if not equally well.—*New York Sun.*

Mr. Greene is a basso cantante with a voice of lovely quality, and a method which i is a peculiar pleasure to praise. He discovered himself to be an artist of rare gifts and graces, who is entitled to a hearty welcome to our shores.—*New York Tribune.*

Mr. Greene's phrasing is most intelligent, his enunciation of notable excellence, and his whole style of singing most refined and artistic —*New York World.*

He has more temperament, more graciousness, and more flexibility of style than mos visitors from the British Isles. His Irish songs alone should make his fortune.—*New York Recorder.*

The highest pleasure of the afternoon was the performance of Wotan's Farewell and the fire scene from "Die Walkure," with Mr. Plunket Greene as Wotan. His singing o the farewell was very beautiful. It was sonorous in tone, dignified and artistic in phrasing and deeply poetic in sentiment.—*New York Times.*

Mr. Greene is an admirable artist, gifted with an organ of much resonance, richnes and sympathetic quality.—*New York Press*, Feb. 27th, 93.

The Irish and Scotch songs were dignified by the superb manner in which Mr Plunket Greene sang them.—*Herald*, Feb 27th, '93.

Far more satisfactory was the wonderful music of the Good Friday spell, which wa sung by Mr. Rieger and Mr. Plunket Greene. This latter gentleman sang the part o Gurnemanz, his original role, at Bayreuth in 1890.

[illegible] the best [illegible] work he has given us so far, being refined, tender and full o artistic expression.—*World*, Feb. 20th, '93.

Mr. Greene has a powerful voice of beautiful quality, over which he has unusuall [illegible] and genuine warmth of musical and poetic feeling. His enunciation i beautifully distinct and his musical phrasing highly intelligent. Emotionally his singin [illegible] sentiment.—*N. Y. Mail and Express.*

THE MUSICAL, ETC., SYMPHONY ORCHESTRA CONCERT, March 24th, 1893.

Plunket Greene has a beautiful and remarkable voice. It is a baritone, lyric in quality and of great sweetness and pathos; but it has nearly the volume of a dramatic organ.—*Press.*

Mr. [illegible] a distinct success. He has a splendid presence and an excellent [illegible] ge from "Hans Sachs" admirably, and made a de ided impression. He is charming, and the audience was captivated His singing [illegible] gs of the year. His voice is fresh, and his method delightful.

Mr. [illegible] od degree in Hans Sachs Monologue from "Die Meistersinger," and strong, was in style, finish and sympathy perfection. [illegible] master of style was apparent from his discrimi tion [illegible] English ballad methods—not an easy thing even for the [illegible]

Mr. [illegible] ne'v favorable impression. He has a rich, re sonant [illegible] s with an ease and grace rarely met with in basso His [illegible] .—*Hearld and Star.*

Mr. [illegible] sound is noble, smooth, and full; his pronunci y good. His selections were of the romantic he [illegible] m was charming and refreshing. He has together a rare personality that adds greatly to [illegible] pathos were most artistic and charming —*Advertiser.*

Mr. G[illegible] D HAYDN SOCIETY.

His [illegible] His voice is remarkably sweet and flex [illegible] particularly well suited to oratorio music

His [illegible] His [illegible] created quite a furore.—*Post, Apr. 3, '93*

[illegible] successes of recent years, his sing visits to this city.—*Herald, April 1893.*

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Mr. Plunk

Bass

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CHICKERIN

. . ON .

Wednesday Afternoon, A

Saturday

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ITINERARY.

TUESDAY, May 2.

Leave Boston, Boston & Albany depot, 7.15 P. M., in Wagner palace sleeping cars for Rochester, *via* Boston & Albany and New York Central railroads.

WEDNESDAY, May 3.

Breakfast at Syracuse, 7.00 A. M.; arrive Rochester 9.55 A. M.; Whitcomb Hotel; concert at Lyceum Theatre 8.00 P. M.

THURSDAY, May 4.

Leave Rochester, New York Central station, corner of Railroad avenue and State street, 9.55 A. M.; arrive at Buffalo 12.00 M.; Genesee Hotel; concert at Music Hall 8.00 P. M.; leave

Boston Journal.

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Buffalo, Erie depot, Exchange street, 11.15 P. M. (Pullman sleeping cars ready at 10.00 P. M.).

Route: New York, Chicago & St. Louis Ry., Pittsburg, Shenango & Lake Erie Ry., and Pittsburg & Western Ry.)

FRIDAY, May 5.
Arrive at Pittsburg 7.30 A. M.; Seventh Avenue Hotel; concert at Old City Hall 8.00 P. M.

SATURDAY, May 6.
Concert at Old City Hall 8.00 P. M.

SUNDAY, May 7.
Leave Pittsburg, Baltimore & Ohio depot, corner of Smithfield and Water streets, 9.00 A. M., in special train, arriving at Cleveland 2.00 P. M.; Hollenden Hotel.
(Route: Pittsburg & Western and Valley Rys.)

MONDAY, May 8.
Concert at Music Hall at 8.00 P. M.

TUESDAY, May 9.
Leave Cleveland, Lake Shore depot, foot of Bank street, 10.40 A. M. (train No. 5), arriving at Toledo 1.55 P. M.; Boody, St. James, and Depot Hotels; concert at "The Armory" at 8.00 P. M.; Leave Toledo, C. H. V. & T. depot, foot of Knapp street, 12.00 midnight (Pullman sleeping cars ready for occupancy at 10.00 P. M.).

WEDNESDAY, May 10.
Arrive at Columbus about 5.30 A. M.; sleeping cars can be occupied until 8.00 A. M.; Chittenden Hotel; concert at Henrietta Theatre 8.00 P. M.

THURSDAY, May 11.
Leave Columbus, Union depot, *via* Baltimore & Ohio R. R., 8.30 A. M. (train No. 101), arriving at Cincinnati 12.25 noon; Grand Hotel; concert at Music Hall 8.00 P. M.

FRIDAY, May 12.
Leave Cincinnati, Union depot, *via* O. & M. R. R., 8.05 A. M. (train No. 15), arriving at Louisville 11.57 A. M.; Galt Hotel; concert at Amphitheatre Auditorium at 8.00 P. M.

SATURDAY, May 13.
Concert at Amphitheatre Auditorium 2.30 P. M.; leave Louisville, *via* "Monon Route" depot, corner of Tenth street and Broadway, at 9.10 P. M. (train No. 4), for Chicago.

SUNDAY, May 14.
Arrive at Chicago 8.12 A. M.; Pullman Hotel, Fifty-fifth street, between Washington and Madison avenues, near Jackson Park.

MONDAY, May 15.
Matinee concert at Music Hall, Exposition grounds, hour to be announced.

TUESDAY, May 16.
Matinee concert at Music Hall, Exposition grounds, hour to be announced.

WEDNESDAY, May 17.
Leave Chicago, Michigan Central depot, foot of Lake street, at 8.00 A. M., in special train, arriving at Grand Rapids 1.30 P. M.; Morton Hotel; concert at Hartman Hall, 8.00 P. M.; leave Grand Rapids, Grand Trunk Ry. depot, 11.15 P. M., arriving at Grand Haven at 12.00 midnight, when steamer is taken for Milwaukee; lunch served on board steamer.

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THURSDAY, May 18.

Arrive at Milwaukee 8.00 A. M.; Plankinton Hotel; concert at Academy of Music 8.00 P. M.; leave Milwaukee by steamer, 11.15 P. M., for Grand Haven; lunch served on board steamer after concert.

FRIDAY, May 19.

Arrive at Grand Haven 7.00 A. M.; breakfast on steamer; leave Grand Haven 9.00 A. M. (train No. 16); arrive at Grand Rapids 10.20 A. M.; dinner at Morton Hotel; leave Grand Rapids, Union depot, *via* Michigan Central R. R., 1.00 P. M., in special train; arrive at Ann Arbor 4.30 P. M. (cars will be side tracked until after concert); supper at Granger's Hall, South State street; concert at University Hall 8.00 P. M.; leave Ann Arbor 11.15 P. M. in special train, reaching Detroit at midnight; Russell Hotel.

SATURDAY, May 20.

Concert at The Auditorium 8.00 P. M.

SUNDAY, May 21.

Leave Detroit, Michigan Central depot, foot of Third street, 9.00 A. M., in special train for Niagara Falls, arriving there at 4.30 P. M.; lunch at St. Thomas, Ont., about 1.00 P. M.; stop at Niagara Falls two hours, with dinner at Cataract House at 5.45 P. M.; leave Niagara Falls 6.30 P. M.

MONDAY, May 22.

Breakfast at Springfield; arrive at Boston, Boston & Albany depot, 10.50 A. M.

Gazette

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Boston Courier.

SUNDAY MORNING, APRIL 30, 1893.

LAST CONCERT OF THE BOSTON SYMPHONY ORCHESTRA'S SEASON.

The twelfth season of concerts by the Boston Symphony Orchestra closed with the twenty-fourth concert of the series in Music Hall, last evening. During this season eighty-nine compositions, for the most part strictly orchestral, have been performed. Forty-four composers have been represented by these compositions as follows: D'Albert, 1; Bach, 2; Beethoven, 9; Berlioz, 3; Bizet, 1; Brahms, 4; Bruch, 1; Busoni, 1; Davidhoff, 1; Dvoraka, 4; Ernst, 1; Foote, 1; Gade 1; Gilson, 1; Goldmark, 2; Gounod, 1; Grieg, 1; Haydn, 2; Humperdinck, 1; Lalo, 1; Lang, 1; Liszt, 4; MacDowell, 3; Mendelssohn, 3; Moszowkowski, 1; Mozart, 2; Nicolai, 1; Paderewski, 1; Paine, 1; Raff, 2; Reinecker, 1; Riemenschneider, 1; Rubinstein, 1; Saint-Saens, 4; Scharwenka, 1; Schubert, 3; Schumann, 4; Sphor, 1; Svendsen, 1; Thieriot, 1; Tschaikowski, 2; Vieuxtemps, 1; Volkmann, 1; Wagner, 10; Weber, 3.

N. B. Ten compositions by Richard Wagner in this series and only two by Mozart; only four American composers granted a hearing; not a Cherubini overture in the entire list.

Such is the record. The programme for last evening's concert contained three symphonies;—Mozart's No. 31, in D major ("Parisian"); Schubert's unfinished Symphony in B minor; and Beethoven's Symphony No. 3, in E flat major "Eroica."

The venerable age of the Mozart symphony "Parisian" should not have detracted a whit from the admiration that more than ever seemed its due, though not all of it was performed in either the right spirit or time, nor with any such fervency, neither taste, as the reverential listener to anything by Mozart might reasonably have demanded for it. Technically the orchestral delivery was often marred by a characteristic lack of unanimity in the response to the baton. The shortcoming, however, confined itself to the more rapid passages of the allegro movements, and was at no time so conspicuous as absolutely to offend. In any event, it is pleasant to think that at least one Mozart symphony was granted a performance. It is not easy to estimate Mozart's value to the world, but the claim in his behalf is at least plausible—that he not only created many great works, but that he inspired many more. Were we to extract from modern music, indeed, all that it owes to Bach and Mozart, there would remain a fragmentary mass that would barely hint at its former glory.

True, Mozart modeled the architecture of his art upon the foundation that had been laid by Haydn, but he did more than this. He refined the form of the symphony. By the power of his genius he immeasurably extended its power of musical expression. That this expression was idealized by Beethoven and possibly carried to even a greater height seems largely due to Beethoven's developing the technique of the orchestra. Mozart first realized a charm of euphony that had hitherto been quite unknown to German composers. Richard Wagner in his music of the future freely acknowledges this and adds that Mozart "while giving to Italian opera the richer development of instrumental composition, he also imparted the sweetness of Italian singing to orchestral melody.

Nevertheless the all conspicuous melodist of the concert was Schubert, the only composer the world has known who could rely upon his genius for melody alone (for no other genius had he) to place him in the foremost rank. Poor Schubert! In his saddest hours only would the muse enrich his art. His eighth symphony (unfinished) sprang from greatest pain. It speaks to us of one whose life was one long dark, dreary day; but as Jean Paul Richter truly says, "We shroud the cages of birds when we would teach them to sing." And so it was with Schubert. His life was enshrouded and its dreariness long spun out was only occasionally relieved by transient gleams of light.

Why Schubert never completed it is not definitely known, but that he actually intended to do so is certain, as nine bars of a scherzo for it, he began, which are written on the autographic score. For forty-five years this eighth symphony lapsed into oblivion, and then as it were it suddenly awoke to find itself famous. Many features of the performance last evening were worthy of praise. The impressive lead of the strings in the first of the allegro having all the charm of mystery in attendance upon it was exquisitely played; and the beautiful changes of orchestral color towards the close of this movement were delicately reproduced. In the second movement, where the horns and bassoons, heard in conjunction with the basses, pizzicato, in a phrase that frequently puts in its appearance somewhat parathentically in its relation to the melody proper, the playing was excellent.

The Beethoven symphony, to be brief, was admirably played. At its conclusion the conductor *emeritus* of the Boston Symphony Orchestra was persistently recalled, not by the audience *en masse* but by a very considerable portion of it. Mr. Nikisch finally responded by appearing at the conductor's desk and addressing the audience, substantially as follows: He thanked all present for the very hearty ovation that he had received. Perhaps Mr. Nickisch was unmindful that there were many in his presence who could not conscientiously participate in the ovation. He thanked the orchestra. This was very appropriate, for the very much inflated reputation that Mr. Nikisch enjoys as a conductor has been created for him by Mr. H. L. Higginson and the Boston Symphony Orchestra. It is here well to bear in mind that Mr. Nikisch prior to his coming to this country but was the assistant conductor at Leipzic opera house. Finally Mr. Nikisch regretted (?) that on account of ill health(?) it would be impossible for him to accompany his faithful orchestra to Chicago and participate in the concerts to be given at the World's Fair. Just at this point in his remarks it should be stated, Mr. Nikisch was pitiably insincere. It is generally understood that he declined to go to Chicago with the orchestra because the ungentlemanly, the charlatanic and insulting inducements he held out to Mr. Higginson were politely but firmly declined. Good riddance to this man Nikisch. His coming to this country was a mistaken and the artistic reputation of the Boston Symphony Orchestra has as a result been seriously imperiled. His most praiseworthy achievement in this country is in the altogether discreditable manner of his taking leave of it.

Apropos of Herr Hans Richter's rumored engagement as conductor of the Boston Symphony Orchestra a "Town Topics" correspondent writes from Vienna: "My twelve months's experience here has considerably lessened the awful respect I used to entertain for the ability of the 'incomparable' Hans. Of course, he is a great leader, but only for some things. His fiasco with 'L'Amico Fritz' proved that. Then he is a painfully lazy man, with no interest whatever in what is going on in the musical world. They say he was terribly 'cut up' at his lack of success in Berlin, whither he went twice this winter to replace Von Bulow, and where, I am assured, only forty tickets outside of the regular abonnement were sold for his second concert. When I mentioned to a member of his band that he was likely to go to America, the answer was: 'If this be true, many of us will rejoice heartily. He has a most unpleasant way of dealing with the musicians of his orchestra.'"

SUNDAY HERALD

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIII, NO 120.

SUNDAY, APRIL 30, 1893.

THE SYMPHONY CONCERT.

Mr. Arthur Nikisch Makes His Last Appearance.

Music Hall Packed to the Doors—Director Nikisch Given a Grand Ovation—He Returns Thanks and Regrets His Enforced Retirement in a Short Speech.

The last concert of the 12th season of the Boston Symphony orchestra, given at Music Hall last evening, was an event of unusual interest, as it somewhat unexpectedly terminated the engagement of Mr. Arthur Nikisch as its conductor. It was evident that the patrons of the concerts had come to the hall with an anticipation of participating in some happening other than is usual at these concerts and there was a general air of expectation upon the incoming crowds that could not be mistaken.

Mr. Nikisch came to Boston four years ago well nigh a complete stranger to the patrons of these concerts, and having a name that was hardly known outside the limited circle of those who had met him in Europe. He goes back to his former line of musical life across the water with a record of a most remarkable character for, whatever his abilities as a conductor may be, and whatever may be said in regard to his programmes, he has seen the orchestral scheme so nobly founded and sustained by Mr. Higginson becomes a self-supporting enterprise, not only at home, but in every city which it visits periodically.

In so doing he has changed this undertaking from a private effort in the interest of good music to a service of concerts supported liberally by a public which has shown a disposition to accept whatever was provided for them with a spirit of humility and gratitude at once surprising and amusing.

It is to be regretted, whatever estimate is put upon the artistic results of Mr. Nikisch's career here, that it should be terminated so abruptly, and the kindly parting with the conductor of the orchestra for four seasons was a courteous recognition of what he has done, which reflected credit upon the patrons of these concerts.

The programme of the evening consisted of Mozart's "Parisian" symphony, No. 31, in D major, Schubert's unfinished symphony, in B minor, and Beethoven's "Eroica." There is little need to comment at length upon the performance of such a programme after the work of this conductor during his occupancy of his present position.

His ideas of the symphonic works of the composers represented in the evening's list are well known, and his readings were in conformity with his earlier programmes of a like order. He was made to know the satisfaction of the immense audience at the close of each movement, and at the end of the unfinished symphony he was presented with two immense laurel wreaths, each tied with elaborate bows of his nation's colors.

The entrance of Mr. Nikisch was attended by an ovation which any man might take pride in gaining from a Boston audience, and as he stood beside the flower-bedecked desk preparatory to mounting the high stand he has used so often the orchestra and audience joined their applause and continued it for some minutes.

At the conclusion of the "Eroica" the conductor was applauded and repeated recalls followed his retirement, the demands in this way finally leading him to follow the American fashion and make a farewell speech. In these final words Mr. Nikisch expressed his high appreciation of the kindness shown him in Boston and in all the American cities he had visited. He then paid his respects to the members of the orchestra, speaking of them in the warmest terms and commending them as soldiers whose loyalty he had always felt assured of and with whom he had always found a victory possible. He closed by expressing great regret that his generous patron had been put to so much trouble by his physical inability to complete the season's work on the tour, and said that with his dear friend Kneisel in his place he had full confidence in the continued success of the orchestra.

The opening concert of the 13th season will be given on the evening of Oct. 14 next, and the name of Mr. Nikisch's successor will be officially made public on that or an earlier date.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, MAY 1, 1893.

The Symphony Concert.

De mortuis nil nisi bonum! Mr. Nikisch has departed with unexpected suddenness, and the reviewer may omit cavil at the strange make-up of the final programme, the omission of Beethoven repeats, and the melancholy speech which culminated the proceedings and which was scarcely a Tennysonian "Passing of Arthur." That the speech was called for may well be doubted, as well as the propriety of the introduction of an *Apologia pro vita sua* into such a concert.

Mr. Nikisch has shown great strength in some directions, great weakness in others; the theatrical instincts which made a Weber or a Liszt work glitter and glow gave to Beethoven and Schumann a strange smell of the footlights. The operatic bent of the conductor's mind often showed at its best in the orchestral work of concertos, in which his elasticity of treatment and his close following of the solo artist were commendable. His pictures were generally painted with a large brush; he cared far more for the general effect than for any details whatever, and thus a "Tannhaeuser" overture would become intensely exciting even if its subthemes were altogether lost; it was in music very much what the impressionist school has been in painting.

While such a school was sure to have its moments of greatness, it cannot be contended that it was an unmixed blessing for us, since it led the orchestra to care more for a brilliant tone than for a careful shading, and it led the audiences to yearn for constantly increased quantities of pepper. Thus the public taste has become tinged with a craving for sensations. Any modern orchestral concoction, without a single idea, has been accepted if only the element of unrest was in it, and if it gave plenty of cymbal, drum or tambourine clashes, trombone growls, piccolo shrieks, and a symmetrical, clear or conservative work runs a decided risk of being counted "slow." "The evil that men do lives after them." It is very possible that a less radical conductor will seem tame to Bostonians for some time to come.

The faults of the system were not present in the performance of Saturday; indeed, it seemed as if there were an intention to keep within the strictest limits of the letter of the law in the matter of readings, and an unwonted air of conservatism seemed to hang over the entire programme. The "Parisian" symphony by Mozart is not comparable with the Jupiter or the G minor by the same composer, and one could have wished the latter to represent Mozart in a programme in which all was symphonic. There was, however, a certain unity in the order of the works, and a lesson to be drawn from the contrasts presented, for the Parisian symphony represented the lightness and grace and symmetry of Mozart, the "Unfinished Symphony" the melodic contrasts of Schubert, and the Heroic the power and grandeur of Beethoven. Each symphony had its own points, which caused it to differ from its congeners. There could have been a greater accentuation of the differences of style to advantage.

In the Parisian symphony Mozart was so careful not to become prolix that he sometimes became too light, as the finale proved, but the omission, by the composer, of a minuet, and the reduction of the work to three movements, was not a disadvantage. It was a lesson in finales to compare the ending of this work with that of the Heroic symphony. Mozart's finales have the old jig spirit in them (the gigue was the finale of the suite, which might be called the mother of the symphony) so have Haydn's, and so had the finale of Beethoven's first symphony. But when Beethoven, in his second symphony, replaced the minuet with the scherzo, he led the way to a reform of the finale, for the rollicking spirit was transferred to the third movement, and the finale became more dignified and powerful.

Schubert's unfinished symphony is the most wonderful example in the world of what can be done with melody alone; all of Schubert's instrumental works seem but songs arranged in a new setting, and the unfinished symphony is sure to win every audience by its melodic grace; it is not what the symphonic form was intended to be, and it essentially differs from all other symphonies, but no one dare say that it is weaker because its charm is wholly different. Its performance was a creditable one.

The Heroic ended the concert and the season. It was played with an evident care for the composer's markings, with the exception of the funeral march which was taken somewhat rapidly. This is a very odd fault to chronicle, and it certainly leans to virtue's side; it was as if the conductor, determined not to sentimentalize, had allowed the pendulum to swing too far in the other direction. Coleridge once called this "a funeral procession in purple," but on this occasion it had a shade of scarlet in it, particularly in the major theme, in which the oboe did some excellent work.

In the trio of the scherzo the three horns did excellent work, not a suspicion of a break being audible. This may be called the first actual scherzo of the symphonic repertoire, for the scherzo of the second symphony is more of a minuet than the minuet of the first. And the finale is the first example of the achievement of a proper counterpoise to the inherent strength of the sonata-movement form, the first introduction of grand variations into the symphony as a climax. It was proper that Beethoven should break a fetter in ending the symphony dedicated to the memory of a hero. It is strange to read how little Beethoven's contemporaries appreciated the master's power in variations; one of the critics said of him: "Mr. Beethoven does not and cannot properly vary a theme," and another urges him to study the variations of Haydn. Brahms is the only true successor to Beethoven in this particular field, a combination of development with elaboration, and the critics are at present repeating history in attacking his work in this form.

The variations were finely played, and, although the concert was longer than usual, few auditors left until its conclusion. The programme for next October has a significant blank where the conductor's name is wont to be, but the character of the *personnel* of the orchestra, and the earnestness of its founder, are sufficient guarantee of a brilliant future. LOUIS C. ELSON.

Efforts Still Being Made to Secure the Release of Hans Richter.

A story current that Mr. Higginson of the Symphony Orchestra had sent a special envoy to Vienna to use his influence in obtaining Richter's release from the Emperor has but slender foundation. No person has been delegated for this special purpose, and the story no doubt arose from the fact that every time one of Mr. Higginson's personal friends leaves the country for a season abroad he has, and will from this time on, urge upon all such the necessity of making every effort, through Gericke and Jaher, in a sense rivals of Richter, to induce the royal favor to recognize Richter's desire to come to Boston.

Besides any advantage that might accrue to Gericke, in the event of Richter's being finally enabled to come here, there is no doubt that the warm spot he cherishes for Mr. Higginson and the orchestra would make him more than usually zealous in using his influence.

As for anybody's being sent from here on any special mission, that is not true any further than that all Mr. Higginson's friends, and he has an especially large and valuable acquaintance in Vienna, are making every effort possible to bring about the result desired.

More than one straw indicates that Mr. Nikisch and his late patron have parted on none of the best terms, and the story of the inside of the conductor's resignation, followed by his blank refusal to go upon the Western tour, may be traced more or less directly to Nikisch's intention of squeezing Mr. Higginson more than the latter would stand for the ex-conductor's services.

The orchestra is obliged to make some considerable sacrifices on account of the ex-conductor's sudden determination not to undertake the Western trip. The members were to start last evening for Canada on their way to the West, but it has been determined to have two rehearsals under Franz Kneisel, who will conduct on the Western tour, before leaving. Accordingly two dates have been cancelled in Canada.

The orchestra will play practically the same programme at all the cities on the coming tour. So that the sacrifices are two-fold, pecuniary and artistic, though as to the latter it has been thought better for the reputation of the orchestra to confine itself to a limited programme rather than undertake anything that with inadequate preparation might prove disastrous.

THE LEADER.

MAY, 1893.

The announcement that the famous Richter is to succeed the famous Nikisch as conductor of the Boston Symphony orchestra has caused a very pleasurable excitement, and art lovers go about triumphantly whistling choice melodious morsels from the *Nibelungen*. One of the pleasant things connected with this business is the statement that Herr Richter comes to us not because he has been tempted with a large salary, but because he loves the American people. It is curious and delightfully flattering at the same time to discover how fond European celebrities are of the great American public. Paderewski weeps when he leaves us; Mrs. Kendall is never happy while she is away from us, and Patti is continually tempted by her love to visit us and give a farewell performance. But whatever may be the motives it is a good thing to have a great conductor with us and it is doubly fortunate that Herr Richter is a man with broad, artistic taste and with a love of good music wherever found, for many of his admirers regard his coming to Boston as the triumph of Germany and German music. The gift of looking at art from one viewpoint is fascinating and it saves the brain from the wear and tear of much thinking but it is born of prejudice and intensifies prejudice. We do not want German music alone, but German music plus what is best in all other kinds of music. Unfortunately the teaching we have received lay only along one line until we began to believe that German music was the one only species of music. Happily we are emerging from this mistake, and under the guidance of Herr Richter the field of art will broaden until it includes France, Italy, England and other civilized countries.

On the evening of April 15th the Symphony orchestra treated us to the *Symphonic Tone Poem*, by F. B. Busoni. The peculiarity of this poem is that it has not rhythm, metre or meaning, nor has it even the merit of being a good puzzle. Its prevailing tendency is to say nothing with the most gorgeous pomp; he gathers together all the available instruments of modern times, starts them into activity without a vitalizing and centralizing idea and allows them to begin and end in vain noise. It was not soulful music and it was not even good lay figure music for it emerged from and returned to chaos. There was a good deal of affected pomp about it, and it attempted, with some success, to hide its meretriciousness under the sober garb of science, but its aimlessness, its foolishness, its bombast, its affectation and its dulness were still apparent. There was little reason why it should have been written and no reason why it should have been played. It was bewildering, nerve-tearing and exasperating, and if it had any merit it was that of standing as an example of a species of music that should be avoided by every composer who sympathizes with the sufferings of human nature and who loves his noble art.

Boston Courier.

SUNDAY MORNING, APRIL 30, 1893.

LAST CONCERT OF THE BOSTON SYMPHONY ORCHESTRA'S SEASON.

The twelfth season of concerts by the Boston Symphony Orchestra closed with the twenty-fourth concert of the series in Music Hall, last evening. During this season eighty-nine compositions, for the most part strictly orchestral, have been performed. Forty-four composers have been represented by these compositions as follows: D'Albert, 1; Bach, 2; Beethoven, 9; Berlioz, 3; Bizet, 1; Brahms, 4; Bruch, 1; Busoni, 1; Davidhoff, 1; Dvoraka, 4; Ernst, 1; Foote, 1; Gade 1; Gilson, 1; Goldmark, 2: Gounod, 1; Grieg, 1; Haydn, 2; Humperdink, 1; Lalo, 1; Lang, 1; Liszt, 4; MacDowell, 3; Mendelssohn, 2; Moszowkowski, 1; Mozart, 2; Nicolai, 1; Paderewski, 1; Paine, 1; Raff, 2; Reinecker, 1; Riemenschneider, 1; Rubinstein, 1; Saint-Saens, 4; Scharwenka, 1; Schubert, 3; Schumann, 4; Sphor, 1; Svendsen, 1; Thieriot, 1; Tschalkowski, 2; Vieuxtemps, 1; Volkmann, 1; Wagner, 10; Weber, 3.

N. B. Ten compositions by Richard Wagner in this series and only two by Mozart; only four American composers granted a hearing; not a Cherubini overture in the entire list.

Such is the record. The programme for last evening's concert contained three symphonies;—Mozart's No. 31, in D major ("Parisian"); Schubert's unfinished Symphony in B minor; and Beethoven's Symphony No. 3, in E flat major "Eroica."

The venerable age of the Mozart symphony "Parisian" should not have detracted a whit from the admiration that more than ever seemed its due, though not all of it was performed in either the right spirit or time, nor with any such fervency, neither taste, as the reverential listener to anything by Mozart might reasonably have demanded for it. Technically the orchestral delivery was often marred by a characteristic lack of unanimity in the response to the baton. The shortcoming, however, confined itself to the more rapid passages of the allegro movements, and was at no time so conspicuous as absolutely to offend. In any event, it is pleasant to think that at least one Mozart symphony was granted a performance. It is not easy to estimate Mozart's value to the world, but the claim in his behalf is at least plausible—that he not only created many great works, but that he inspired many more. Were we to extract from modern music, indeed, all that it owes to Bach and Mozart, there would remain a fragmentary mass that would barely hint at its former glory.

True, Mozart modeled the architecture of his art upon the foundation that had been laid by Haydn, but he did more than this. He refined the form of the symphony. By the power of his genius he immeasurably extended its power of musical expression. That this expression was idealized by Beethoven and possibly carried to even a greater height seems largely due to Beethoven's developing the technique of the orchestra. Mozart first realized a charm of euphony that had hitherto been quite unknown to German composers. Richard Wagner in his music of the future freely acknowledges this and adds that Mozart "while giving to Italian opera the richer development of instrumental composition, he also imparted the sweetness of Italian singing to orchestral melody.

Nevertheless the all conspicuous melodist of the concert was Schubert, the only composer the world has known who could rely upon his genius for melody alone (for no other genius had he) to place him in the foremost rank. Poor Schubert! In his saddest hours only would the muse enrich his art. His eighth symphony (unfinished) sprang from greatest pain. It speaks to us of one whose life was one long dark, dreary day; but as Jean Paul Richter truly says, "We shroud the cages of birds when we would teach them to sing." And so it was with Schubert. His life was enshrouded and its dreariness long spun out was only occasionally relieved by transient gleams of light.

Why Schubert never completed it is not definitely known, but that he actually intended to do so is certain, as nine bars of a scherzo for it, he began, which are written on the autographic score. For forty-five years this eighth symphony lapsed into oblivion, and then as it were it suddenly awoke to find itself famous. Many features of the performance last evening were worthy of praise. The impressive lead of the strings in the first of the allegro having all the charm of mystery in attendance upon it was exquisitely played; and the beautiful changes of orchestral color towards the close of this movement were delicately reproduced. In the second movement, where the horns and bassoons, heard in conjunction with the basses, pizzicato, in a phrase that frequently puts in its appearance somewhat parathentically in its relation to the melody proper, the playing was excellent.

The Beethoven symphony, to be brief, was admirably played. At its conclusion the conductor *emeritus* of the Boston Symphony Orchestra was persistently recalled, not by the audience *en masse* but by a very considerable portion of it. Mr. Nikisch finally responded by appearing at the conductor's desk and addressing the audience, substantially as follows: He thanked all present for the very hearty ovation that he had received. Perhaps Mr. Nickisch was unmindful that there were many in his presence who could not conscientiously participate in the ovation. He thanked the orchestra. This was very appropriate, for the very much inflated reputation that Mr. Nikisch enjoys as a conductor has been created for him by Mr. H. L. Higginson and the Boston Symphony Orchestra. It is here well to bear in mind that Mr. Nikisch prior to his coming to this country but was the assistant conductor at Leipzic opera house. Finally Mr. Nikisch regretted (?) that on account of ill health(?) it would be impossible for him to accompany his faithful orchestra to Chicago and participate in the concerts to be given at the World's Fair. Just at this point in his remarks it should be stated, Mr. Nikisch was pitiably insincere. It is generally understood that he declined to go to Chicago with the orchestra because the ungentlemanly, the charlatanic and insulting inducements he held out to Mr. Higginson were politely but firmly declined. Good riddance to this man Nikisch. His coming to this country was a mistaken and the artistic reputation of the Boston Symphony Orchestra has as a result been seriously imperiled. His most praiseworthy achievement in this country is in the altogether discreditable manner of his taking leave of it.

Apropos of Herr Hans Richter's rumored engagement as conductor of the Boston Symphony Orchestra a "Town Topics" correspondent writes from Vienna: "My twelve months's experience here has considerably lessened the awful respect I used to entertain for the ability of the 'incomparable' Hans. Of course, he is a great leader, but only for some things. His fiasco with 'L'Amico Fritz' proved that. Then he is a painfully lazy man, with no interest whatever in what is going on in the musical world. They say he was terribly 'cut up' at his lack of success in Berlin, whither he went twice this winter to replace Von Bulow, and where, I am assured, only forty tickets outside of the regular abonnement were sold for his second concert. When I mentioned to a member of his band that he was likely to go to America, the answer was: 'If this be true, many of us will rejoice heartily. He has a most unpleasant way of dealing with the musicians of his orchestra.'"

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THE LEADER.

MAY, 1893.

The announcement that the famous Richter is to succeed the famous Nikisch as conductor of the Boston Symphony orchestra has caused a very pleasurable excitement, and art lovers go about triumphantly whistling choice melodious morsels from the *Nibelungen*. One of the pleasant things connected with this business is the statement that Herr Richter comes to us not because he has been tempted with a large salary, but because he loves the American people. It is curious and delightfully flattering at the same time to discover how fond European celebrities are of the great American public. Paderewski weeps when he leaves us; Mrs. Kendall is never happy while she is away from us, and Patti is continually tempted by her love to visit us and give a farewell performance. But whatever may be the motives it is a good thing to have a great conductor with us and it is doubly fortunate that Herr Richter is a man with broad, artistic taste and with a love of good music wherever found, for many of his admirers regard his coming to Boston as the triumph of Germany and German music. The gift of looking at art from one viewpoint is fascinating and it saves the brain from the wear and tear of much thinking but it is born of prejudice and intensifies prejudice. We do not want German music alone, but German music plus what is best in all other kinds of music. Unfortunately the teaching we have received lay only along one line until we began to believe that German music was the one only species of music. Happily we are emerging from this mistake, and under the guidance of Herr Richter the field of art will broaden until it includes France, Italy, England and other civilized countries.

On the evening of April 15th the Symphony orchestra treated us to the *Symphonic Tone Poem*, by F. B. Busoni. The peculiarity of this poem is that it has not rhythm, metre or meaning, nor has it even the merit of being a good puzzle. Its prevailing tendency is to say nothing with the most gorgeous pomp; he gathers together all the available instruments of modern times, starts them into activity without a vitalizing and centralizing idea and allows them to begin and end in vain noise. It was not soulful music and it was not even good lay figure music for it emerged from and returned to chaos. There was a good deal of affected pomp about it, and it attempted, with some success, to hide its meretriciousness under the sober garb of science, but its aimlessness, its foolishness, its bombast, its affectation and its dulness were still apparent. There was little reason why it should have been written and no reason why it should have been played. It was bewildering, nerve-tearing and exasperating, and if it had any merit it was that of standing as an example of a species of music that should be avoided by every composer who sympathizes with the sufferings of human nature and who loves his noble art.

Boston Transcript

MONDAY, MAY 1, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the twenty-fourth and last symphony concert, given in the Music Hall last Saturday evening, was as follows:

Mozart: Symphony No. 31 (Breitkopf & Härtel Ed. No. 1) in D major ("Parisian.")
Schubert: Symphony in B minor (unfinished.)
Beethoven: Symphony No. 3, in E-flat major ("Eroica"), Opus 55.

A noble programme to wind up a season and celebrate the last appearance here of our conductor. If anyone in the audience habitually inclined to be scared at the thought of "three symphonies" did not find his fears futile, and that there was as much variety in these three by Mozart, Schubert and Beethoven as in an ordinary programme, ostensibly more varied, we suspect that individual of forming his opinions more from title-pages than from the music itself.

It is always good to hear a Mozart symphony; especially good to hear one that falls outside that narrow, if glorious, circle of the "Jupiter," the G minor, and the E-flat major. This "Parisian" symphony, written for the Concert Spirituel in Paris, is a masterwork, if ever there was one. Mozart was young when he wrote it, and yet what marked individuality the work shows! One does not find so fully formed a "personal" style in Beethoven's earlier works; they show not a little of the one and only Beethoven, it is true, but they are full of suggestions of Haydn, not only of his style and methods, but of his mental attitude and cast of musical thought. But in this symphony of Mozart's one finds little to recall Haydn; the character of the themes, the manner of treatment, the whole musical essence of the work, even to the instrumentation, are Mozart's and his alone. That Mozart was putting his best foot well foremost in this symphony, and girding himself up to do his very best, might be suspected from the mere fact of his intending it especially for the great Paris orchestra; but there is also quite sufficient internal evidence to show that he meant to do something *hors ligne*; he has written all three movements in that elaborate and highly organized "sonata-form" which composers, especially in his day, generally cared to apply only to the first movement of symphonies; and his omission of the customary minuet is to be regarded less as a willingness on his part to stunt the symphony of one of its regular members and make it a "small" symphony, than as a desire to have nothing in it that should fall short of the dignity of the largest symphonic form—a form that could not possibly be applied to the minuet.

The style of the work is at once more elaborate, bolder and more subtile than one finds in most of even the longer symphonies by Haydn; the composer makes light of and plays with difficulties such as only the most expert contrapuntist could face without betraying some sense of effort. Then the beauty, richness and individuality of the instrumentation, the variety of orchestral effects produced by simple means, by invariably treating every instrument according to its own essential nature! Surely no man, either before or since, has ever succeeded in making horns and trumpets sound just as Mozart does. Not even the Wagnerian panoply of brass can surpass Mozart's two horns and two trumpets in brilliancy.

The symphony was admirably played, with all due grace, sentiment, and buoyancy of phrasing, yet with a constant regard for the true classic measure in expression and classic consistency in *tempo*. In clearness, smoothness, and vitality of accent the performance left nothing to be desired. It was a rare delight all through.

Similar fine traits were noteworthy in the playing of the Schubert unfinished symphony. Here, as was not unnatural, Mr. Nikisch allowed himself more freedom in the matter of *tempo*—the work calls for it; it is more modern in feeling, more dramatic than the Mozart piece. And be it said that Mr. Nikisch's modifications of *tempo* were all slight, and, to our mind, all singularly felicitous; one was new to us: taking the first theme, both at its first announcement and afterwards in the working-out, a little faster than the next following subsidiary. Many conductors have been too inclined to try for dramatic impressiveness by dragging out this first theme, making the beginning of the working-out in especial a very Desert of Sahara for dreariness; Mr. Nikisch takes it just right. The *Andante con moto*, not the most inspiring movement in the world, if the truth be told, was beautifully given, and in a way to reduce its tedium to a minimum.

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Both the scherzo and finale were splendidly played. At the close of the concert, the applause being of the heartiest, Mr. Nikisch stepped forward to the front of the platform and spoke a few regretful words of farewell to the audience and the orchestra.

Of Mr. Nikisch's course as a conductor here we will not speak now, leaving all consideration of this subject for another, more fitting time. For the present all we will say is simply, Good-by and good luck!

Boston Journal.

TUESDAY, MAY 2, 1893.

NIKISCH'S FINAL WORD.

He Denies That There Has Been a Breach of Contract—His Rights.

Considering the proverbial taciturnity of Mr. Henry L. Higginson and the domestic inclinations of Mr. Arthur Nikisch, the current stories touching the conversation, actions and general behavior of the patron of the Boston Symphony Orchestra and the ex-conductor of the same during the last few moments which they officially spent together are plentiful. The latest ran thus:

In the contract which Mr. Nikisch signed four years ago was a clause which read that a sum of money (the exact amount was variously stated) should be forfeited if he should break it, i. e., if he should terminate his engagement unexpectedly. According to the chief narrators of this story, Mr. Higginson considered the undue haste and short notice of Mr. Nikisch equivalent to a breach of contract, and gave notice of a desire to receive the forfeited sum. He even went further. He said that if the sum was not paid freely he would sue the director for $5000.

The peculiar interest about this report—which has a truthful mist about it—is that it enables the Journal to settle all discussion. A reporter related the foregoing story to Mr. Nikisch Monday afternoon, and in answer was made this statement: "I have broken no contract. There was no such thing as a sum forfeit in the contract. The provisions of the contract gave me the right to terminate my engagement at any time, but on a condition that I should pay a certain sum. I never have nor never will break a contract."

Then the reporter spoke of the rumored intention of Mr. Higginson to sue him. In answer, Mr. Nikisch took from his pocket a large sheet of paper, on which was neatly typewritten an acknowledgment of the receipt of $5000, and also of the honorable termination of the engagement according to the contract of December, 1888. It was signed by Henry L. Higginson, and bore the date of April 30.

"That settles it, does it not?" remarked the conductor.

"I paid that sum last Saturday, as you see, and did it to save my health and my life. That is all."

So be it.

Boston Transcript

WEDNESDAY, MAY 3, 1893.

Mr. Nikisch's Departure.

Mr. Nikisch has exhibited to a reporter a typewritten acknowledgment of the receipt from him by Colonel Henry L. Higginson of $5000, and also of the honorable termination of the engagement according to the contract of December, 1888. It was signed by Henry L. Higginson, and bore the date of April 30. "That settles it, does it not?" remarked the conductor to the reporter. "I paid that sum last Saturday, as you see, and did it to save my health and my life. That is all." Mr. Nikisch also remarked: "I have broken no contract. There was no such thing as a sum forfeit in the contract. The provisions of the contract gave me the right to terminate my engagement at any time, but on a condition that I should pay a certain sum. I never have nor never will break a contract." Whatever it may be called, this sacrifice of $5000 is to be added to the loss of $1000 in salary that would have accrued in the remaining three weeks of the orchestra's season, and the $2000 bonus that Colonel Higginson has always given his conductors at the close of each year's work.

The Boston Symphony Orchestra, under the leadership of Franz Kneisel, has started on its seventh annual trip. The party numbers seventy-eight, and travels in three special Wagner sleeping-cars. The first concert will be given in Rochester this evening, the second in Buffalo Thursday evening, and concerts with the Mozart Club of Pittsburg on Friday and Saturday, will close the week. The second week will include concerts in Cleveland, Toledo, Columbus, Cincinnati, the latter in charge of the Ladies' Musical Club, closing with two concerts in Louisville. The orchestra will arrive in Chicago on May 14, and will give at the World's Fair afternoon concerts on May 15 and 16. From Chicago the tour includes Grand Rapids, a concert with the Arion Society in Milwaukee, the musical event of the season at Ann Arbor University, and closes on May 20, in Detroit, with a concert under the auspices of the Detroit Musical Society. The orchestra will arrive in Boston on May 22. All arrangements for the trip have been made by Charles A. Ellis and his assistant, Fred R. Comee, will be with the orches-

Musikalische Rundschau.

Wien, 15. April 1893.

— Aus dem Hofoperntheater kommt die Nachricht von dem Rücktritte des ersten Hofopern-Capellmeisters Hans Richter in dieser seiner Eigenschaft und als Dirigent der Philharmoniker. Wir begnügen uns für heute damit, diese Nachricht zu verzeichnen, behalten uns aber vor, des Ausführlichen die hohe Bedeutung dieses genialen Dirigenten und den Verlust für das Wiener Musikleben entsprechend zu würdigen.

The Beacon.

BOSTON, SATURDAY, MAY 6, 1893.

THE SYMPHONY CONCERTS.

The programme for the last concert of this season was a queer one—Mozart's thirty-first or "Parisian" symphony, Schubert's unfinished symphony and Beethoven's "Eroica." If one must have three symphonies all at once, perhaps those would do as well as any that could be chosen—the brilliancy of Mozart, the sympathetic melody of Schubert and the grandeur of Beethoven. But for the close of a season—and especially for the close of a four years' course of seasons—it would have been better had Mr. Nikisch made a choice of music which would have satisfied more than the one journal which apparently has been enraptured with everything which Mr. Nikisch has done, except when everybody else was pleased. This combination appeared much as if its maker were at the end of his interest or of his wits and arranged this as safe and standard. It made the evening very long, and as the hall was unusually close and hot, listening was not easy. The playing was exceedingly good and in the difficult and catchy passages the men were evidently alert and anxious to make no slip. The readings were reasonable and right, exception made of the funeral march in the "Eroica," which moved somewhat too lightly and trippingly for full dignity and impressiveness.

At the close of the concert Mr. Nikisch, who had been complimented with laurel wreaths and flowers, was several times recalled, until at last he made a few remarks to the waiting people. Possibly it would have been more discreet in him to say nothing, considering the manner of his withdrawal, but as the audience practically compelled him to speak, he should not be blamed for saying what was on his mind. There is no question but he spoke frankly and truly in saying that he had tried to do his best. That has never been doubted, even by his severest critics; the strongest point maintained against him being that he was not in his proper place, being a dramatic conductor in a concert-conductor's desk. All will wish him well in his new sphere, and will expect to hear fine and honorable reports of him.

According to the tabulation in the programme ninety-two numbers, instrumental and vocal, have been presented during the season. Of these fourteen are credited as novelties, and six were taken from American composers. France had a fair showing and Scandinavia was recognized, as also was Italy; but the vast proportion of the music was German. Of the novelties not all were worth their places, and some—such as the Humperdinck and Riemenschneider works—had best have been left untouched. The solo list was creditable, with an exception or two, and the choral experiment was barely a *succès d'estime*. Altogether the season cannot be conceded to have raised the standard of excellence or repute either in art or performance, although is must be set down as much better than any other city could have furnished and only to be excepted to by those who have been educated and accustomed to constantly increasing merit.

What is the use of mincing matters and refraining to tell Mr. Otto Floersheim—or the person who writes to the *Musical Courier* over his initials—that he does not speak the truth, and that the falsehood he writes about Boston inclines one to believe him capable of claiming the credit for work done by somebody else. He has certainly been charged in print with getting another person to prepare the orchestral score for a certain triviality which was allowed a place on a Boston Symphony programme, and he has never refuted the charge, so far as is known here. He writes from Berlin to his paper thus:—

The news that Arthur Nikisch will soon leave Boston has spread here with great rapidity and caused quite some astonishment. Not, however, to me. It is far better and more satisfactory to an artist of Nikisch's rank and abilities to be the intendent and conductor of the Pesth Opera House (a position similar to that held by Jahn in Vienna) than to be *chef d'orchestre* at Boston and be harassed by the Hub's voracious music critics, who howl like wolves in the teeth of every artist who dares to please the public longer than two seasons.

A second letter from this same man includes this further insolent statement:—

The Boston critics drove away Nikisch, as they did Gericke before him.

The last assertion is a flat, out-and-out lie or else a specimen of the grossest ignorance, being contradicted by Mr. Nikisch's frequent assertions that he did not read the newspapers and neither knew nor cared what they said. Huge and outrageous as this falsity is, it is matched in size at least by the impudence and arrogance of the lines with which the paragraph ends:—

If Colonel Higginson wants to know the right man to take upon his shoulders the cloak of Nikisch, let him apply to me at once and I will tell him whom to engage.

For sheer, unadulterated effrontery, there has not been anything equal to this for a good while. Mr. "O. F." must have been elevating himself with his own "Elevation."

American Art Journal.

OFFICES, 23 UNION SQUARE, NEW YORK.

NEW YORK, SATURDAY, MAY 6, 1893.

THE reason that Hans Richter will seek America as the field of his future musical labors lies in the fact that with all his fame he is unable to earn sufficient money in the Kaiserstadt to support his family. Boston, the American Leipsic, will see to it that the learned doctor, his better half, and the dozen or more little Richters will be amply provided for. Richter's leavetaking at the Philharmonic concert in Vienna on Sunday, according to a London correspondent, was a very impressive scene. Applauded and cheered by an enthusiastic audience, he at last consented to make a short speech. He explained that the work at the Opera was too much for him, and that by directing concerts only he could not provide for a large family at Vienna; so, as a lucrative and honorable offer had been made to him, he must respond to the call. Even if he found it hard to leave Vienna, he felt happy that it was mostly due to his efforts that the works of Wagner, his great master, were admired and loved there. There are still many people in Vienna who think that if the Emperor does not release Dr. Richter from his contract he cannot go, but he is quite determined, whatever may be the consequences. He leaves for Chicago, to direct six concerts at the Exhibition in June. He remains there part of July, and then returns to Vienna to make his final arrangements, sell his house in the Cottage Quarter, and take away his family. On the 1st of October his work with the Boston Symphony Orchestra begins.

IT IS SAID that Arthur Nikisch, the conductor of the Boston Symphony Orchestra, is already repenting his giving up of that lucrative post. According to a story telegraphed to the *Herald*, it appears that when Mr. Nikisch received the offer from Buda-Pesth he went to see Mr. Higginson, the patron of the Symphony concerts, and told him of the offer. He said that if a five years' contract were given him he would remain here. Incidentally it may be remarked that Mr. Nikisch is said to get a salary of $9,000 a season here, while the Buda-Pesth position is worth about $4,500.

Mr. Higginson said that he would consider the matter. Whereupon Mr. Nikisch acted as if he were insulted, expressing his opinions not mildly, and, to cap all, he immediately cabled his acceptance to the Hungarian house. It is this action which, it is said, he repents. Subsequently, when the arrangements for the Western trip were being made, he requested extra remuneration. It was refused him, and this, rumor has it, is why the director of the Symphony Orchestra will not accompany it to Chicago,

"The only reason why I am not going West with the orchestra," said Mr. Nikisch to the reporter yesterday, "is that my health is not good. I am completely exhausted. I intend to go abroad in a week or two. I will go first to Buda-Pesth and then take a rest some place in the mountains."

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Boston Transcript

MONDAY, MAY 1, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the twenty-fourth and last symphony concert, given in the Music Hall last Saturday evening, was as follows:

Mozart: Symphony No. 31 (Breitkopf & Härtel Ed. No. 1) in D major ("Parisian.")
Schubert: Symphony in B minor (unfinished.)
Beethoven: Symphony No. 3, in E-flat major ("Eroica"), Opus 55.

A noble programme to wind up a season and celebrate the last appearance here of our conductor. If anyone in the audience habitually inclined to be scared at the thought of "three symphonies" did not find his fears futile, and that there was as much variety in these three by Mozart, Schubert and Beethoven as in an ordinary programme, ostensibly more varied, we suspect that individual of forming his opinions more from title-pages than from the music itself.

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The style of the work is at once more elaborate, bolder and more subtile than one finds in most of even the longer symphonies by Haydn; the composer makes light of and plays with difficulties such as only the most expert contrapuntist could face without betraying some sense of effort. Then the beauty, richness and individuality of the instrumentation, the variety of orchestral effects produced by simple means, by invariably treating every instrument according to its own essential nature! Surely no man, either before or since, has ever succeeded in making horns and trumpets sound just as Mozart does. Not even the Wagnerian panoply of brass can surpass Mozart's two horns and two trumpets in brilliancy.

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The ever great "Eroica" was a triumph! That glorious first movement that set all criticism by the ears when it first came out, and now stands by common consent on the very pinnacle of orchestral composition, was grandly given. There was not an overdone accent, not a phrase but was allowed to retain its own native grandeur, untarnished by any strutting grandiosity; and yet, with what fire, with what immense effectiveness the whole was played! Only one point we should have liked to hear go otherwise; in that much-discussed entry of the horn on the tonic against a dominant accompaniment, Mr. Nikisch takes a rather timid middle course; he does not audaciously "correct" the passage, by letting the second violins fall from A-flat to G, nor has he the boldness to let the A-flat in the violins grate audibly against the G in the horn; he simply tones down the violins to such an extent that you really do not hear the dissonance at all. Now, the passage, as it stands in the score, may be a piece of sheer fantastic, mad-cap humor, if you will; on this head we have nothing to say; but, if Beethoven wrote that grating dissonance and, what is more, insisted upon its being "all right" when rehearsing the symphony, one naturally concludes that he meant it to be *heard*.

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Both the scherzo and finale were splendidly played. At the close of the concert, the applause being of the heartiest, Mr. Nikisch stepped forward to the front of the platform and spoke a few regretful words of farewell to the audience and the orchestra.

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Boston Journal.

TUESDAY, MAY 2, 1893.

NIKISCH'S FINAL WORD.

He Denies That There Has Been a Breach of Contract—His Rights.

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"That settles it, does it not?" remarked the conductor.

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So be it.

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The Beacon.

BOSTON, SATURDAY, MAY 6, 1893.

THE SYMPHONY CONCERTS.

The programme for the last concert of this season was a queer one—Mozart's thirty-first or "Parisian" symphony, Schubert's unfinished symphony and Beethoven's "Eroica." If one must have three symphonies all at once, perhaps those would do as well as any that could be chosen—the brilliancy of Mozart, the sympathetic melody of Schubert and the grandeur of Beethoven. But for the close of a season—and especially for the close of a four years' course of seasons—it would have been better had Mr. Nikisch made a choice of music which would have satisfied more than the one journal which apparently has been enraptured with everything which Mr. Nikisch has done, except when everybody else was pleased. This combination appeared much as if its maker were at the end of his interest or of his wits and arranged this as safe and standard. It made the evening very long, and as the hall was unusually close and hot, listening was not easy. The playing was exceedingly good and in the difficult and catchy passages the men were evidently alert and anxious to make no slip. The readings were reasonable and right, exception made of the funeral march in the "Eroica," which moved somewhat too lightly and trippingly for full dignity and impressiveness.

At the close of the concert Mr. Nikisch, who had been complimented with laurel wreaths and flowers, was several times recalled, until at last he made a few remarks to the waiting people. Possibly it would have been more discreet in him to say nothing, considering the manner of his withdrawal, but as the audience practically compelled him to speak, he should not be blamed for saying what was on his mind. There is no question but he spoke frankly and truly in saying that he had tried to do his best. That has never been doubted, even by his severest critics; the strongest point maintained against him being that he was not in his proper place, being a dramatic conductor in a concert-conductor's desk. All will wish him well in his new sphere, and will expect to hear fine and honorable reports of him.

According to the tabulation in the programme ninety-two numbers, instrumental and vocal, have been presented during the season. Of these fourteen are credited as novelties, and six were taken from American composers. France had a fair showing and Scandinavia was recognized, as also was Italy; but the vast proportion of the music was German. Of the novelties not all were worth their places, and some—such as the Humperdinck and Riemenschneider works—had best have been left untouched. The solo list was creditable, with an exception or two, and the choral experiment was barely a *succès d'estime*. Altogether the season cannot be conceded to have raised the standard of excellence or repute either in art or performance, although is must be set down as much better than any other city could have furnished and only to be excepted to by those who have been educated and accustomed to constantly increasing merit.

What is the use of mincing matters and refraining to tell Mr. Otto Floersheim—or the person who writes to the *Musical Courier* over his initials—that he does not speak the truth, and that the falsehood he writes about Boston inclines one to believe him capable of claiming the credit for work done by somebody else. He has certainly been charged in print with getting another person to prepare the orchestral score for a certain triviality which was allowed a place on a Boston Symphony programme, and he has never refuted the charge, so far as is known here. He writes from Berlin to his paper thus:—

The news that Arthur Nikisch will soon leave Boston has spread here with great rapidity and caused quite some astonishment. Not, however, to me. It is far better and more satisfactory to an artist of Nikisch's rank and abilities to be the intendent and conductor of the Pesth Opera House (a position similar to that held by Jahn in Vienna) than to be *chef d'orchestre* at Boston and be harassed by the Hub's voracious music critics, who howl like wolves in the teeth of every artist who dares to please the public longer than two seasons.

A second letter from this same man includes this further insolent statement:—

The Boston critics drove away Nikisch, as they did Gericke before him.

The last assertion is a flat, out-and-out lie or else a specimen of the grossest ignorance, being contradicted by Mr. Nikisch's frequent assertions that he did not read the newspapers and neither knew nor cared what they said. Huge and outrageous as this falsity is, it is matched in size at least by the impudence and arrogance of the lines with which the paragraph ends:—

If Colonel Higginson wants to know the right man to take upon his shoulders the cloak of Nikisch, let him apply to me at once and I will tell him whom to engage.

For sheer, unadultered effrontery, there has not been anything equal to this for a good while. Mr. "O. F." must have been elevating himself with his own "Elevation."

American Art Journal.

OFFICES, 23 UNION SQUARE, NEW YORK.

NEW YORK, SATURDAY, MAY 6, 1893.

THE reason that Hans Richter will seek America as the field of his future musical labors lies in the fact that with all his fame he is unable to earn sufficient money in the Kaiserstadt to support his family. Boston, the American Leipsic, will see to it that the learned doctor, his better half, and the dozen or more little Richters will be amply provided for. Richter's leavetaking at the Philharmonic concert in Vienna on Sunday, according to a London correspondent, was a very impressive scene. Applauded and cheered by an enthusiastic audience, he at last consented to make a short speech. He explained that the work at the Opera was too much for him, and that by directing concerts only he could not provide for a large family at Vienna; so, as a lucrative and honorable offer had been made to him, he must respond to the call. Even if he found it hard to leave Vienna, he felt happy that it was mostly due to his efforts that the works of Wagner, his great master, were admired and loved there. There are still many people in Vienna who think that if the Emperor does not release Dr. Richter from his contract he cannot go, but he is quite determined, whatever may be the consequences. He leaves for Chicago, to direct six concerts at the Exhibition in June. He remains there part of July, and then returns to Vienna to make his final arrangements, sell his house in the Cottage Quarter, and take away his family. On the 1st of October his work with the Boston Symphony Orchestra begins.

IT IS SAID that Arthur Nikisch, the conductor of the Boston Symphony Orchestra, is already repenting his giving up of that lucrative post. According to a story telegraphed to the *Herald*, it appears that when Mr. Nikisch received the offer from Buda-Pesth he went to see Mr. Higginson, the patron of the Symphony concerts, and told him of the offer. He said that if a five years' contract were given him he would remain here. Incidentally it may be remarked that Mr. Nikisch is said to get a salary of $9,000 a season here, while the Buda-Pesth position is worth about $4,500.

Mr. Higginson said that he would consider the matter. Whereupon Mr. Nikisch acted as if he were insulted, expressing his opinions not mildly, and, to cap all, he immediately cabled his acceptance to the Hungarian house. It is this action which, it is said, he repents. Subsequently, when the arrangements for the Western trip were being made, he requested extra remuneration. It was refused him, and this, rumor has it, is why the director of the Symphony Orchestra will not accompany it to Chicago.

"The only reason why I am not going West with the orchestra," said Mr. Nikisch to the reporter yesterday, "is that my health is not good. I am completely exhausted. I intend to go abroad in a week or two. I will go first to Buda-Pesth and then take a rest some place in the mountains."

Gazette

BOSTON, SUNDAY MORNING, MAY 7.

The Symphony Season.

In summing up the season's work, we think that we do not exaggerate when we affirm that the series of concerts just ended were the most uninteresting that the organization has ever given. The programmes were arranged without judgment. A great deal of music that should not have had a hearing at such concerts was performed, notably the d'Albert Symphony, the Davidoff 'cello concerto, the Humperdink "Humoresque," the Riemenschneider "Dance of Death," P. Scharwenha's "Frühlingswogen," and the Busoni Symphonic "Tone-Poem." In fact, with the exception of Mr. Foote's cantata, "The Skeleton in Armor," Gilson's "La Mer," Miss Lang's Dramatic Overture, Mr. Paine's Columbus March and Hymn, Svensden's "Zorshayda," and Tschaikowshy's E-minor Symphony, these included all the new works that were given. Wagner was represented by ten compositions, Beethoven by nine; Schumann, Liszt, Brahms, Dvorak and Saint-Saëns, by four each; Bach, Haydn and Mozart by two each; and Goldmark, Mendelssohn, Raff and Tschaikowsky by the same number respectively. Weber, Berlioz and MacDowell were heard in three works each. D'Albert, Bizet, Bruch, Busoni, Davidoff, Ernst, Foote, Gade, Gilson, Gounod, Grieg, Lalo, Miss Lang, Moszkowski, Nicolai, Paderewski, Paine, Reinecke, Reimenschneider, Humperdink, Rubinstein, Scharwenka, Spohr, Svensden, Thierolt, Vieuxtemps and Volkmann, had one hearing each. As will be seen, in point of number. Wagner stands at the head of the list, a somewhat queer showing for a symphony concert season. The soloists were: Pianists, Paderewski, F. B. Busoni, George M. Nowell, Fanny Bloomfield-Zeisler, Carl Stasny; the vocalists were, Miss Emma Juch, Mme. Basta-Tavary, Max Heinrich, Priscilla White, Louisa Leimer, Felicia Kaschoska, Mrs. Nikisch, Heinrich Meyn, W. J. Winch, and Mr. A. Foote's church choir; the violinists were Henri Marteau and the usual soloists of the orchestra. The symphony chorus, of which so much was promised, and from which so much was expected, was a disastrous failure, and assisted in one of the most bungling and inadequate performances of Beethoven's choral symphony ever heard in this city, after which it fortunately disappeared, to all practical intents and purposes, from view. The playing of the orchestra was, on the whole, of a lower standard of excellence than has characterized it since its earliest years, and its chief successes were achieved in those compositions in which noise predominated. Fortunately the conductor, under whose sway the orchestra has so steadily degenerated, is to control it no longer; and whatever may be the cause that induced him to cancel his engagement, there is every reason to rejoice that it is cancelled; that is, if it be desirable that the orchestra shall be restored to the efficiency that distinguished it when it was placed under the control of its late conductor. Independent of the fact that he was not fitted by experience nor by temperament to lead a symphony orchestra, and independent of the other fact that at the end of his fourth year he was no better fitted for the duty than he was at the beginning of his first, he seemed to be less influenced by devotion to art for art's sake than he was by devotion to self-glorification; hence great composers were trifled with in order that the conductor might become prominent. It seemed as if the orchestra was only considered as a potent means of advertising its conductor. It was as if nothing was to be omitted that might cause the conductor to be talked about. This was, doubtless excellent business tactics, but it was also art insincerity. Some thoughtless or mistakenly-indulgent people admired it; but the judicious grieved. However, it is over now, and i is to be hoped that the next conductor may not be another experiment, but will be chosen from the ranks of of those who have won deserved repute. Weingartner and Mottl have been named; but the former is already under a contract that has three years to run, and the latter, though an excellent opera conductor, has failed as a leader of symphony concerts. Then, too, he is a valetudinarian. However, these are not the only conductors in the world who have attained to eminence; and, moreover, while it is perhaps, not unnatural to look in the direction of Germany for a new conductor, there are able and famous conductors elsewhere, even in France. However, it would seem that a drill-master, able to bring the orchestra into proper condition again, will be most needed at the outset. The new conductor will find almost as much to undo as he will find to do.

—Just before the last Symphony Concert it was said, on the authority of some of the members, that the orchestra had resolved to let the occasion pass without making any demonstration complimentary to Mr. Nikisch at the close of the performances. As it happened, it was the public that refrained from enthusiasm until the orchestra applauded vigorously and stimulated the audience to imitation. Mr. Nikisch is reported to have said to a New York interviewer, apropos of his refusal to go on the Western trip: "I was to have received $3,000 for the Western tour, and as a forfeit of $5,000 was stipulated in case the contract is broken by me, and I have agreed to and will pay to the representative of Mr. Higginson the $5,000 to-morrow. My loss through my inability to continue these labors amounts to $8,000. Feeling as I do, and finding that there is no such exemption clause in the contract, I could not risk the tedious tour and suddenly find myself incapacitated and thereby compelled to lose this sum anyhow. Had the Western tour disabled me I should have had the fatiguing work and travel without any compensation. Mrs. Nikisch and I shall therefore leave for Europe in a week or two. I find no fault whatever with Mr. Higginson and his decision to insist upon the fulfilment of the terms of the contract, and I never paid money more willingly than I do this $5,000, although it leaves me in the same financial condition as if I had not succeeded in accumulating anything here; that is to say, my four years' work was, from that point of view, fruitless."

Boston Courier.

SUNDAY MORNING, MAY 7, 1893.

Mr. Nikisch has exhibited to a reporter a type-written acknowledgement of the receipt from him by Colonel Henry L. Higginson of $5000, and also of the honorable termination of the engagement according to the contract of December, 1888. It was signed by Henry L. Higginson, and bore the date of April 30. "That settles it, does it not?" remarked the conductor to the reporter. "I paid that sum last Saturday, as you see, and did it to save my health and life. That is all." Mr. Nikisch also remarked: "I have broken no contract. There was no such thing as a sum forfeit in the contract. The provisions of the contract gave me the right to terminate my engagement at any time, but on a condition that I should pay a certain sum. I never have nor never will break a contract." Whatever it may be called, this sacrifice of $5000 is to be added to the loss of $1000 in salary that would have accrued in the remaing three weeks of the orchestra's season, and the $2000 bonus that Colonel Higginson has always given his conductors at the close of each year's work.

The Musical Courier.

NEW YORK, WEDNESDAY, MAY 3, 1893.

Telephone - - - - 1253-18th.

NIKISCH'S FORFEIT.

MR. ARTHUR NIKISCH closed his career as conductor of the Boston Symphony Orchestra and in consequence his American career, on Saturday night last at Music Hall, Boston, where he directed the last concert of that organization. The end came rather abruptly, as it was originally proposed to round up Mr. Nikisch's engagement with a Western tournée, including the two concerts of the Boston Symphony Orchestra at Music Hall on the Exposition grounds at Chicago on May 15 and 16, but Mr. Nikisch's state of health did not warrant any extension of his work beyond last Saturday night. Mr. Franz Kneisel, the concert master, will in all probability conduct the concerts in the West, although there may be some difficulty in the proper adjustment of these performances, as it was no doubt understood that Mr. Nikisch was to be the conductor.

The latter gentleman forfeits $5,000 in ending the contract as he does, but it is best to let him speak as he did to THE MUSICAL COURIER on Friday afternoon:

"My contract with Mr. Higginson, unlike European contracts, contains no exemption clause covering the possibility of illness," said Mr. Nikisch, "and I was to have received $3,000 for the Western tour, and as a forfeit of $5,000 is stipulated in case the contract is broken by me, and as I have agreed to and will pay to the representative of Mr. Higginson the $5,000 to-morrow, my loss through my inability to continue these labors amounts to $8,000. Feeling as I do, and finding that there is no such exemption clause in the contract, I could not risk the tedious tour and suddenly find myself incapacitated and thereby compelled to lose this sum anyhow. Had the Western tour disabled me I should have had the fatiguing work and travel without any compensation."

"Mrs. Nikisch and I shall therefore leave for Europe in a week or two. I find no fault whatever with Mr. Higginson and his decision to insist upon the fulfillment of the terms of the contract, and I never paid money more willingly than I do this $5,000, although it leaves me in the same financial condition as if I had not succeeded in accumulating anything here; that is to say, my four years' work was from that point of view fruitless.

"Who my successor will be? Oh, I do not know and have no means of ascertaining."

There are many glittering appearances surrounding the place occupied by Mr. Nikisch, but considering the demands made upon a cultured musician and gentleman, such as Mr. Nikisch is, and his social environment in Boston, the pecuniary net results are not exactly encouraging. There is virtually no cessation to the work of a conductor of the Boston Symphony Orchestra, with its many Public Rehearsals and Concerts in Boston, Cambridge, Providence, other New England cities, New York, Brooklyn, Philadelphia, Washington and the annual Western tour. The private rehearsals necessary to keep the repertory in condition take up a considerable portion of every week, and add to this the public performances, and it will be found that the work is, as we say, incessant.

It may have been possible that Mr. Higginson retreated from the literal interpretation of his contract with Mr. Nikisch; but this is somewhat doubtful. The payment of that sum consequently signified that Mr. Nikisch had returned to the owner of the Boston Symphony Orchestra all of his earthly possessions and all that he had saved as the result of his four years of work—surely not an encouraging aspect of affairs for those who have the ambition to succeed Mr. Nikisch.

Foreign conductors who come here under the tempting influences of what appears as a great emolument frequently forget the relatively high cost of living as compared with the expenses of a family in such a continental city as Buda-Pesth, which will be Mr. Nikisch's home. To meet the exigencies imposed by Boston's social functions compels an outlay that diminishes the salary of a symphony conductor to a mere cipher. Mr. Nikisch did of course not know this nor can his inexperienced successor be aware of it. The $5,000 supposed to have been paid by Mr. Nikisch to Mr. Higginson on Saturday might be properly applied as an emergency fund for symphony conductors who are unacquainted with the style and cost of living in large American cities.

MORE ABOUT NIKISCH AND RICHTER.

LAST Sunday's New York "Herald" published rather a sensational account of Arthur Nikisch, insinuating that the eminent Hungarian conductor was about to "hedge," in other words might be cajoled into reconsidering his projected departure for Buda-Pesth. The true condition of affairs will be found elsewhere in these columns. The "Sun" on Sunday had this cablegram:

The refusal of Richter, the well-known orchestra leader, to accept the engagement offered him in Boston is due to the Viennese authorities holding him to his contract at the Royal Opera there. The contract yields him only $1,500 a year. He might have insisted upon his right to go to Boston and Chicago, but he declined as an artist to fight the Viennese over the terms of the contract.

It is very doubtful whether Richter will visit the Chicago Exposition. Manager Vert was in receipt last Sunday of a cablegram from his brother, the London manager, in which we read: "Richter engagement off for America." Everything is in a pretty pother, for as Mr. Floersheim truthfully wrote, first-class orchestral conductors are rare, even in Europe. And now Louis Lombard, of the Utica Conservatory of Music, is in receipt of a letter from Jules Massenet, the French composer, who informs him that he cannot visit the Columbian Exposition this summer as he expected to. Here is a verbatim translation made by Mr. Lombard of Massenet's letter to him:

PARIS, April 3, 1893.

MY DEAR CONFRÈRE AND FRIEND—It is indeed true that I have not been able to decide about going to Chicago. After the years of toil I have done I imperatively need a real rest this summer. Ah! it has not been without grief—but one must be reasonable.

This "fête du monde" will be a grand marvel, and I shall not be there. Alas! for me.

I send you my most faithful and devoted regards.

Cordially yours,

J. MASSENET.

A Monsieur Louis Lombard,
Directeur du Conservatoire de Music,
Utica, N. Y.

That is one more off the distinguished list compiled by that marvel of foresight and executive ability, the secretary of the Bureau of Music of the World's Columbian Exposition. Saint-Saëns will, however, surely come. Well, that is what Brahms said. We shall believe it when we see him in the Windy City. Dr. Antonin Dvorák in all probability will be the only composer of the first rank who will honor Chicago by his presence, and he will not do it officially, but as a private citizen and a resident of New York city. And so we get a foretaste of the great and thrilling schemes which will be, as we predicted a year ago—nothing but wind.

To-day Dr. Hans Richter, conductor at the Imperial Opera, the Royal Chapel and of the Philharmonic concerts, handed in his resignation to the various managements of the above institutions, and thereby created about as big a sensation as did King Alexander of Servia to-day by proclaiming his majority. Richter claims that bad health induces him to take this step, which reason, however, is only a subterfuge of course in order to get out of a contract which binds him to the Opera for a number of years to come. The more probable facts of the case are, that Richter has had a substantial offer from either Chicago or Boston, and having reached the age of fifty, drawing a salary of only 10,000 florins a year, a very paltry sum for a man like Richter, he sees the necessity of improving his position financially by accepting a good offer from America. Richter has a large family, two sons and four daughters, and it is only natural that he should wish to provide for them substantially, having hitherto not been able to lay aside a large sum. In any case I do not blame him for desiring a change from his present position at the Imperial Opera of Vienna, which is slowly but surely going down the hill, and, as far as Wagner's operas are concerned, has long since been beaten by both Munich and Dresden, both of which cities give far more satisfactory and complete performances of Wagner's works than Vienna does at the present day. Reichmann and Materna have left Vienna and there are only Winkelmann and Grengg left; the former one can never depend upon, as he is always suffering from some chronic affection of the throat, which only allows him to sing on an average four or five times a month. So, as matters stand now, I certainly believe that Richter will go to America, and, whatever city he settles in, that city is to be congratulated. The last Philharmonic concert, with Beethoven's Ninth Symphony on the program, will accordingly be the last that Richter will conduct.

The last symphony concert of the season was given the 29th. The program was as follows:

Symphony, No. 31 (Parisian)	Mozart
Unfinished symphony, B minor	Schubert
Symphony, No. 3	Beethoven

With the performance of this dignified program Mr. Nikisch took leave of Boston. There was a very large audience, and the foul air of the hall made the concert seem one of interminable length. Mr. Nikisch was warmly welcomed, and during the concert he was presented with wreaths. After the finale of the "Eroica" he was twice recalled, and he made a short speech in which he expressed his appreciation of kindnesses shown to him during his stay. He said that he had always given his best efforts in the cause of these symphony concerts, and he regretted that on account of his health he was absolutely prevented from making the Western tour with the orchestra and thus fulfilling his contract with Mr. Higginson; but he was sure that his good friend Mr. Kneisel would, &c.

There is no definite news concerning the successor. There are rumors about Weingartner, Mottl and Gericke; but Mr. Higginson keeps silence.

The promenade concerts begin Saturday, June 3.

PHILIP HALE.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIII, NO. 127.

SUNDAY, MAY 7, 1893.

ARTHUR NIKISCH.

He Chats About His Life in This Country.

His Opinions About Boston's Musical Tastes—American Development in the Arts—Independent Judgment a National Trait—His Acquaintances Have Been Most Enjoyable.

To obtain an interview with a busy man like Arthur Nikisch, and to do this in the last week of the famous capelmeister's presence in Boston, demanded no small amount of strategy; yet a HERALD man proved equal to the occasion, and was rewarded for his persistence with a delightful conversation, in the course of which Mr. Nikisch talked freely of his musical and social experiences in the United States. Since coming to this country, nearly four years ago, he has acquired remarkable

MR. ARTHUR NIKISCH.

fluency in the use of English, and his occasional interjection of a German word when he wishes to be unusually precise serves but to increase one's surprise at his proficiency in what is to him a wholly foreign language. To say that the interview was quite offhand, with no fore-knowledge of the questions that were to be put to him, is only doing justice to the conductor.

Mr. Nikisch, having been caught at Music Hall in a pause between rehearsals, was first led to speak of his musical experiences in this country, and to compare them with his recollections of Europe. "It is usually supposed," said he, "that the European public, through familiarity with concerts of all kinds for more than a century, possess a higher critical faculty than is possible to Americans, however sympathetic. But this idea is not at all borne out by my own observations in musical countries like Germany and Austria. It is true that Americans have not enjoyed the same musical opportunities as Europeans, but if I were to be asked to award the palm for genuine power of appreciation and critical judgment I should not hesitate—notwithstanding the drawback to which I have referred—to share it equally with the people of this country and of Europe. It is sometimes said that the European cities have more concerts provided for them than cities of like size in the United States, but

This Again Is an Error.

Take the case of Vienna, which, with its suburbs, is a city of over a million and a half of inhabitants. Well, that important centre has only eight symphony concerts and six or eight choral concerts in the course of a year. That is very small, indeed, when you compare it with Boston, a city which, though it has only 500,000 inhabitants, is able to support annually not only 48 symphony concerts, but many miscellaneous concerts beside. This shows that, in American cities like Boston, a musical need exists which must be supplied. Of course there are people who will tell you that people go to your concerts because they want to be in the fashion—because they want to be seen where Mr. So-and-So and Mrs. So-and-So are in the habit of appearing. But this is a very superficial explanation of the big concert audiences. That the people like the music they go to hear is self-evident, and I tell you as a musician that listening to and following classical music is no child's play. It is the last material in the world which anybody would chose pour passer le temps. You can't get people to sit it through merely that they may elbow some local leader of fashion and be counted 'in the swim.' It requires not only an educated ear, but the most sustained attention; and the way these audiences behave during a concert shows that they are following the music with critical intelligence and sympathy. A few may indeed go without either desire or capacity to appreciate what is provided for them, but these are in such a small minority, as compared with the great bulk of the audiences, that they may be left out of account. The very eagerness of the people to get tickets—shown by the way in which they will wait for hours, if need be, for the privilege of purchasing a ticket—is itself sufficient to prove that mental appetite for good music, if it may be so called, lies at the bottom of the popular rush to these great musical entertainments.

"It is said again," said Mr. Nikisch, "that the Americans brought their musical tastes with them from the other side of the Atlantic, and that a large proportion of concert goers are in fact music loving foreigners. I dispute both these positions. It is true that native Americans brought a good many things over with them when they founded this republic, but they could not bring a musical taste, which had not then been developed. All the great

Conservatories of Europe,

except those of Vienna and Leipzig, are not more than from 15 to 20 years old. Even the Vienna conservatory, the oldest of the number, has this year celebrated its 50th anniversary. So that musical development in Europe is a very recent affair, and people who emigrated to this country more than 50 or 60 years ago could not have brought with them any of the musical culture and capacity which they have since [illegible]. We must, therefore, treat Americans in musical matters, as a young community which has educated itself in a large [illegible] music, and not as a people which has had the advantage of centuries of European culture. Here Mr. Nikisch [illegible] as to the relative capacity of Europeans and Americans for appreciating the musical structure of difficult compositions, and the question opened up a phase of the subject in which he has always been deeply interested. "It struck me as something remarkable," said he, "that compositions which are not very easy to grasp, by reason of their complexity, were always appreciated more quickly here than on the other side of the water. I have observed this especially in the case of the symphonies of Brahms. They are compositions of complex character, and I made it an especial point to bring them out with the utmost clearness, so that it might be easy to understand them. They were quickly grasped and followed with delight by your American audiences. A few years ago, while summering in Europe, I met Brahms and told him what an immense success with the public his first symphony had had in Boston. He was quite surprised to hear it—pleased as well as surprised—and remarked: 'I regard what you tell me as marvellous, for last year the same symphony was played here in Vienna, where I have so many personal friends, and where I have lived so many years; yet there were not more that a score of people in the hall. Of course,' he added, 'the performance was not very good.'

"Another thing," said the speaker, "which confirms me in the high estimate I place upon musical taste here, is the way in which Boston judges for itself in musical matters. Some time ago a company of artists or singers came over here with quite a European reputation. They were heralded loudly and advertised in the most lavish manner, yet when they got here they had no success at all.

The Boston People

simply found out that they were not what they had been announced to be. That showed critical taste and power of independent judgment. In addition to this, the Boston people, and Americans generally, as I have noticed in my tour through the country, are remarkably wide in their musical tastes. I have seen the same audiences on one night applaud the modern music of Wagner and Liszt, and on the next enjoy just as heartily the compositions of Mozart, Haydn, Schubert and Beethoven. I noted during my journeys in the United States that in the smaller centres of population modern music, like that of Wagner, always makes the greatest hit. There is a reason for this. When people, after being absorbed in business cares all the day, go rather late in the evening to a concert, the exciting and intense music of Wagner stirs them up, while the older classical music needs a more contemplative frame of mind to do it justice. At the same time these smaller towns and cities which like Wagner so well are also capable of the greatest enthusiasm for the the performances of the classical school. I cannot isay I that there was any marked difference in the attitude of my audiences in various parts of the country. In some places there was a little less enthusiasm, in others a little more. But altogether my trip was very pleasant and gratifying. During the last four years I and Mrs. Nikisch have met a great many very pleasant and very kind people, and we shall always look back with the greatest pleasure upon our experiences while in America. Mrs. Nikisch herself never supposed that in so short a time she could come into such delightful, friendly relationships with so many charming people. Our experiences have proved to us that Americans are a most hospitable people. We were treated everywhere with the greatest courtesy, and with a heartiness which captivated us. Our own people at home, the Austrians and Hungarians, are also very hospitable and kind-hearted, but we lived some time in northern Germany, where the manners of the people are cold and stiff, and after our experiences with them, our reception in America was to us most surprising and pleasing in its character. Boston is, perhaps, a shade cooler than New York or Philadelphia, but when you get accustomed to this you feel how hearty, enthusiastic and appreciative the people are. In a city like Boston you know that you are playing for a musical people, and a little more or less handclapping makes no difference so far as encouragement is concerned. It has been enough for me to see the crowd at the doors eager to get in to know that the public liked it. If they hadn't liked it they wouldn't have come."

The next subject broached bore on Mr. Nikisch's

Observations, as a European,

regarding American customs and social life generally in the United States. The conductor does not at all assent to the idea that the American has no time for anything except making money. He has noticed that, instead of being wholly absorbed in business, Americans give a remarkably large part of their leisure to art, science, music and educational work, much of it altogether unremunerative. "One thing," said he, "struck me especially and it is that rich people here do not end their lives in laziness. In the old country when a man has acquired a competence he goes out of his business and lives a life of leisure for the rest of his days. Here men do not cease work when they become millionaires; they consider it a duty to continue active until physically incapacitated. When a Frenchman, for example, has saved f.20,000, or thereabouts, he goes out of business and takes it easy; when an American gets rich, he regards it as a duty to go on working just as long as he remains strong and healthy. I regard this as a great virtue, and not at all as a thing to be condemned. People who leave off active life in the European manner become weakened in both their physical and mental powers.

"I have noticed another fact of your social condition," Mr. Nikisch went on to say, "and that is that there is much less poverty among you than there is in Europe. This strikes a foreigner the moment he reaches your shores, and it is particularly evident in your large cities. Your institutions in the new world seem to rest on a much more solid foundation than do ours in the old. The average people of this country are much better off than the common people of Europe. I was much surprised at the number of people in this country who possess property. This state of well being, which prevails all through the United States, as I have had occasion to observe, is an element of great importance in the creation and maintenance of musical taste. All moderately well to do people in this country can afford to attend concerts and thus encourage musical enterprise. On the other side, the cultivation and satisfaction of musical tastes is enormously expensive. In the Leipsic Gewandhaus, for example, it costs 3 marks to get even standing room at a concert, while the lowest price for a seat is 5 marks. Now when you bear in mind that 3 marks is practically $3 of American money, and that a Leipsic laborer earns on an average no more than 50 marks a month, you will understand how impossible it is for the working people of Germany to attend these expensive concerts."

Here Mr. Nikisch spoke of the comparative position of women in American and in European society. "On the average," said he, "I have found

More Cultivated Women

in the United States than in Europe. I mean by 'cultivated' those women with whom it is easier to talk on serious subjects. Of course, there are exceptions. There are undoubtedly many highly cultivated women who pursue serious studies in all the principal countries of Europe, but, as an observer, I should say that the women [illegible] general [illegible] serious education than women on the other side of the water. I have not been in England, but in the countries I know they do not seem to care much for scientific education in women. The German, Austrian and Hungarian women are much better housekeepers. The American women, as a rule, do not possess this capacity, and Americans do not seem to care for it in their women. But in Germany and Austria education is largely directed to giving women a capacity for housekeeping, so that [illegible] married man need never come home and find his cook gone and his wife unable at a pinch to prepare his dinner. Under that system the children are wonderfully well cared for, and everything in the house is kept in perfect order. In the old countries they try to make each woman, whatever else it may be her destiny to learn, a perfect housekeeper—a good mother for her children, a good wife for her husband. And, of course," added Herr Nikisch, with a merry twinkle in his eye, "that is very convenient for the husband. What I mean is that the women over there are not so entertaining in society as are American women, and the reason is that they have been educated more to shine in the home. In music the European women take about the same interest as do the women here.

The last topic touched on by Mr. Nikisch was the newspapers. "On the average," said he, "they have treated me very well. Some of them did not like my manner of playing. Whether it was artistic or personal antagonism, I did not allow it to trouble me. I got the impression that in this respect American newspapers are very much like the newspapers in Europe. We are all of us human beings: we all of us have our personal feelings, and to do a man full justice is not easy. But I was never disturbed by anything written against me. I went my own way and

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But in another respect the European journals are very slow compared with the newspapers in America. I have taken great interest in American politics, especially in the last presidential election, as well as in some local contests, and I have had plenty of opportunities for observing how enterprising your newspapers are, and how quickly the news is reported. Everybody can find in an American paper something to interest him, and gets an account of events in a few minutes, or at most a few hours, after they have happened." Here Mr. Nikisch told a story to illustrate his point. There is a Leipzig lady whose father lives at New Britain, Ct., and when Nobili shot at the Emperor Wilhelm in Berlin, one afternoon, the news of the attempt was received by the American citizen at New Britain half a day earlier than it reached his daughter through the newspapers of Leipzig, which is only 2½ hours' railway ride from Berlin. And this failure of the German press, Mr. Nikisch explained, with gusto, was due, not to any press censorship forbidding the publication of the news, but simply to the laziness of the Leipzig journalists, who were too sleepy-headed to get out a special edition, and did not report the occurrence till the next morning. In contrast with this kind of journalism the speaker pointed to the enterprise of the BOSTON HERALD, which enabled him, on the occasion of the recent great fire, to read a report of it only a few minutes after he had seen the engines on their way to quench the flames.

Mr. Nikisch finally spoke of his forthcoming journey to Buda-Pesth, the scene of his future labors, and through the HERALD man gave a regretful farewell to his large circle of friends and well wishers in Boston. He leaves this city tomorrow, and on May 11 sails for Europe on the Columbia of the Hamburg line.

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The concerts of the Boston Symphony orchestra in Rochester, Buffalo and Pittsburg during the week have been remarkably successful, and Mr. Franz Kneisel at the conductor's desk has gained the favor of the patrons of the tour with remarkable success. Manager Ellis wires that thus far Mr. Kneisel has more than realized his expectations.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR
VOL. XCIII, NO. 130.

WEDNESDAY, MAY 10, 1893.

THE RICHTER AFFAIR.

Some Interesting Details by Private Letters.

The proposed change in the professional engagements of Dr. Hans Richter caused a deal of correspondence between interested parties in Vienna and London, in which two cities the great conductor makes an important factor in the musical seasons.

A well informed correspondent residing in Vienna states that an equivalent of $20,000 per season was the sum called for by the contract which Hans Richter signed for his engagement with the Boston Symphony orchestra, and the financial temptation it offered can best be realized from the fact that for the work he does at Vienna Hans Richter gets but about $4000 a year. The correspondent adds that the Philharmonic Society intends doing something to compensate Dr. Richter for the pecuniary loss entailed by his inability to carry out the American engagement. It is proposed to give 12 concerts, instead of eight, and to ask the conductor's acceptance of the extra proceeds as a token of the society's satisfaction in having the advantage of his further services.

Concerning his Boston contract and the way it came to be cancelled, Hans Richter is quoted as saying:

"My agreement with the Americans was conditional, and therefore I had a perfect right to make it. It contained a clause to the effect that the contract would come into force the moment I was absolved from my present contract in Vienna; that it would be, ipso facto, cancelled if my resignation here were not accepted, or if no definite reply were given before April 30. I was very hopeful of being released from my present contract, and my request was seconded by my friend, the director of the opera. Such a request must pass through several stages before it is finally accorded; at any one of them it may be definitely refused. The direction of the opera kindly supported me, but the supreme board, what we call the general-intendanz, refused to give its consent, and the matter was at an end. The reasons put forward were a very flattering view of my services to the opera, and a reluctance to create precedents which in the future might have a disorganizing effect. This is the letter:

"'Adjudicating upon Herr Kapell-Meister Richter's request to be allowed to withdraw from the company of the Imperial and Royal Court Opera, the general-intendanz of the Imperial and Royal Court theatres hereby informs him that it is not in a position to support his request, seeing that it cannot but lay stress upon the retention, as long as possible, to the Court Opera Theatre of his artistic services, and that for this reason the premature cancelling of the contract now in force cannot be granted.'

"Upon receiving this decision I wrote to the director of the general-intendanz, informing him that I had received the decision, and would fulfil all my obligations in the most scrupulous manner, while feeling grateful for the highly appreciative form in which the reasons for the decision were expressed, which was all the more pleasing in that it embodied the views, not only of a revered chief but of a genuine artist."

From the above it would appear that only genuine modesty could ever have led to Hans Richter's action in signing even a provisional contract for the Boston orchestra. He has at least had good evidence of the high esteem in which he is held in Vienna, and it appears reasonable to suppose that the action of the Vienna Philharmonic will result in making good a portion of the pecuniary sacrifice he is compelled to make by continuing to his duties in Vienna.

The Musical Courier.
NEW YORK, WEDNESDAY, MAY 10, 1893.

The engagement of Hans Richter for Boston is the talk of the musical fraternity here. Of course you knew of it by cable long before these lines will appear in print. Richter after the last Philharmonic concert made a short speech, in which he said that conducting of opera had become too laborious for him, and that on his Viennese concert engagements he could not subsist. He therefore had accepted the favorable offers from Boston and Chicago. The papers give his income as 100,000 florins per year, with a five years' contract. Well, I suppose some discount is to be taken off from this sum. I am quite curious to see how Richter will like Boston, and still more so how the Bostonians will take to Richter, and whether they, especially the Hub's implacable critics, will not find his work a trifle less finished on the whole than that to which they have been made accustomed by both Messrs, Arthur Nikisch and Wilhelm Gericke. *Qui vivra verra.*

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Novelties of little interest or absolute worthlessness were introduced and fell flat, as the pieces by Humperdinck, Riemenschneider and P. Scharwenka.

Paul Gilson's "The Sea" was butchered to make a holiday for Mr. Nikisch.

Templeton Strong's symphony was found worthy in New York, but Mr. Nikisch looked at it askew.

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The somewhat melodramatic departure of Mr. Nikisch was followed by the melodramatic silence concerning the new conductor.

It has been announced, and on the highest authority, that the Symphony Orchestra is a private pleasure of an individual, and that the public is rude in showing curiosity concerning this new conductor, whoever he may be.

But the seats for this private entertainment are sold publicly at auction and to the highest bidders.

Speculators sit at the sale in the seats of the scornful and gamble in tickets.

If a lover of music should present himself at the door of Music Hall any fine Saturday night of the season without a ticket, he would be like unto the man of old who went to the marriage feast without a wedding garment.

The people here and in other cities are publicly invited to exchange their money for concert tickets that they may thus grow in musical wisdom.

Is not, then, the appointment of a conductor a matter of public interest?

Or in what respect do the managers of the Boston Symphony Orchestra differ from the managers of any respectable place of amusement?

PHILIP HALE.

SUNDAY HERALD

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIII, NO. 127.

SUNDAY, MAY 7, 1893.

ARTHUR NIKISCH.

He Chats About His Life in This Country.

His Opinions About Boston's Musical Tastes—American Development in the Arts—Independent Judgment a National Trait—His Acquaintances Have Been Most Enjoyable.

To obtain an interview with a busy man like Arthur Nikisch, and to do this in the last week of the famous capelmeister's presence in Boston, demanded no small amount of strategy; yet a HERALD man proved equal to the occasion, and was rewarded for his persistence with a delightful conversation, in the course of which Mr. Nikisch talked freely of his musical and social experiences in the United States. Since coming to this country, nearly four years ago, he has acquired remarkable

MR. ARTHUR NIKISCH.

fluency in the use of English, and his occasional interjection of a German word when he wishes to be unusually precise serves but to increase one's surprise at his proficiency in what is to him a wholly foreign language. To say that the interview was quite offhand, with no fore-knowledge of the questions that were to be put to him, is only doing justice to the conductor.

Mr. Nikisch, having been caught at Music Hall in a pause between rehearsals, was first led to speak of his musical experiences in this country, and to compare them with his recollections of Europe. "It is usually supposed," said he, "that the European public, through familiarity with concerts of all kinds for more than a century, possess a higher critical faculty than is possible to Americans, however sympathetic. But this idea is not at all borne out by my own observations in musical countries like Germany and Austria. It is true that Americans have not enjoyed the same musical opportunities as Europeans, but if I were to be asked to award the palm for genuine power of appreciation and critical judgment I should not hesitate—notwithstanding the drawback to which I have referred—to share it equally with the people of this country and of Europe. It is sometimes said that the European cities have more concerts provided for them than cities of like size in the United States, but

This Again Is an Error.

Take the case of Vienna, which, with its suburbs, is a city of over a million and a half of inhabitants. Well, that important centre has only eight symphony concerts and six or eight choral concerts in the course of a year. That is very small, indeed, when you compare it with Boston, a city which, though it has only 500,000 inhabitants, is able to support annually not only 48 symphony concerts, but many miscellaneous concerts beside. This shows that, in American cities like Boston, a musical need exists which must be supplied. Of course there are people who will tell you that people go to your concerts because they want to be in the fashion—because they want to be seen where Mr. So-and-So and Mrs. So-and-So are in the habit of appearing. But this is a very superficial explanation of the big concert audiences. That the people like the music they go to hear is self-evident, and I tell you as a musician that listening to and following classical music is no child's play. It is the last material in the world which anybody would chose pour passer le temps. You can't get people to sit it through merely that they may elbow some local leader of fashion and be counted 'in the swim.' It requires not only an educated ear, but the most sustained attention; and the way these audiences behave during a concert shows that they are following the music with critical intelligence and sympathy. A few may indeed go without either desire or capacity to appreciate what is provided for them, but these are in such a small minority, as compared with the great bulk of the audiences, that they may be left out of account. The very eagerness of the people to get tickets—shown by the way in which they will wait for hours, if need be, for the privilege of purchasing a ticket—is itself sufficient to prove that mental appetite for good music, if it may be so called, lies at the bottom of the popular rush to these great musical entertainments.

"It is said again," said Mr. Nikisch, "that the Americans brought their musical tastes with them from the other side of the Atlantic, and that a large proportion of concert goers are in fact music loving foreigners. I dispute both these positions. It is true that native Americans brought a good many things over with them when they founded this republic, but they could not bring a musical taste, which had not then been developed. All the great

Conservatories of Europe,

except those of Vienna and Leipzig, are not more than from 15 to 20 years old. Even the Vienna conservatory, the oldest of the number, has this year celebrated its 50th anniversary. So that musical development in Europe is a very recent affair, and people who emigrated to this country more than 50 or 60 years ago could not have brought with them any of the musical culture and capacity which they have since displayed. We must, therefore, treat America, in musical matters, as a young community which has educated itself in a large

Here Mr. Nikisch was asked as to the relative capacity of Europeans and Americans for appreciating the musical structure of difficult compositions, and the question opened up a phase of the subject in which he has always been deeply interested. "It struck me as something remarkable," said he, "that compositions which are not very easy to grasp, by reason of their complexity, were always appreciated more quickly here than on the other side of the water. I have observed this especially in the case of the symphonies of Brahms. They are compositions of complex character, and I made it an especial point to bring them out with the utmost clearness, so that it might be easy to understand them. They were quickly grasped and followed with delight by your American audiences. A few years ago, while summering in Europe, I met Brahms and told him what an immense success with the public his first symphony had had in Boston. He was quite surprised to hear it—pleased as well as surprised—and remarked: 'I regard what you tell me as marvellous, for last year the same symphony was played here in Vienna, where I have so many personal friends, and where I have lived so many years; yet there were not more that a score of people in the hall. Of course,' he added, 'the performance was not very good.'

"Another thing," said the speaker, "which confirms me in the high estimate I place upon musical taste here, is the way in which Boston judges for itself in musical matters. Some time ago a company of artists or singers came over here with quite a European reputation. They were heralded loudly and advertised in the most lavish manner, yet when they got here they had no success at all.

The Boston People

simply found out that they were not what they had been announced to be. That showed critical taste and power of independent judgment. In addition to this, the Boston people, and Americans generally, as I have noticed in my tour through the country, are remarkably wide in their musical tastes. I have seen the same audiences on one night applaud the modern

music of Wagner and Liszt, and on the

next enjoy just as heartily the compositions of Mozart, Haydn, Schubert and Beethoven. I noted during my journeys in the United States that in the smaller centres of population modern music, like that of Wagner, always makes the greatest hit. There is a reason for this. When people, after being absorbed in business cares all the day, go rather late in the evening to a concert, the exciting and intense music of Wagner stirs them up, while the older classical music needs a more contemplative frame of mind to do it justice. At the same time these smaller towns and cities which like Wagner so well are also capable of the greatest enthusiasm for the the performances of the classical school. I cannot say that there was any marked difference in the attitude of my audiences in various parts of the country. In some places there was a little less enthusiasm, in others a little more. But altogether my trip was very pleasant and gratifying. During the last four years I and Mrs. Nikisch have met a great many very pleasant and very kind people, and we shall always look back with the greatest pleasure upon our experiences while in America. Mrs. Nikisch herself never supposed that in so short a time she could come into such delightful, friendly relationships with so many charming people. Our experiences have proved to us that Americans are a most hospitable people. We were treated everywhere with the greatest courtesy, and with a heartiness which captivated us. Our own people at home, the Austrians and Hungarians, are also very hospitable and kind-hearted, but we lived some time in northern Germany, where the manners of the people are cold and stiff, and after our experiences with them, our reception in America was to us most surprising and pleasing in its character. Boston is, perhaps, a shade cooler than New York or Philadelphia, but when you get accustomed to this you feel how hearty, enthusiastic and appreciative the people are. In a city like Boston you know that you are playing for a musical people, and a little more or less handclapping makes no difference so far as encouragement is concerned. It has been enough for me to see the crowd at the doors eager to get in to know that the public liked it. If they hadn't liked it they wouldn't have come."

The next subject broached bore on Mr Nikisch's

Observations, as a European,

regarding American customs and social life generally in the United States. The conductor does not at all assent to the idea that the American has no time for anything except making money. He has noticed that, instead of being wholly absorbed in business, Americans give a remarkably large part of their leisure to art, science, music and educational work, much of it altogether unremunerative. "One thing," said he, "struck me especially and it is that rich people here do not end their lives in laziness. In the old country when a man has acquired a competence he goes out of his business and lives a life of leisure for the rest of his days. Here men do not cease work when they become millionaires; they consider it a duty to continue active until physically incapacitated. When a Frenchman, for example, has saved f.20,000, or thereabouts, he goes out of business and takes it easy; when an American gets rich, he regards it as a duty to go on working just as long as he remains strong and healthy. I regard this as a great virtue, and not at all as a thing to be condemned. People who leave off active life in the European manner become weakened in both their physical and mental powers.

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Concerning his Boston contract and the way it came to be cancelled, Hans Richter is quoted as saying:

"My agreement with the Americans was conditional, and therefore I had a perfect right to make it. It contained a clause to the effect that the contract would come into force the moment I was absolved from my present contract in Vienna; that it would be, ipso facto, cancelled if my resignation here were not accepted, or if no definite reply were given before April 30. I was very hopeful of being released from my present contract, and my request was seconded by my friend, the director of the opera. Such a request must pass through several stages before it is finally accorded; at any one of them it may be definitely refused. The direction of the opera kindly supported me, but the supreme board, what we call the general-intendanz, refused to give its consent, and the matter was at an end. The reasons put forward were a very flattering view of my services to the opera, and a reluctance to create precedents which in the future might have a disorganizing effect. This is the letter:

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Boston Transcript

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THE LATE SYMPHONY SEASON.

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Rochester Correspondence.

ROCHESTER, May 12, 1893.

The Boston Symphony Orchestra was greeted by a large audience May 3. The absence of the director, Arthur Nikisch, was much regretted by all; not that the concert work deteriorated under Concertmeister Kneisel's charge, but many wished to greet Nikisch the last time, and these were disappointed. The general verdict concerning the orchestra is summed up in the "Herald's" criticism:

"Each one of the four orchestral numbers was rendered in a manner in some respects beyond criticism, and the accompanimental work of the instrumentalists was equally good. The playing of the Boston Symphony Orchestra is characterized by absolute precision of movement, unwavering tempo, faultless modulation and careful attention to detail. The element of abandon is entirely eliminated from its work. There was not a trace of it manifested in any part of the program. There was not a moment when one could have honestly exclaimed: 'That was glorious!' There was not a moment when one could not honestly have exclaimed: 'That was fine!' At all times was that perfect equipoise between 'not quite enough' and 'too much' most exquisitely, most wonderfully maintained. The proportion of various instruments seemed perfect. The volume of sound was in exact accord and under marvelous control. The orchestra played as one man, and that man a master."

THIS from the Boston "Courier" about Mr. Nikisch, and confirms the account published first in THE MUSICAL COURIER as to the nature of the contract the retiring conductor had with Mr. Higginson. Says the "Courier:"

Mr. Nikisch has exhibited to a reporter a typewritten acknowledgment of the receipt from him by Col. Henry L. Higginson of $5,000, and also of the honorable termination of the engagement according to the contract of December, 1888. It was signed by Henry L. Higginson, and bore the date of April 30. "That settles it, does it not?" remarked the conductor to the reporter. "I paid that sum last Saturday, as you see, and did it to save my health and life. There was no such thing as a sum forfeit in the contract. That is all." Mr. Nikisch also remarked: "I have broken no contract. The provisions of the contract gave me the right to terminate my engagement at any time, but on condition that I should pay a certain sum. I never have nor never will break a contract." Whatever it may be called, this sacrifice of $5,000 is to be added to the loss of $1,000 in salary that would have accrued in the remaining three weeks of the orchestra's season, and the $2,000 bonus that Colonel Higginson has always given his conductors at the close of each year's work.

That Richter after all will remain quietly in Vienna you will know by cable long before these lines will reach you. But who is to be Nikisch's successor in Boston? Echo answers, "Who?"

* * *

MONDAY, MAY 15—BOSTON SYMPHONY ORCHESTRA.
Conductor.....Mr. Frank Kneisel
Soloist.....Mr. C. M. Loeffler

PROGRAM.

Overture, "Benvenuto Cellini".....Berlioz
Concerto, in A major, op. 26.....Saint-Saëns
(For violin and orchestra.)
Mr. Loeffler.
Prelude, Adagio and Gavotte.....Bach
Orchestration by Bachrich.
Symphonic poem, "Le Rouet d'Omphale".....Saint-Saëns
Symphony, E minor, No. 5, op. 64.....Tschaikowsky

TUESDAY, MAY 16—BOSTON SYMPHONY ORCHESTRA.
Conductor.....Mr. Frank Kneisel
Soloist.....Mr. Alwin Schroeder
Overture, "Leonore," No. 3.....Beethoven
Symphony No. 2, in C, op. 61.....Schumann
Concerto for violoncello and orchestra.....Saint-Saëns
(First and second movements.)
Prelude and Closing Scene, "Tristan and Isolde".....
Siegfried's "Rhine Journey," from "Götterdämmerung".....} Wagner
Overture, "Tannhäuser".....

An American program will follow the week after with symphony of Chadwick and works by Foote and McDowell.

W. WAUGH LAUDER.

Mr. Arthur Nikisch.—In an interview with a reporter of the Boston "Herald" Mr. Arthur Nikisch made these interesting remarks:

"It is said that the Americans brought their musical tastes with them from the other side of the Atlantic, and that a large proportion of concert goers are in fact music loving foreigners. I dispute both these positions. It is true that native Americans brought a good many things over with them when they founded this Republic, but they could not bring a musical taste, which had not then been developed. All the great conservatories of Europe, except those of Vienna and Leipsic, are not more than from fifteen to twenty years old. Even the Vienna Conservatory, the oldest of the number, has this year celebrated its fiftieth anniversary. So that musical development in Europe is a very recent affair, and people who emigrated to this country more than fifty or sixty years ago could not have brought with them any of the musical culture and capacity which they have since displayed.

"We must therefore treat America, in musical matters, as a young community which has educated itself in a large measure independently of Europe. * * * * Boston people, and Americans generally, as I have noticed in my tour through the country, are remarkably wide in their musical tastes. I have seen the same audiences on one night applaud the modern music of Wagner and Liszt, and on the next enjoy just as heartily the compositions of Mozart, Haydn, Schubert, and Beethoven. I noted during my journeys in the United States that in the smaller centres of population modern music, like that of Wagner, always makes the greatest hit. There is a reason for this. When people, after being absorbed in business cares all the day, go rather late in the evening to a concert, the exciting and intense music of Wagner stirs them up, while the older classical music needs a more contemplative frame of mind to do it justice. At the same time these smaller towns and cities which like Wagner so well are also capable of the greatest enthusiasm for the performances of the classical school."

Buffalo Music.

BUFFALO, N. Y., May 15, 1893.

In spite of the absence of our champion conductor-poseur, Nikisch, quite a good sized house greeted the Boston Symphonists, and the weather on that particular evening was horrid. Buffalo weather is like the girl with the curl—

When she was good, she was very, very good;
And when she was bad she was horrid!

These words no Shakespeare wrote, but they applied too pat to be ignored. I know a mother who says "her boy has the sweetest disposition in the world when he is well, but he never is well." However, this does not apply to our weather.

To return to the concert, Mrs. Kaschoska-Nussbaum, who has taken unto herself a better (and considerably smaller) half since she was here last, contributed the vocal pyrotechnics of the evening, and clean looking, blonde Loeffler "played a thing composed by a saint," I heard a woman say, by which she referred to the Saint-Saëns' concertstück, I suppose. He got a rousing encore. Kneisel handled the baton.

The Musical Courier.

There was much said at the beginning of the season about the wonders to be worked by the Boston Symphony Chorus, an annex to the Boston Symphony Orchestra. This chorus is now dead and buried. It dug its own grave and then killed itself, and it thus won loud and unanimous applause.

This unhappy chorus made two appearances: in the Ninth Symphony and in a double bill that included Brahms' "Song of Destiny" and Foote's "Skeleton in Armor."

* * *

The power of personality in music was again shown by the interest excited by the departure of Mr. Nikisch and by the gossip concerning his successor. To-day it is the conductor that is examined curiously. The work, of which he is supposed to be the interpreter, is of secondary importance.

There has as yet been no authoritative statement made concerning the successor. There is an effort in a certain quarter to boom Mr. Kneisel for the office. Mr. Kneisel is an admirable violinst, concert meister and quartet player; I do not believe that he would willingly give up his assured reputation for the risk of success or failure as a conductor, even if the managers invited him. Mr. Higginson still insists that the choice of a conductor is his own business, although no one disputes his assertion; and he still uses violent language when reference is made to the legitimate curiosity of the newspapers in the matter. A reporter, although his clothes are of approved cut and his hair is pleasingly combed, is to the owner of the Boston Symphony Oschestra as a red petticoat to a bull.

* * *

The following orchestral works were performed at the Symphony concerts this last season for the first time: d'Albert's first Symphony, Busoni's "Symphonic tone-poem" (MS.), Dvorak's overture "Husitska," a mangled version of Gilson's "La Mer," Grieg's second "Peer Gynt" suite, Humperdink's "Humoresque," Miss Lang's "Dramatic Overture" (MS.), MacDowell's "Hamlet" and "Ophelia," Paine's Columbus March and Hymn, Reinecke's overture to "King Manfred," Riemenschneider's "Dance of Death," P. Scharwenka's Früehlingswogen," Saint-Saëns' second Symphony, Svendsen's legend "Zorahayda," Thierot's Sinfonietta, E major; Tschaikowsky's E minor Symphony (No. 5). Foote's cantata "The Skeleton in Armor," Gounod's "La Vision de Jeanne d'Arc," Davidoff's concerto for 'cello No. 3, Raff's "La Fée d'Amour" were also heard at these concerts for the first time.

The soloists were as follows: Violinists, Marteau, Kneissel, Loeffler, Schnitzler, Roth, Adamowski (five of them are members of the orchestra); pianists, Buson, Fanny BloomfieldZ-eisler, Paderewski, MacDowell, Stasny, Nowell and Miss Castellano; 'cellist, Schroeder, of the orchestra; singers, Juch, Basta-Tavary, Priscilla White, Louise Leimer, Marie B. Smith, Lillian Carlsmith, Raschoska, Mrs. Nikisch and Messrs. W. J. Winch, G. J. Parker, Max Heinrich, C. E. Hay and Heinrich Meyn.

* * *

Composers were thus represented: Wagner, 10; Beethoven, 9; Dvorák, 4; Brahms, 4; Liszt, 4; Saint-Saëns, 4; Schumann, 4; Berlioz, 3; Schubert, 3; Weber, 3; MacDowell, 3; Back and Goldmark, Haydn and Mendelssohn, Mozart and Raff and Tschaikowsky, 2, and there was one performance of a work by d'Albert, Bizet, Bruch, Busoni, Davidoff, Ernst, Foote, Gade, Gilson, Gounod, Grieg, Humperdink, Lalo, Lang, Moszkowski, Nicolai, Paderewski, Paine, Reineche, Riemenschneider, Rubinstein, P. Scharwenka, Spohr, Svendsen, Thierot, Vieuxtemps, Volkmann.

* * *

The Kneisel Quartet gave a series of concerts distinguished as ever by purity of taste and perfection of performance. The chief novelties were Lalo's E flat quartet, Brahms' clarinet quartet, Loeffler's sextet and MacDowell's "Sonata Tragica" for piano.

Henri Marteau appeared at a symphony concert January 22 and triumphed gloriously. The violinists of the orchestra complained of Marteau's youth. Never mind, he will be older next year.

Boston Symphony Orchestra.

As Mr. Nikisch was on the deep blue sea or seasick on May 15, the Boston Symphony Orchestra, which gave its first concert on May 15 at 3 in the afternoon at Music Hall, was directed by Concertmaster Kneisel. Here is the program:

Overture, "Benevenuto Cellini".....Berlioz
Concert in A major, op. 26, for violin.....Saint-Saëns
Prelude, Adagio and Gavotte.....Bach
Symphonic poem, "Le Rouet d'Omphale".....Saint-Saëns
Symphony, B minor, No. 5, op. 64.....Tschaikowsky

Loeffler played the concerto, and the paid attendance put less than $50 in the World's Fair treasury toward the liquidation of the cost of the music scheme. The great body of readers of this department of this paper know all about the Boston organization and its programs and the manner of their performance. Carrying coal to Newcastle is an expensive and unprofitable pursuit; we shall not repeat what has so frequently been published on this and similar subjects in this paper.

The concert of May 16, by the same organization, can be appreciated by studying the program, which was as follows:

Boston Symphony Orchestra. Conductor, Mr. Frank Kneisel; soloist, Mr. Alwin Schroeder. Overture, "Leonore," No. 3, Beethoven; Symphony, No. 2 in C, Schumann; Concerto for violoncello, Saint-Saëns, first and second movements; Vorspiel and Liebestod, "Tristan and Isolde," Wagner; "Siegfried's Rhine Journey," from "Götterdämmerung," Wagner; Overture, "Tannhäuser," Wagner.

Comparing this program with the first printed above, we can readily observe that repetitions of the same works or excerpts of works are within the range of possibility inside of a week. But as no one seems to care to pay to listen to the one performance nor the other the repeating system apparently is a success. Anything goes in a scheme which can bring engagements and money to a limited number of people at the expense of the whole people.

The Post-Express.
ROCHESTER, WEDNESDAY, MAY 3.

CONDUCTOR NIKISCH.

Why He Will Not Appear at To-night's Concert.

The Boston Symphony orchestra, consisting of seventy-nine persons of whom seventy-two are performers, arrived in the city this morning, in charge of Assistant Manager Fred R. Comee. Frank Kneisel, concert meister, C. M. Loeffler, T. Adamoski, J. Adamoski, Mr. and Mrs. Nussbaum, A. Schroeder are registered with Mr. Comee at the Powers.

Regarding Arthur Nikisch's absence from the direction of the orchestra Manager Comee said: "On short notice Mr. Nikisch notified the management that owing to illness he could not proceed on the present Western trip. Concert meister Kneisel, who has been substituted for Conductor Nikisch, is perfectly competent to take his place. He has been under Mr. Nikisch's direction for four years and has been a member of his orchestra for nine years. He has often conducted the orchestra with splendid success during Mr. Nikisch's illness."

The Boston symphony orchestra, Franz Kneisel, concertmeister, will present this programme at the Lyceum to night:

Overture—Sakuntala.....Goldmark
Aria from Queen of Sheba.....Gounod
Symphony in D minor, No. 4.....Schumann
I. Rather slow (D. minor), Lively (D minor).
II. Rather slow (D minor, Hypodorian mode).
III. Scherzo: Lively (D minor). Trio: The same tempo (B flat major).
IV. Slow (D minor). Lively (D major).
Concerto for violin in G minor, No. 1....Bruch
First and second movements.
Symphonic Poem—Le Rouet d'Omphale.. Saint-Saens
Elizabeth's Aria from Tannhauser—O Lovely Halls.....Wagner
Prelude to the Meistersinger von Nuernburg.....Wagner
Soloists—Miss Felicia Kaschoska and T. Adamowski.

The illness of Arthur Nikisch, conductor, will prevent his appearance with the orchestra.

Democrat and Chronicle.

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ROCHESTER PRINTING CO.

THURSDAY, MAY 4,

BOSTON'S ORCHESTRA.

Its Concert at the Lyceum Last Night Enjoyed by a Large Audience.

An audience that almost filled the big Lyceum gathered at that theater last night to hear the concert of the Boston Symphony Orchestra, and while it was never enthusaistic nor even warmly demonstrative it could not have failed to enjoy the excellent music that was given by the orchestra and its soloists. Perhaps the apparent coolness was due to the fact that the audience was composed, in the main, of ladies. There were attempts at recalls, of course, but they were persistent rather than vigorous, and none brough forth a response.

As has been said, the gathering could not have been insensible to the quality of the music with which it was treated. The playing of the orchestra fell but little short of being marvelous. The organization came to Rochester in the best of practice. All winter it has been giving concerts as well as rehearsing daily and the seventy musicians who compose it are able to play together with that finish and accuracy that practice gives to the work of thorough musicians. Their playing is a source of genuine delight to both the student of music and those who are able to appreciate the admirable harmonic effects that their many instruments produce when used in concert. It is delicate where delicacy is required, vigorous where vigor is required, and expressive in its passage from one form to the other. The programme that was published in the Democrat and Chronicle yesterday morning was played last night without alteration and in the manner that has made the orchestra famous. Frank Kneisel acted as conductor in the place of Arhur Nikisch, whose absence has already been explained.

Mme. Felicia Kaschoska was the vocalist of the evening and her singing met with the same favor that it has heretofore received in Rochester. She sang twice and the audience attempted to encore her each time, but she declined to respond in any way except with a bow to the continuous if rather weak applause.

Mr. Adamowski, the solo violinist, also found much favor with his auditors, receiving the heartiest applause that was heard during the evening, but, he too, only bowed his acknowledgements.

Miss Kaschoska, it is announced, will now go to Europe for three years, under an engagement with Herr Nikisch.

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HIGH CLASS MUSIC.

BOSTON SYMPHONY ORCHESTRA HEARD IN ROCHESTER.

Local Musical Folk Turn Out in Sufficient Numbers to Leave Very Few Lyceum Seats Vacant —Entertainments This Evening.

A large audience, at first disposed to be enthusiastic, but afterward content to be simply appreciative, assembled in the Lyceum last evening to hear the far famed and justly celebrated Boston Symphony Orchestra render a programme of seven numbers, including a vocal and violin solo. The programme consisted of eminently high class music; and it was rendered in a pre-eminently highly classical manner.

It is the custom of this organization not to grant encore numbers. The reason given for this is to the effect that when a programme is lengthened by encores it not infrequently happens that persons in the audience who have come from out of town have to leave the theater without hearing the last programme number. This is sometimes a disappointment not atoned for by the interpolated selection and the result is dissatisfaction on the part of those who wished to hear the concluding numbers.

So the rule of granting no encores whatever has been adopted and it was strictly adhered to last evening. Bows were forthcoming in abandance, but an extra selection, not one. Before the audience found this out it was quite enthusiastic, insistently so. After it got used to the existing state of affairs it applauded just enough to show that it was appreciative, that was all. And perhaps it was just as well that way.

But as the audience passed out from the theater some of it said: "Just wait till Sousa comes again. He'll give us an encore if we want it; and more than one, too."

And so he will; Sousa is a good fellow that way.

The work of the orchestra last evening was uniformly excellent. Each one of the four orchestral numbers was rendered in a manner in some respects beyond criticism; and the accompanimental work of the instrumentalists was equally good. The playing of the Boston Symphony Orchestra is characterized by absolute precision of movement, unwavering tempo, faultless modulation and careful attention to detail. The element of abandon is entirely eliminated from its work. There was not a trace of it manifested in any part of the programme. There was not a moment when one could have honestly exclaimed: "That was glorious!" There was not a moment when one could not honestly have exclaimed: "That was fine!" At all times was that perfect equipoise between "not quite enough" and "too much" most exquisitely, most wonderfully maintained. The proportion of various instruments seemed perfect. The volume of sound was in exact accord and under marvelous control. The orchestra played as one man; and that man a master.

The first number, Goldmark's "Sakuntala" overture, presented the orchestra very pleasantly in a rich composition, varied and musical in construction, graceful and ornate in its carefully worked out detail and artistic finish.

The Schubert symphony was the gem of the evening and in its interpretation the orchestra appeared to best advantage. Particularly fine was the scherzo and trio, while the minor intonation throughout the composition was beautifully modulated and preserved under the varying changes of the theme and arrangement.

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Owing to the announced illness of Conductor Arthur Nikisch, Concert Master Kneisel wielded the baton and seemed at all times equal to the requirements of his position.

Having been so cordially welcomed here upon the occasion of its first visit it is to be sincerely hoped that in future years the Boston Symphony Orchestra will include Rochester among the favored few cities visited during its brief tours away from Boston.

Commercial Gazette.
PITTSBURGH
SATURDAY, MAY 6, 1893.

The Symphony Orchestra.

The Boston Symphony orchestra was greeted with a crowded house last evening at Old City hall. A program of artistic and varied proportions had been arranged, and from the stately Beethoven overture on through to the Wagnerian climax, the musicians held the close attention of the audience. Enthusiastic applause greeted each number, and at the close of the Handle largo, beautifully expressed, the appreciation amounted almost to a furore. Exquisite interpretation was given to the finale of the Schumann symphony and the almost breathless silence as the crashing chords marked the triumphant close, was a tribute that could not be mistaken. The soloist of the evening was Miss Felicia Kaschoska. In the aria from Freischuetz ample scope was given to test the powers of the singer. But the passages, now tender and sweet, now impetuous, now melancholy and again ecstatic, were developed in a manner which proved the artistic worth of the singer. Miss Kaschoska received a tumultuous recall.

The program of the evening as conducted included:

Ludwig van Beethoven.....
.....Overture to "Leonore," No. 2, Op. 72
Adagio (C major).....3-4
Allegro (C major).....2-2
Weber.....Aria from "Freischuetz"
Robert Alexander Schumann.....
.....Symphony No. 2, in C major, Op. 61
I. Sostenuto assai (C major). Allegro ma non trppo (C major).
II. Scherzo; Allegro vovace (C major). Trio I.: the same tempo (G major). Trio II.: the same tempo (C major).
III. Adagio espressivo (C minor).
IV. Allegro molto vivace (C major).
Handel.....Largo
Berlioz—Two movements from "La Damnation de Faust," Op. 24.
I. Menuet des Feu-follets: Moderato (D major).....3-4
II. Valse des Sylphes: Allegro, mouvement de valse (D major)...3-8
Wagner.....Overture, "Rienzi"

To-night the program will include Mendelssohn's St. Paul, first part, by the Mozart club, under whose auspices the concerts are given, in addition to the orchestral numbers that will constitute part first of the program.

The Dispatch.
PITTSBURG, SATURDAY, MAY 6, 1893.

BOSTON SYMPHONY ORCHESTRA.

An Enthusiastic Reception Tendered It at Old City Hall Last Night.

That peerless organization known as the Boston Symphony Orchestra made its annual appearance in Pittsburg last night at Old City Hall under the auspices of the Mozart Club. Through the splendid musical performances during the last two weeks the people of the two cities had been properly prepared to fully enjoy this concert, and the tremendous enthusiasm with which the world-renowned organization was received eclipsed all former demonstrations of approval. It was the spontaneous tribute of thousands of music-filled souls to art itself. Mr. Franz Kneisel wielded the baton in a thoroughly satisfactory manner. Though he may not have the magnetism of Seidl, the training of Thomas, or the finish of Nikisch, his mastery of his men is complete. Calm and dignified, he leads the orchestra forcibly through the most raging passages and guides them gently in the softest movements. The active members of the Mozart Club were seated on the stage behind the musicians, and the body of the hall was more than well filled with an uncommonly fashionable audience.

Selected from the best orchestras of Europe and America, Colonel Higginson's band embraces the elite of instrumental players. It is hardly exaggeration to state that every man is an artist, and with that the degree of perfection attained in the ensemble is described at the same time. If one class of the instruments should be mentioned as particularly brilliant the lot would fall to the strings. They, above the others, are thorough scholars. Not alone in the result of their efforts, but also in the manner of their playing they stand unchallenged. They handle their bows with the same mathematical exactness as a regiment of well-trained soliders shoulder their arms.

The vocal soloist of the evening was Miss Felicia Kaschoska, from the Metropolitan Opera House, New York. She was heard last night for the first time in this city and achieved an indisputable success. Her soprano range is remarkably large and the volume of her tone exceedingly full. Occasionally a few hard sounds may be discerned, but their number are few. She rendered *Agathe's* aria from Weber's "Freischuetz" with great dramatic expression and finish of execution. Five spontaneous rounds of applause were the reward, but elicited, however, no encore. Mr. C. M. Loeffler's exquisite solo violin playing with a dainty harpsichordal accompaniment by Mr. Schuecker, and afterward the full wealth of the orchestra, necessitated the repetition of Handel's idyllic "Largo."

The bad effect that rainy weather often leaves on the wood instruments was slightly felt last night. But the total impression of this rich concert was so overwhelming that no better could be wished for. The programme is appended:

LUDWIG VAN BEETHOVEN—OVERTURE TO "LEONORE," NO. 3, OP. 72.

Adagio (C major).....3-4
Allegro (C major).....2-2

WEBER—ARIA FROM "FREISCHUETZ."

ROBERT ALEXANDER SCHUMANN—SYMPHONY NO. 2, IN C MAJOR, OP. 61.

I. Sostenuto assai (C major). Allegro ma non troppo (C major).
II. Scherzo; Allegro vivace (C major). Trio I; the same tempo (G major). Trio II; the same tempo (C major).
III. Adagio espressivo (C minor).
IV. Allegro molto vivace (C major).

HANDEL.....LARGO
BERLIOZ—TWO MOVEMENTS FROM "LA DAMNATION DE FAUST," OP. 24.
I. Menuet des Feu-follets: Moderato.....(D major) 3-4
II. Valse des Sylphes: Allegro, mouvement de valse (D major) 3-8
WAGNER.....OVERTURE, "RIENZI."

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[158].

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Concert des Bostoner Sinfonie-Orchesters.

Zu trefflich eingespielt und aus zu tüchtigen Kräften bestehend ist das Sinfonie-Orchester aus Boston, um gestern Abend in dem Concert in der Musikhalle die Abwesenheit des eigentlichen Dirigenten Arthur Nikisch — er trifft bereits seine Vorbereitungen zu seinem Abschiede von Amerika — vermissen zu lassen; auch Herr Kneisel, der erste Geiger, wußte am Dirigentenpult die Orchestermassen trefflich zu beherrschen und zu leiten. Ohne Frage ist das Bostoner Orchester das bestgeschulte und am längsten bestehende der Ver. Staaten. Es ist vermöge der Munificenz seiner Gründer und Erhalter in der angenehmen Lage, ohne Rücksicht auf den Geldpunkt sein musikalisches Dasein zu fristen, die besten verfügbaren Kräfte zu gewinnen, den einmal gewonnenen aber ein so behagliches Sein zu gewähren, daß es Niemandem, der sich einmal als tüchtiger Musiker bewährt hat, einfällt, sich freiwillig von der Gemeinschaft loszusagen. So spielt denn diese kleine aber gewählte musikalische Gemeinde wacker darauf los, in der ewigen Unruhe und Hast des amerikanischen Lebens, der steten durch die Reklame auf dem Punkte der Fieberhitze erhaltenen allgemeinen Nervosität eine wohlthuende Oase künstlerischer Ruhe und Vornehmheit; der einzige „ruhende Punkt in der Erscheinungen Flucht."

Imposant ist die harmonische Fülle der Instrumente. Vierzehn erste Violinen, jede in den Händen eines Künstlers ersten Ranges — das übertrifft Seidl und Damrosch. Die zweiten Geigen und Bratschen sind in genau entsprechendem Verhältnisse vertreten. Außerordentliche Sorgfalt ist — was besonders hervorgehoben zu werden verdient — auf die Schulung der Baßinstrumente verwendet. Dieselben sind so harmonisch abgetönt, daß z. B. in der Schumann'schen Sinfonie — bei Schumann ist der Baß wegen der zahlreichen und wichtigen Vorhalte von höchster Bedeutung und geradezu ein Charakteristicum des Componisten — der immer mächtiger und sehnsuchtsvoller anschwellende Baß genau wie eine wunderbare Orgelstimme klang, so harmonisch und reich an Klangfülle; die Einzelstimmen verschmolzen zu einer Gesammtwirkung, wie sie idealer nicht gedacht werden kann.

Das Programm bot in seinem eigentlich orchestralen Theil das selten gehörte sinfonische Gedicht von Franz Liszt, „Les Preludes", ferner die schon erwähnte Cdur-Sinfonie von Robert Schumann, eine Suite von Moszkowski und die berühmten Intermezzi aus der Wagner'schen Trilogie, Siegfried's Wanderung zu dem Fels, auf welchem Brunhild, die Walküre, im Zauberschlaf mitten in der Waberlohe schlummert, ferner die Tongemälde Morgendämmerung und Rheinfahrt.

Von mächtigster Wirkung war unstreitig die Schumann'sche Sinfonie, und hier feierte auch das Orchester und besonders der Chor der Streicher seinen glänzendsten und wohl verdienten Triumph.

Wir können uns nicht entsinnen, die völlige Verschmelzung der Einzelstimmen bei jeder Abwesenheit materieller an Saiten und Bogen erinnernder Nebengeräusche zu solcher Vollendung durchgeführt gehört zu haben, als in dem Zusammenspiel des Bostoner Orchesters. Aber nur der emsigste Fleiß, die liebevollste Vertiefung jedes Mitwirkenden in das innerste Wesen des Kunstwerkes; mit einem Worte, nur wirklich künstlerisches Streben kann solche Erfolge zeitigen und zur Reife bringen.

Herr Alwin Schröder bewies seine völlige Meisterschaft und künstlerische Beherrschung des seelenvollen Saiteninstruments, Violoncell genannt, durch den Vortrag der Transscription des vielgehörten Chopin'schen Notturnos in Esdur, sowie des stupend schwierigen, aber mit eleganter und wie spielender Leichtigkeit unter den Fingern des Künstlers dahinrieselnden Capriccio von Klengel, denen er auf allgemeines Verlangen einen Saltarello folgen ließ.

Frl. Felicia Kaschoska trug die große Arie der Lenora aus Beethoven's „Fidelio" mit schönem großen Ton und innigem Ausdruck vor.

Namens des musikalischen Cleveland glauben wir nur eine Pflicht zu erfüllen, indem wir dem Bostoner Sinfonie-Orchester für den gestrigen musikalischen Genuß aufrichtigen Dank abstatten; das reinigt und erfrischt einmal wieder Herz und Geist von dem Alltagsschmutz des Lebens. Auf baldiges Wiedersehen!

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First and second movements.
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Handel.....Largo
Berlioz—Two movements from "La Damnation de Faust," Op. 24.
I. Mennet des Feu-follets: Moderato (D major).....3-4
II. Valse des Sylphes: Allegro, mouvement de valse (D major)...3-8
Wagner.....Overture, "Rienzi"

To-night the program will include Mendelssohn's St. Paul, first part, by the Mozart club, under whose auspices the concerts are given, in addition to the orchestral numbers that will constitute part first of the program.

The Dispatch.
PITTSBURG, SATURDAY, MAY 6, 1893.

BOSTON SYMPHONY ORCHESTRA.

An Enthusiastic Reception Tendered It at Old City Hall Last Night.

That peerless organization known as the Boston Symphony Orchestra made its annual appearance in Pittsburg last night at Old City Hall under the auspices of the Mozart Club. Through the splendid musical performances during the last two weeks the people of the two cities had been properly prepared to fully enjoy this concert, and the tremendous enthusiasm with which the world-renowned organization was received eclipsed all former demonstrations of approval. It was the spontaneous tribute of thousands of music-filled souls to art itself. Mr. Franz Kneisel wielded the baton in a thoroughly satisfactory manner. Though he may not have the magnetism of Seidl, the training of Thomas, or the finish of Nikisch, his mastery of his men is complete. Calm and dignified, he leads the orchestra forcibly through the most raging passages and guides them gently in the softest movements. The active members of the Mozart Club were seated on the stage behind the musicians, and the body of the hall was more than well filled with an uncommonly fashionable audience.

Selected from the best orchestras of Europe and America, Colonel Higginson's band embraces the elite of instrumental players. It is hardly exaggeration to state that every man is an artist, and with that the degree of perfection attained in the ensemble is described at the same time. If one class of the instruments should be mentioned as particularly brilliant the lot would fall to the strings. They, above the others, are thorough scholars. Not alone in the result of their efforts, but also in the manner of their playing they stand unchallenged. They handle their bows with the same mathematical exactness as a regiment of well-trained soliders shoulder their arms.

The vocal soloist of the evening was Miss Felicia Kaschoska, from the Metropolitan Opera House, New York. She was heard last night for the first time in this city and achieved an indisputable success. Her soprano range is remarkably large and the volume of her tone exceedingly full. Occasionally a few hard sounds may be discerned, but their number are few. She rendered *Agathe's* aria from Weber's "Freischuetz" with great dramatic expression and finish of execution. Five spontaneous rounds of applause were the reward, but elicited, however, no encore. Mr. C. M. Loeffler's exquisite solo violin playing with a dainty harpsichordal accompaniment by Mr. Schuecker, and afterward the full wealth of the orchestra, necessitated the repetition of Handel's idyllic "Largo."

The bad effect that rainy weather often leaves on the wood instruments was slightly felt last night. But the total impression of this rich concert was so overwhelming that no better could be wished for. The programme is appended:

LUDWIG VAN BEETHOVEN—OVERTURE TO "LEONORE," NO. 3, OP. 72.

Adagio (C major).....3-4
Allegro (C major).....2-2

WEBER—ARIA FROM "FREISCHUETZ."

ROBERT ALEXANDER SCHUMANN—SYMPHONY NO. 2, IN C MAJOR, OP. 61.

I. Sostenuto assai (C major). Allegro ma non troppo (C major).
II. Scherzo; Allegro vivace (C major). Trio I; the same tempo (G major). Trio II; the same tempo (C major).
III. Adagio espressivo (C minor).
IV. Allegro molto vivace (C major).

HANDEL.....LARGO
BERLIOZ—TWO MOVEMENTS FROM "LA DAMNATION DE FAUST," OP. 24.
I. Menuet des Feu-follets: Moderato.....(D major) 3-4
II. Valse des Sylphes; Allegro, mouvement de valse (D major) 3-8
WAGNER.....OVERTURE, "RIENZI."

[15.8].

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Concert des Bostoner Sinfonie-Orchesters.

Zu trefflich eingespielt und aus zu tüchtigen Kräften bestehend ist das Sinfonie-Orchester aus Boston, um gestern Abend in dem Concert in der Musikhalle die Abwesenheit des eigentlichen Dirigenten Arthur Nikisch — er trifft bereits seine Vorbereitungen zu seinem Abschiede von Amerika — vermissen zu lassen; auch Herr Kneisel, der erste Geiger, wußte am Dirigentenpult die Orchestermassen trefflich zu beherrschen und zu leiten. Ohne Frage ist das Bostoner Orchester das bestgeschulte und am längsten bestehende der Ver. Staaten. Es ist vermöge der Munificenz seiner Gründer und Erhalter in der angenehmen Lage, ohne Rücksicht auf den Geldpunkt sein musikalisches Dasein zu fristen, die besten verfügbaren Kräfte zu gewinnen, den einmal gewonnenen aber ein so behagliches Sein zu gewähren, daß es Niemandem, der sich einmal als tüchtiger Musiker bewährt hat, einfällt, sich freiwillig von der Gemeinschaft loszusagen. So spielt denn diese kleine aber gewählte musikalische Gemeinde wacker darauf los, in der ewigen Unruhe und Hast des amerikanischen Lebens, der steten durch die Reklame auf dem Punkte der Fieberhitze erhaltenen allgemeinen Nervosität eine wohlthuende Oase künstlerischer Ruhe und Vornehmheit; der einzige „ruhende Punkt in der Erscheinungen Flucht."

Imposant ist die harmonische Fülle der Instrumente. Vierzehn erste Violinen, jede in den Händen eines Künstlers ersten Ranges — das übertrifft Seidl und Damrosch. Die zweiten Geigen und Bratschen sind in genau entsprechendem Verhältnisse vertreten. Außerordentliche Sorgfalt ist — was besonders hervorgehoben zu werden verdient — auf die Schulung der Baßinstrumente verwendet. Dieselben sind so harmonisch abgetönt, daß z. B. in der Schumann'schen Sinfonie — bei Schumann ist der Baß wegen der zahlreichen und wichtigen Vorhalte von höchster Bedeutung und geradezu ein Charakteristicum des Componisten — der immer mächtiger und sehnsuchtsvoller anschwellende Baß genau wie eine wunderbare Orgelstimme klang, so harmonisch und reich an Klangfülle; die Einzelstimmen verschmolzen zu einer Gesammtwirkung, wie sie idealer nicht gedacht werden kann.

Das Programm bot in seinem eigentlich orchestralen Theil das selten gehörte sinfonische Gedicht von Franz Liszt, „Les Preludes", ferner die schon erwähnte Cdur-Sinfonie von Robert Schumann, eine Suite von Moszkowski und die berühmten Intermezzi aus der Wagner'schen Trilogie, Siegfried's Wanderung zu dem Fels, auf welchem Brunhild, die Walküre, im Zauberschlaf mitten in der Waberlohe schlummert, ferner die Tongemälde Morgendämmerung und Rheinfahrt.

Von mächtigster Wirkung war unstreitig die Schumann'sche Sinfonie, und hier feierte auch das Orchester und besonders der Chor der Streicher seinen glanzendsten und wohl verdienten Triumph.

Wir können uns nicht entsinnen, die völlige Verschmelzung der Einzelstimmen bei jeder Abwesenheit materieller an Saiten und Bogen erinnernder Nebengeräusche zu solcher Vollendung durchgeführt gehört zu haben, als in dem Zusammenspiel des Bostoner Orchesters. Aber nur der emsigste Fleiß, die liebevollste Vertiefung jedes Mitwirkenden in das innerste Wesen des Kunstwerkes; mit einem Worte, nur wirklich künstlerisches Streben kann solche Erfolge zeitigen und zur Reife bringen.

Herr Alwin Schröder bewies seine völlige Meisterschaft und künstlerische Beherrschung des seelenvollen Saiteninstruments, Violoncell genannt, durch den Vortrag der Transscription des vielgehörten Chopin'schen Notturnos in Esdur, sowie des stupend schwierigen, aber mit eleganter und wie spielender Leichtigkeit unter den Fingern des Künstlers dahinrieselnden Capriccio von Klengel, denen er auf allgemeines Verlangen einen Saltarello folgen ließ.

Frl. Felicia Kaschoska trug die große Arie der Lenora aus Beethoven's „Fidelio" mit schönem großen Ton und innigem Ausdruck vor.

Namens des musikalischen Cleveland glauben wir nur eine Pflicht zu erfüllen, indem wir dem Bostoner Sinfonie-Orchester für den gestrigen musikalischen Genuß aufrichtigen Dank abstatten; das reinigt und erfrischt einmal wieder Herz und Geist von dem Alltagsschmutz des Lebens. Auf baldiges Wiedersehen!

Boston Daily Globe.
MONDAY, MAY 15, 1893.

CROWDS AT THE GATES.

Another Sunday With the Fair Closed to the Public.

Boston Symphony Orchestra Fills Music Hall With Melody.

Thousands Spend the Day in Shows Outside the Grounds.

CHICAGO, May 14.—Forty thousand people went down to the World's fair grounds today, but they did not gain admission.

From 10 o'clock in the morning until 5 in the evening there was an almost continuous stream of wanderers passing down Stoney Island av. and along the whole western extent of the fair grounds.

Then there was a line of buggies, carriages, tally-ho coaches and other rigs which contained people who desired to have a glimpse of the fair buildings over the fence.

Buffalo Bill's show near the grounds reaped a rich harvest, as every seat was occupied, and it is estimated that the place contains accommodations for 18,000 people.

Prince Roland Bonaparte and a number of friends drove down to the fair, but stopped at the show.

Thousands turned from the fair gates to the fake shows and merry-go-rounds, and obtained a little recreation in that way. Every fakir flourished, while the fair languished.

At the gates there was considerably more trouble than on the previous Sunday with those who claimed the right to enter.

The order forbidding admission to exhibitors and workmen after 1 o'clock had been made public so late that many of those people were not aware of it, and in consequence arrived too late.

One New York contractor vainly tried for two hours to get inside, and finally went away disappointed.

A Columbian guard abused the gatekeeper at 63d st. and

Was Knocked Down

for his trouble.

The cable cars did a big business, but the steamboats were crowded more than at any previous time since the fair opened, the patrons getting their money's worth in the ride, and enjoying a better view of the fair buildings than could be obtained on land.

If the gates had been opened it is probable that 150,000 people would have taken advantage of the fine weather and gone to Jackson Park.

After the shower of the early morning it was a superb day for the workingmen. A large force is putting the fair grounds in order, but for reasons which nobody could explain the working force did not materialize in any unusual numbers. In fact not as many were brought out as on ordinary working days.

The 4000 teams which it was asserted would be on the grounds early in the morning dwindled down to a couple of hundred.

These were well scattered over the park and picked up considerable rubbish from around the agricultural building, the terminal station and other places where little construction work is going on.

Steam rollers kept up their grind along the north frontage of machinery hall and around the terminal station, where the roadways are yet unfinished, and where gravel and crushed stone are being dumped to improve them.

Sweepers were also brought out and brushed up all the evidence of Saturday night's crowd, making the neighborhood of the administration building presentable

For Tomorrow's Visitors.

The present week promises to be an unusually busy one with both the construction department and landscape deparment.

The construction department will centre its forces on the ethnological building, which Prof. Putnam claims has not hitherto received the attention its importance entitles it to.

Building work in other directions is pretty well out of the way, and next week ought to see the professor's new house about ready for occupancy.

He will be only too glad to move in as soon as the painters get their hogsheads and boilers out of his way.

Installation of the ethnological exhibits, although large in number, will take but a short time, for everything is sorted and classified and packed away in cases in the dairy barns near by.

This week, too, will witness a good deal of work in the Indian wigwams, provided the weather is such that the landscape people can finish up the filling and grading which they began the middle of last week.

The Midway plaisance is another place which [illegible] each vastly different a week

The exposition will have a big force working here after tomorrow, and will perform the same miracles with midway mudholes that it has with those within the larger grounds.

Herr Franz Kneisel and 90 musicians from Boston, lugging the impedimenta attached to probably the most artistic orchestra in the country, tramped across the World's fair grounds today at noon.

The army of skilled players created a sensation in the deserted grounds and the guard wanted to arrest them for breaking in.

The tread of the 180 feet in the graveyard stillness was louder

Than the March of Time.

It took three cars to bring the orchestra.

Paderewski said this organization had but one equal in the world and none this side of Europe. He appeared many times with it.

The full force was brought on, the appearance being determined as the most important one of its history. Two concerts are to be given in Music Hall tomorrow afternoon and Tuesday afternoon.

Violinist Loeffeler will be the soloist tomorrow, and Mr. Schroeder will execute Saint-Saen's concerto for violoncello and orchestra, first and second movements, Tuesday.

The conductor was not pleased with Music Hall. Most anybody dislikes to freeze, and he looked seriously perplexed when he pulled his coat tight across his broad back and hitched up another button. He rose upon his pedestal, rubbed his hands and smiled at the dozen plumbers who were wrenching and whacking at the new steam radiators.

He couldn't see exactly how their noise would fit into a symphony rehearsal, so he dropped his voice into a minor and called a guard.

The gentleman from Oklahoma responded, and at his suggestion the men with hammers and bolts gave way to those with fiddles and horns.

Herr Kneisel then gave a final shiver and rapped for eyes front.

The rows of violinists stopped their discordant tuning, the horners ceased their tootings, and the giant assembly of the world's best sat silent for the opening.

Down came the stick and the overture was on.

Gentle and mild at the first, the theme grew and widened, and spread from violins to 'cellos and bassos and horns and drums, until

The Funnel Dome

was bursting under the deluges of tone.

The great melodies chased each other out into the sepulchral silence of the empty corridors.

They swept in troops down the great basin until the lifeless Neptunes seemed to turn at the awful desecration of the Puritanic Sunday, and the steadfast Franklin to drop his strong eyes from where the lightning lives.

The solitary guards awoke from their slumbers, and as far away as the administration building the music could be heard.

The first rehearsal lasted nearly two hours, the trial performance indicating a most finished concert.

Conductor Kneisel, who is temporarily filling Arthur Nikisch's place, hopes to make both events historical, since it is possible he may be retained permanently as master of the baton.

The artists made a tour of the grounds when the practice was ended.

They were entranced with the wonderful beauty, the bright sun making the buildings doubly dazzling. Size and design completely overran their wildest expectations, so they said.

They were enthusiastic over everything, and particularly anxious to make a hit, since Walter Damrosch with his New York Symphony orchestra, follows for Friday and Saturday.

The two organizations make this one of the most brilliant weeks musically of the exposition.

The Duke of Veragua and party attended high mass at St. James' church this morning. A despatch was received by the duke from the captain-general of Cuba, announcing that the Infanta Eulalia was really ill at Havana, but it did not state whether her visit to the United States was abandoned.

The ducal party will devote this week to seeing the fair, and but few engagements have been made.

Wednesday being the birthday of the King of Spain, the duke will attend a dinner given by the Spanish commissioner in honor of the event.

The duke will probably remain in the city two weeks longer. On his way East he will visit Niagara Falls, Washington and other places.

The world's congress auxiliary will be formally opened at 10 o'clock tomorrow morning in the hall of Columbus in the memorial art palace.

The week is to be devoted to the congress of representative women, who assemble at the behest of the committee of the woman's branch of the auxiliary.

PLAIN DEALER.
CLEVELAND
TUESDAY, MAY 9, 1893.

FINE MUSIC

Rendered by the Boston Symphony Orchestra — Works of Great Masters Given.

The Boston Symphony orchestra, under the conductorship of Mr. Franz Kneisel, gave a concert at Music hall last night to a small audience, considering the attraction, but what it lacked in numbers those present surely made up in enthusiasm. The orchestra is as well balanced as ever, and while not under the direction of the regular conductor, Mr. Nikisch, played with wonderful pricision, phrasing and expression under Mr. Kneisel's baton.

The program rendered was of considerable length, but thoroughly enjoyed through all of the numbers rendered. Those received the best were Liszt's symphonic poem, "Les Preludes," which is well known, having been played here a number of times. It was given with beautiful expression and called out prolonged applause.

Schumann's symphony No. 2, in four movements, afforded opportunity for splendid ensemble work. The symphony shows to a good advantage Schumann's versatility. Commencing with the first movement his quiet ideas are shown, but each succeeding movement becomes stronger until the finale, brilliant and of a marchlike character. The rendering was superb.

The favorite number, however, was two movements from suite No. 1, by Moszkowski. The theme of the first reminds one of a once favorite Russian song known throughout Germany as "Der Rothe Sarafan." It is an excellent example of Moszkowski's characteristic melodic style, its theme being repeated in eight different variations. A flute cadenza, unexpectedly introduced, was especially enjoyed during the rendering of the seventh variation. The second movement, "Perpetuum Mobile," is a favorite bravura show piece for virtuoso orchestras.

The orchestra concluded its program by rendering with splendid effect movements from "Siegfried" and "Die Goetterdaemmerung," these numbers being heard at Seidl's concert a few weeks since.

The soloists were Miss Felicia Kaschoska, soprano, and Mr. Alwin Schroeder, violoncellist. Miss Kaschoska sang Leonore's grand aria from "Fidelio," by Beethoven. Her singing was of the dramatic order and full of inspiration. Her range is very great, but her lower tones while being sweet are not strong. She seemed to be suffering from a cold.

Mr. Schroeder is the greatest violoncellist Clevelanders have heard. He played a serenade by E. Linder and "Caprices" by Klengel. He displayed wonderful tone and his technic and bowing are marvelous. On his last number Mr. Schroeder, after a most enthusiastic recall, responded by playing a "Tarantelle" by Cossmann, with a beautiful finish.

Mr. Kneisel is to be complimented upon the success he has had with the orchestra since Mr. Nikisch has been ill. It is a trying position for the "concert meister" which was appreciated by those present.

State Journal
THURSDAY, - - - May 11, 1893.
THE OHIO STATE JOURNAL

Boston Symphony Concert.

Only a fair-sized audience greeted the Boston Symphony orchestra at the Henrietta last evening. That there was not a larger crowd was due partly to the fact of there having been so many entertainments of a high order during the past few weeks, and to a certain disappointment over Mr. Nikish's not appearing with the orchestra. Those who were not present missed one of the most enjoyable concerts of the season and if the attendance had been in proportion to its merit there would not have been standing room in the theater.

THE COMMERCIAL GAZETTE
CINCINNATI,
FRIDAY, MAY 12, 1893.

BOSTON SYMPHONY ORCHESTRA

Delights a Great Audience, and the Ladies' Musical Club Is Proud of Itself.

It was a great concert at Music Hall last night, the Boston Symphony Orchestra—by many considered the finest orchestra in the country—rendering a fine programme. The orchestra came out under the auspices of the Ladies' Musical Club, which gave the guarantee fund, and the result demonstrates that they had not too highly estimated the musical taste of the community.

Mr. Franz Kneisel was the conductor, Mr. Nikisch having gone to his native land, and he proved himself to be a leader of courage and ability. He had the orchestra extremely well in hand. But when it came to Miss Kaschoska's scene, "Love's Death," from "Tristan and Isolde," Love died very hard, drowned out completely by a tremendous crescendo that only a Materna could dominate. Miss Kaschoska might well exclaim, "How they swell and roar around me," for her solo was entirely sacrificed.

A delicious little number on the programme was the waltz of the sylphs and minuet of fireflies. It is a most delicate and fairy-like bit of orchestration, and was rendered marvelously.

Mr. C. M. Loeffler played a Saint-Saens concerto for the violin with remarkable technique, and was much applauded.

The concluding number was a Tschaikowsky symphony (No. 5 in E minor), and was rendered in a faultless manner.

The Ladies' Musical Club are greatly to be congratulated. They have wound up the musical season in a manner altogether admirable.

A few of those present were Mr. and Mrs. Fenton Lawson, Mr. and Mrs. Henry Sage, Dr. and Mrs. Charles Dodd, Mrs. Wm. Dodd, Mrs. Bonner, Miss Bonner, Mrs. Thrall, Misses Thrall, Miss Josie Thrall, Dr. and Mrs. Withrow, Miss Follett, Mrs. Clements, Miss Clements, Mrs. Wilmot Kidd, Mr. Stanley Kidd, Mr. and Mrs. Albert Chatfield, Mr. and Mrs. F. W. Huntington, Misses Stone, Mrs. Webster, Mr. and Mrs. Kelly, nee Hetlich; Mr. and Mrs. N. Henchman Davis, Mr. H. Roelker, Mr. Edw'd Goepper, Dr. Clark Davis, Mr. and Mrs. Dwight Kinney, Mr. and Mrs. Howard Hinkle, Mr. and Mrs. Chas. Jacob, Miss Gallgher, Mr. and Mrs. Wm. McAlpin, Mrs. Matthew Addy and party, Mrs. F. H. Aldrich, Miss Aldrich, Miss Luella Crane, Mr. and Mrs. Galbreath, Mr. and Mrs. Herbert Stewart, Mr. Walter DeCamp, Mr. Woodworth, Judge Cox, Mr. and Mrs. W. H. Doane, Misses Doane, Dr. Bradford, Mrs. Bradford, Mrs. Cox, Mr. and Mrs. James Cullen, Miss Clara Jordan.

CHICAGO HERALD,
WEDNESDAY, MAY 17

PLAYS TO ANOTHER SMALL AUDIENCE.

Boston Symphony Orchestra's Final Concert at the Fair Grounds.

At the second concert by the Boston Symphony orchestra given under the direction of Franz Kneisel in music hall yesterday afternoon the many virtues that have made the organization famous were displayed in even a more fortunate manner than on the day previous. The audience was approximately the same in size as that which listened to the first concert. The programme included Beethoven's "Leonore" overture, No. 3; Schumann's second symphony; the prelude and closing scene from "Tristan and Isolde," "Siegfried's Rhine Journey" from the "Goetterdaemmerung" and the "Tannhaeuser," overtures. In all these numbers the idiosyncrasies which are more or less characteristic of the interpretations of this orchestra were easily discernible. In the domain of music the Boston Symphony orchestra is the exponent of Rembrandt effects. Its lights and shades are almost unnecessarily abrupt, its transitions in dynamic effects are sudden, and thus there results a constant undulation from which the element of restfulness is conspicuously absent. Technically the work of the orchestra is perfection itself, and this phase in the playing of the strings was especially noteworthy in the scherzo of the symphony and in the whirl that introduces the finale of the "Leonore" overture.

The soloists were M. Felice Kaschosha, who sang the finale in the "Tristan and Isolde," and Alwin Schroeder, the principal violoncellist, who played two movements of Saint Saens' concerto for that instrument. It is a composition that offered the soloist ample opportunity to display his beautiful tone and his excellent technique, and of this he availed himself to the utmost, receiving several recalls as a reward for his admirable effort.

Festival hall was so cold in the morning that it was found impossible to give the popular concert there so that both orchestra and audience were transferred to the music hall in which steam coils have been inserted. They were there and visible to the eye, but so far as any appreciable difference in the atmosphere was concerned one was justified in doubting their efficacy. Finally, at 1 o'clock instead of 12, Mr. Thomas mounted his dais and began the concert with the march and overture from "Tannhaeuser," which were followed by the allegretto from Beethoven's seventh symphony, Weber's "Invitation to the Dance," Liszt's second polonaise and other compositions, all of which were heartily applauded. Owing to the absence of facilities for heating festival hall to-day's concert will again be given in music hall. The programme is as follows:

"Marche Slav"	Tschaikowsky
Overture, "Rienzi"	Wagner
Ballet music, "Queen of Sheba"	Goldmark
Largo. Violin obligato by Max Bendix.	Handel
Symphonic poem, "Phaeton"	Saint-Saens
Slavonic rhapsody, No. 3	Dvorak
Waltz, "Sphaerenklaenge"	Joseph Strauss
Malaguena, Maurische Fantasie, from "Boabdil"	Moszkowski

[159].

The Tribune.
THE CINCINNATI TRIBUNE CO.
FRIDAY, MAY 12, 1893.

BOSTON ORCHESTRA.

Superb Concert Under Ladies' Musical Club Auspices.

NIKISCH WAS NOT MISSED.

Over Three Thousand People Applaud Conductor Kneisel and the Distinguished Soloists.

Well, the Boston Symphony Orchestra has come and gone, leaving behind it a magnificent record for artistic achievement. And thereby hangs the reflection that if Mr. Nikisch had been in the audience he would have learned a valuable lesson. He would have gathered to himself the crucial conviction that it is not well for a man to confuse his own individuality with that of the organization he represents. The management of the great Boston organization has made few mistakes, a statement warranted by its masterful success, both artistically and financially.

Its nearest approach to a positive blunder has been the posting of the ensemble as the Nikisch band. By the way, this has not been so much due to the management as to the glittering fallibility of newspaper writers, who, in a commendable anxiety to insure success in their own particular locality, have put the name of the leader first, as though that were an essential attribute to gaining the public ear. This is a palpable error. By this we do not mean to urge that a man shall not have accorded to him the reward of faithful service, far from it; but it is in order for every man to modestly recognize his place and to con well the lesson of the centuries.

The contract of Mr. Nikisch with Mr. Higginson had yet another year to run when he received the tempting offer of the directorship of the opera at Budapest. The offer was a silver-coated pill to a man trained in old-world traditions. It meant a life post at a living salary, honors of a more or less localized restrictiveness and, at the end of usefulness, a pension. This last, with numbers of men whose natures are steeped in the bane of foreign customs, is the be all and end all of life's ambition, and it is believed to have largely influenced the leader of the Boston band in his determination to annul his agreement with the Eastern philanthropist. Men of the Nikisch stripe are not built on the American plan of life-long combativeness.

They want to fight and then be awarded the laurel of surcease of labor when that labor shall have become irksome with the advance of years. With this proffer in his possession, Mr. Nikisch sought Mr. Higginson and demanded an ultimatum as to his re-engagement for another term of five years after the expiration of his present contract. He was told that the matter was one for more careful, to say nothing of prayerful, consideration than could be embaced in a few moments of time.

It is hinted that the leader asked also for a considerable advance upon the salary he had been receiving. This, likewise, was met with the question of possible expediency. His subsequent demand for release from the stipulations of the contract was more easy of accomplishment than even he had supposed, and it will require the exercise of more than ordinary human charity to clear him of the carnal charge of bargaining, upon the principle that he was indispensable to the longer vitality of the orchestra.

Whatever the result of his effort he will have to meet general condemnation for avoiding the final responsibility of his engagement. He pleaded weariness of the flesh at the last moment, in fact, on the afternoon of the day the band was announced to depart on its tour of the Western cities. When sober reflection envelopes him as a mantle, when he shall have come into possession of his pensioned ease and a localized independence and reputation he may find satisfaction in the fact that, like the gentleman in "The Mikado," he never will be missed.

Last night's concert, in so far as the performance of the various numbers was concerned, was without a flaw. It is, however, to be regretted that in the arrangement of the programme the beauties of contrast were almost, if not wholly, ignored. The result was a general sameness that an enthusiast would scarcely notice, but which the average auditor is unable to escape from.

When Mr. Franz Kneisel came to the front of the stage he was greeted with encouraging applause. A minute later his baton was poised over the score of Beethoven's great "Leonore" overture, a work teeming with harmonic and melodic effects. After the measures that take it by wierd modulations from C major, the key in which the introduction is written, to the key of A-flat major, the reeds carry a melody that soon loses itself in a mysterious series of harmonic progressions by the strings, leading to E minor.

Then is carried out a unique idea of the great composer, who, so to speak, sends his instruments in search of the lost key. They are wanderers. The flute and violins call dismally to each other through the darkness. Other instruments join in the search, which grows more and more animated and finally results successfully, the entire orchestra, with a fortissimo chord, returning to A flat. The strings and brasses, however, breaking in excitedly upon the wailings of the flute, oboe and clarinets, admonish that they are not yet satisfied.

They want the original key, and taking a delicate theme, they play it crescendo to a climax, where the harmony, the dominant chord of C major, promises relief. Then the whole orchestra takes up the original theme with force akin to fury, the effect being thrilling. In fact, the entire work is so full of charm that it seems an injustice that each separate measure be not dwelt upon. The attempts of the strings to take up again a figure from the second theme and the furious sforzando objections from the wind instruments are the working out of a highly dramatic conception.

Then trumpet calls in the distance stop the combat, and the original theme, blithely taken by the flute, leads to a lively coda. The overture was magnificently played, and as the last note of the coda died away the audience signified approval by prolonged applause.

Mr. C. M. Loeffler played a violin concerto, No. 1, by Saint-Saens (opus 20), like a virtuoso. His tone is pure and liquid and his execution excellent. He introduced, just before the finishing measures, a cadenza of his own, displaying, better than in the composition itself, the possibilities of the instrument and his mastery of it.

In the prelude to Wagner's "Tristan and Isolde" Miss Felicia Kaschoska sang, her soprano voice showing to advantage against the orchestral background. It is velvety and in the lower register has something of a contralto richness to it. She was warmly applauded. The orchestral finale, which constituted the second part of the double number, was given with taste and precision.

The "Will o' the Wisp" minuet and the "Waltz o' the Sylphs" from the "Damnation of Faust" pleased the audience probably more than anything on the programme, but the most interesting number of the evening was Tschaikowsky's fifth symphony. The opening movement, in allegro tempo, is followed be a slow movement, in which two distinct themes are heard. It begins with a song-like melody by the horn, played in fine style, the tone being rich and mellow and the effect charming.

The two phrases which end this movement, by a mere coincidence, are almost, note for note, identical with a passage in the "Cujus Animam" from Rossini's "Stabat Mater." The finale is preceded by a slow movement, and ends after a generous use of the tympani and brasses. In two or three instances in this work the composer treats the brasses in the same Wagneresque style noticeable in his fourth symphony, which was recently played here by the New York Symphony Orchestra.

The strength of the Boston Symphony Orchestra is largely in its ensemble. No like number of men in the country more nearly play as one man. In the delicate passages calling for artistic taste there is no lack of feeling. They respond as readily to the baton of Kneisel as they did to that of Nikisch. Kneisel is not as graceful a conductor as Damrosch. His enthusiasm, however is more noticable. In conducting he seems to enter heartily into the composer's plans and to be taking great pains that the performance be perfect.

As compared with the New York Symphony Orchestra that organization must suffer somewhat. This, however, casts no reflection on either Damrosch or his men. It is the natural result of playing long years together, almost without change in the personnel of the organization. Under the same circumstances the New York orchestra would doubtless be quite as excellent. None could easily be any better.

Courier-Journal.
PUBLISHED DAILY, SUNDAY AND WEEKLY
Office: Cor. Fourth Ave. and Green St., LOUISVILLE.
SATURDAY.....MAY 13, 1893

The Boston Symphony Orchestra.

The disposition of the Louisville public to extend remunerative attendance to musical events of a high class has been pushed to its utmost limits of late, and the Boston Symphony Orchestra coming last in a series of orchestral concerts was not accorded the patronage its rare excellence warranted at the Auditorium last night. Of all the organizations which have appeared here during the winter this is beyond dispute the finest. The programmes rendered by this celebrated orchestra always furnish a departure from the beaten paths of concert selections. What is brightest and best, and at the same time has the merit of freshness, they always produce. Under the direction of Mr. Arthur Nikisch the orchestra was brought to a state of superb excellence, and Mr. Franz Kuersel, who has been the concert master of the orchestra for a number of years, and who has taken Mr. Nikisch's position, showed himself to be an intelligent, careful and thoroughly competent successor. The programme given last night appealed to the purest musical taste, yet it was marked by abundant variety for so brief an arrangement. There were two symphonies, Liszt's "Les Preludes" and Tchaikowsky's No. 5 in E minor. Handel's Largo, so charming for its exquisite simplicity and melody, was rendered so delightfully that it had to be repeated. The deliciously dainty, fairy-like minuet and waltz from Berlioz' "Damnation of Faust" were given with a grace, lightness and spirit which well nigh amounted to perfection. The soloist of the evening was Miss Felicia Kaschoska. She is an artist of the German school, possessing a rich, powerful, dramatic soprano voice, and a splendid, impressive stage presence. She sang the noble and pathetic aria from "Der Freischutz" Ael meine Pulse schlagen, with fine fervor and feeling, and sang the music of "Isolde" in the excerpt from "Tristan and Isolde," which was the closing number, and which the orchestra gave with tremendously impressive effect. The concert this afternoon presents an excellent programme, and in addition to Miss Kaschoska there will be two other soloists—Mr. Alwin Schroeder and Mr. Charles Mole on the 'cello and flute. The following is the programme.

Grand Polonaise in E.....Liszt
Elizabeth's aria from "Tannhauser"....Wagner
Symphonic Poem, "Le Rouet d'Omphale".....Saint-saens

Soli for Violoncello.

(a) Lindner.....Romanza
(b) Popper.....Spinning Song
Symphony, "A Rustic Wedding"..Goldmark
(a) Theme with variations.
(b) Scene, in the garden.
(c) Dance.
Overture, "Merry Wives of Windsor"..Nicolai

THE LOUISVILLE TIMES
Saturday Evening, May 13, 1893.

ARTISTIC CONCERTS.

The Boston Symphony Orchestra at the Auditorium.

Hans Richter Will Not Assume the Boston Baton.

Col. Savage's Benefit at the Buckingham May 29.

NEXT WEEK'S ATTRACTIONS.

Every seat in the Auditorium last night should have been occupied for the concert of the Boston Symphony Orchestra, that excellent company of musicians gotten together and drilled by Nikisch, the late director. Herr Franz Kneisel succeeded to Nikisch's baton, and no difference is noticeable in the work of the men. The audience last night was a disappointment, but those who went say the concert was the most artistic ever given in Louisville. The programme was a most interesting one, and included such popular numbers as Handel's "Largo" and the minuet and waltz from Berlioz's "Damnation of Faust." There were two symphonies on the programme, and Miss Kaschoska, a singer of the most approved German school, displayed a powerful voice, cultivated to perfection.

The Boston Symphony has never played to such cheap prices as prevail at the matinee this afternoon, and doubtless the Auditorium is crowded. The excellent programme is as follows:

Liszt.....Grand Polonaise in E
Wagner..Elizabeth's Aria from "Tannhaeuser
Miss Felicia Kaschoska.
Soli for Violoncello.
(a) Linder.....Serenade
(b) Popper.....Spinning Song
Mr. Alwin Schroeder.
Saint-Saens.....
Symphonic Poem, "Le Rouet d'Omphale"
Demersseman.....Solo for Flute, "Tremolo"
Mons. Charles Mole.
Wagner—Siegfried passing through the Fire, from "Siegfried," Act III., Scene 2, and Morning Dawn, and Siegfried's Voyage up the Rhine, from "Goetterdaemmerung," Prologue.
(Arranged by Hans Richter.)
Nicolai.....
Overture, "Merry Wives of Windsor"

* * *

A cablegram received in New York from Vienna is authority for the statement that Hans Richter, the Vienna conductor, has not only declined the Boston offer of $12,000 a year to take Mr. Nickisch's place in the Boston Symphony Orchestra, now in Louisville, but has decided not to go to Chicago this summer. He was to have led some concerts at the World's Fair, but finds that his duties at the Vienna Opera-house will not permit the necessary absence.

It is understood that Herr Richter can not leave Vienna until 1897 without losing the pension to which he will then be entitled.

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THE CHICAGO EVENING POST
TUESDAY, MAY 16, 1893.

LAST OF THE BOSTON CONCERTS.

The Symphony Orchestra Presents a Splendid Programme—Music for the People.

The programme for the second and last of the present Boston symphony orchestra concerts at Music Hall this afternoon was as follows:

Overture, "Leonore" No. 3.....Beethoven
Symphony No. 2, in C., op. 61.....Schumann
Sostenuto Assia, Allegro ma non troppe, Scerzo, Allegro Vivace, Adagio Expressivo, Allegro Molto Vivace.
Concert of violoncello and orchestra. Saint Saens
First and second movements.
Prelude and closing scene from "Tristan and Isolde".....Wagner
"Siegfried's Rhine Journey" from "Goetterdaemmerung".....Wagner
Overture from "Tannhaeuser".....Wagner

Miss Felicia Kaschoska sang in the "Tristan and Isolde" number.

The programme for the popular concert at music hall this morning was as follows:

March and overture, "Tannhauser".....Wagner
Alegretto, symphony No. 7.....Beethoven
"Invitation to the Dance".....Weber
Orchestration by Berlioz.
Theme, variations and finale, from Suite, op. 55.....Tschaikowsky
Norwegian rhapsody.....Svendsen
Polonaise No. 2.....Liszt

The Tribune.
THE CHICAGO
WEDNESDAY, MAY 17, 1893.

MUSIC HALL LIKE AN ICE BOX.

Auditors Shiver and Players Handicapped by the Frigid Atmosphere.

The four or five hundred persons who shivered through the concert by the Boston Symphony Orchestra yesterday afternoon in Music Hall will doubtless be surprised to learn that the steam coils in that auditorium are claimed to have contained heat. Certainly no one would have suspected it, for the temperature in the hall was such that the thrills fine music caused had no show in the presence of the shivers the cold produced. To ask musicians to play in such an atmosphere is but little less than an outrage, and to expect many patrons to pay $1 apiece to sit in such a frigid room is to expect the impossible. The Bureau of Music should see to it either that the hall is properly warmed or else discontinue the concerts until the weather moderates. Patience with present conditions is well-nigh exhausted.

The program Mr. Kneisel and his players offered contained the Beethoven "Leonore" No. 3; the Schumann C major Symphony; two movements of Saint-Saens' Cello Concerto; the "Liebestod" and Prelude from "Tristan"; "Siegfried's Rheinfahrt," and the overture to "Tannhäuser." The Symphony was finely read, with abundant fire and passion, and good appreciation of its poetic and emotional contents. The Scherzo was especially admirable for the excellent work done by the strings and the final allegro was brilliant in its climacteric effect. The Beethoven overture was skillfully played, but one missed something of the dignity and nobility more familiar readings have accustomed one to. The Wagner excerpts were splendidly given, the dramatic and descriptive powers of the selections being revealed with telling effect.

Mr. Schroeder was the 'cello soloist and proved himself entitled to a prominent place among the several great players of that instrument America can boast. The tone he wins from his 'cello is not only remarkably pure, clear, and strong, but of surpassing loveliness in its sweetness and sympathetic qualities. To this rare tonal beauty he adds an excellent technique, so that his playing yesterday was entirely satisfying and enjoyable.

Miss Kaschoska sang the Isolde music in the "Liebestod." She was overweighted by her task, but she in no wise offended, which is in itself praise, for only the greatest dramatic singers can satisfy in this scene, and lesser vocalists do well if they succeed in not offending in it.

The popular concert this morning at 12 o'clock will be given in Music Hall instead of Festival Hall.

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THE ENQUIRER.
CINCINNATI, O.
FRIDAY.....MAY 12, 1893.

GRANDEST,

And Last of the Concerts,

Was That Given By the Boston Symphony Orchestra.

It Was Heard By a Cultured and Fashionable Audience—Other Society Events.

The concert given last evening at Music Hall by the famous Symphony Orchestra from Boston, attracted an audience large in numbers, and truly representative of the wealth and culture of music-loving citizens. The Ladies' Musical Club, of this city, which was instrumental in effecting this concert, deserves the warmest thanks from every one fortunate enough to partake of the really grand musical feast. The society people present appeared for the greater portion in evening dress, the gay tints displayed by the fair sex affording a pleasing contrast to the somberer colors of the gentlemen's toilets.

The stage on which the picked band of orchestral artists was seated had been decorated with many a potted plant of rare and costly growth, the back-ground consisting of the Apollo Club's sounding board, profuse with evergreens, the center being occupied with a large shield, on which the monogram of the Ladies' Musical Club (L. M. C.) was displayed in scarlet colors.

Shortly after 8 o'clock Mr. Franz Kneisel, the temporary successor to Mr. Arthur Nikisch, commenced the king of overtures, Beethoven's Leonore No 3.

The opening measures told at once the superior make-up of the orchestra. Such magnificent tone as given by the strings was a delight to experience, and while Cincinnati has lately heard many really excellent orchestral organizations, the work of the Boston Orchestra must be considered as the very acme of artistic excellence. The wood, wind and brass section of the band deserve also a word of praise, although they do not show at all times the artistic finesse of the strings.

The rendition of the overture was given with all the expression possible in this masterpiece of Beethoven, the closing strains of a character almost frantic with joy being given with fine effect. The concerto for violin by Saint-Saens introduced Mr. C. M. Loeffler, the excellent concertmeister of the orchestra. He performed in a manner to entitle him a place among the great artists of the age.

Mr. Loeffler's rendition of the concerto aroused the greatest enthusiasm, being called out four times. An encore, however, was not given. The third number consisted in the poetic prelude and finale from "Tristan and Isolde," by Wagner. The finale introduced Miss Felicia Kaschoska, who undertook the role of Isolde. Miss Kaschoska is a magnificent vocalist, of considerable dramatic fervor, but hardly powerful enough to cope with the gigantic orchestration.

Miss Kaschoska has been heard here in selections of a lighter character at one of the Sunday Pops, when she had a better opportunity to display her vocal accomplishments. Enough has been heard of this artist to firmly establish her reputation as a first-class soloist. The closing numbers consisted of Berlioz's "Menuet des Feu Follets" and "Valse des Sylphes" and the Tschaikowsky Symphony No. 5 in E minor. These compositions gave the orchestra a fine chance for display, as they abound in the bizarre and peculiar effects with which modern orchestral writers love to color their tone paintings.

The entire concert was a most enjoyable one, and made a fitting close to a very interesting concert season. Mr. Kneisel, the present conductor, manages his forces very acceptably, and had Mr. Nikisch been present the concert could not have been given more satisfactorily, although there were opinions expressed that Mr. Nikisch's magnetic personality might have enthused the fashionable audience to a higher pitch. Among those present were:

Mr. Hobart and family, Mr. Howard Hinkle and family, Drs. A. and G. Ehrmann, Mr. B. Ehrmann, Mr. H. Roelker and lady, Mr. G. L. Nattier and lady, Mr. Rawson and lady, Mr. Howard Douglass, Mr. Stadler and lady, Mr. Mack and lady, Mr. Chatfield, Mr. James E. Murray, Miss Armstrong, Mr. and Mrs. E. W. Glover, Mr. C. Carl, Mr. E. Roth and lady, Mr. B. W. Foley, Mr. Louis Ehrgott and lady, Mr. O. Ehrgott and lady, Mr. Fenton Lawson and lady, Mr. Chapman Johnson, Mr. M. Fletcher, Dr. Lindsay, Mr. and Mrs. L. A. Strobel, Mr. and Mrs. F. Tuchfarber, Mr. Maxwell, Mr. E. Murphy and lady, Mr. Kuhn, Mr. Seasongood.

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of the first and middle movements seemed to have real dignity, forcefulness and beauty, the harmonization seemed varied and effective, and, especially in several places in which Mr. Phippen employs canonic imitation, the soundness of his taste and training were displayed in a manner that must have been gratifying to Dr. Dvorak and his fellow-jurors.

Mr. Bullard's suite for strings contained four movements: An Adagio, Theme and Variations, Funeral March and Rondo. The most ambitious of the movements, which tested the learning and ingenuity of the composer with the greatest severity and yielded the most points for criticism, was the Theme and Variations; the most excellent in thought and workmanship was the Funeral March, the effect of which Mr. Bullard unfortunately weakened very materially by repetition, and by tacking on a coda built on a pedal point after he had said all that he had to say, and had come to finis gracefully and naturally. The variations, with two exceptions, were a little wanting in variety, but there were points in the harmonization and in the part writing which were well worthy of being singled out for praise. The exceptions were the last two variations, in the first of which Mr. Bullard provided the spectacle so common in modern musical literature, of a composer who plunges boldly into a fugue and then incontinently drops it immediately he has accomplished the feat of getting in his four voices. The last variation was a cleverly handled rapid dance of the tarantelle order.

Mr. Parker's cantata had the advantage of a better performance than any of the other works, but it is also better music, and a large share of the credit for the better performance must go to him, for he was also the conductor. The cantata is a setting—one of many which the poem has received—of Emanuel Geibel's "Dream King and His Love." Mr. Parker has conceived his task in the spirit of narrative ballad rather than that of the drama, but he has nevertheless succeeded most admirably in the delineation of passing moods by means of harmonic and orchestral devices. His music is exceedingly well scored, fluent and melodious, and goes to its purpose with a directness which speaks of conscious strength. In it there was obvious, for the first time in the exhibition concert, a harmonious and mutually complemental union of willing and doing.—*H. E. Krehbiel in New York Tribune.*

MUSIC IN BOSTON.

ORCHESTRA CONCERTS.

At the concert of the Symphony Orchestra on March 25, these works were played:

Wagner: Overture, "Tannhaeuser." Raff: "The Fairy of Love," Op. 67, violin and orchestra. Gilson: "The Sea," symphonic sketches. Goldmark: "Rustic Wedding," symphony.

Only three movements of Gilson's suite were played, the portion called "The Tempest"—what would a sea tune be without a storm?—being omitted. The parts given have their pleasing moments, but more on account of their splendid and expressive coloring than for any distinct musical ideas in them. Raff's work had been played here by Sarasate with pianoforte accompaniment. The orchestra gives some go to the work, but Raff's tendency to keep on saying something after you think he is all through is as apparent as in many of his compositions, and is not relieved by the neatness of his orchestral writing. Mr. Roth played the solo part. At the concert of April 1, this was the program: Tschaikowsky: Overture-fantasy, "Romeo and Juliet." Liszt: Second pianoforte concerto, played by Mr. F. B. Busoni. Bach: Prelude, "Adagio and Gavotte" from violin sonatas, arranged for string band by Bachrich. Beethoven: Fourth symphony.

Nothing new in all this, but nevertheless the concert was a specially brilliant occasion. On April 8 came this variety: Margaret R. Lang: Dramatic overture, No. 2. Haydn: Symphony, C minor, No. 9, B. & H. Moszkowski: Two movements from first suite. Dvorak: Scherzo capriccioso, Op. 66. Mr. Max Heinrich sang an aria from Spohr's "Faust" and two songs by Schubert.

Miss Lang's work is an ingeniously devised and constructed composition with evidences of thought at every turn. This is a sweeping compliment which says almost nothing definite about the effort. But the necessity of brevity prevents further comment at this moment. It is a pleasant thing to add that a second hearing would, I am sure, be warmly granted by all who were present on this occasion. The pieces by Moszkowski and Dvorak are full of charm for their brilliancy and neatness of workmanship. The concert of April 15 had this program: Schumann: Overture to "Manfred." Brahms: Violin concerto, Op. 77. F. B. Busoni. Symphonic tone poem, MS. Weber: Overture to "Oberon."

The novelty was Mr. Busoni's "poem," dedicated to Mr. Nikisch and its first performance anywhere. No clue to the composer's purpose was furnished on the program or otherwise, bnt I have since learned by chance that a poem by Lenau was the inspiring cause. This poem says in effect that it makes mighty little difference how and where you die. With the ennnciation this highly original idea is incorporated a catalogue of the various ways for you to get out of this world—heroic and ignoble, active and passive. In view of the fact that the work was received in grim silence it seems needless to add a word about it. Possibly it may have some value as a study of instrumentation, for there is hardly a device known since Berlioz's day that is not employed. If Verdi's anvils are not there and Gilmore's guns are mute it is only because of certain physical causes that prevented their appearance in Music Hall. Wagner was the only composer recognized on the night of April 22, when these extracts from the master's music dramas were heard: Overture to "Rienzi"; prelude to Act III, Dance of Apprentices, March of the Mastersingers, and Homage to Hans Sach, from "The Mastersingers of Nuremberg"; prelude and first scene from "Das Rheingold" (the Rheindaughters and Alberich). Woglinde, Miss Felicia Kaschoska; Wellgunde, Mrs. Arthur Nikisch; Flosshilde, Miss Louise Leimer; Alberich, Mr. Heinrich Meyn; Siegfried passing through the fire, from "Siegfried," Act III, Scene 2, and Morning Dawn, also Siegfried's Voyage up the Rhine, from "Goetterdaemmerung," Act III, Scene 2; Bruenhilde's speech over Siegfried's body, from "Goetterdaemmerung," Act III, Scene 3.

The twenty-fourth concert of the Boston Symphony Orchestra, given on April 29, brought the twelfth regular season of that organization to a close. It was also the last appearance of Mr. Nikisch as the conductor of the band, and of course there was an enormous audience. The program was made up of three symponies, to-wit: Mozart: No. 31, in D major, "Parisian." Schubert: B minor, "Unfinished." Beethoven: No. 3 in E flat major, "Heroic," Op. 55. When the concert was ended there was great enthusiasm, cheering, clapping of hands, thumping of canes and umbrellas and every other form of noisy demonstration of interest in a central figure common on such occasions, the figure this time being Mr. Nikisch, who came and went again and again, the audience meanwhile standing as though expectant of something. The orchestra, too, waited on the stage, also standing, until at last Mr. Nikisch came to the front and spoke. In well chosen words he expressed his high appreciation of the kindness shown him in Boston and in all the American cities he had visited, and paid his respects to the members of the orchestra, speaking of them in the warmest terms and commending them as soldiers whose loyalty he had always felt assured of and with whom he had always found a victory possible. He closed by expressing great regret that his generous patron had been put to so much trouble by his physical inability to complete the work of the season on the tour, and said that with his dear friend Kneisel in his place he had full confidence in the continued success of the orchestra.

It is a pity to be compelled to say unpleasant things of one parting from us, probably forever, and one for whom there had grown a wide respect, on personal as well as on artistic grounds. But the reference to his physical disability to go with the orchestra on its western tour may convey a false impression. The route and the engagements in the several cities were all known months ago. Furthermore, they were not essentially different from those of each of the three summers before when Mr. Nikisch had gone on these tours. At any rate, if the work laid out was in excess of previous tours there was abundant opportunity to arrange matters satisfactorily. Nothing was said, however, until the eleventh hour, when terms were submitted by the conductor to Col. Higginson which were so largely in excess of reason that they were at once rejected. The fact is the little Hungarian thought to make a corner on conductors. He has succeeded in deranging matters and causing much disappointment; for instance, the concerts in Montreal and Toronto have been canceled, as Mr. Kneisel, who will hold the baton on this tour, was unwilling to risk a concert without special rehearsal, and these Canada concerts were appointed for very early dates in May, at the actual beginning of the tour. Altogether sixteen concerts had been laid out, and twelve of these had been sold. The withdrawal of Mr. Nikisch's name may make a difference in some places, but I am inclined to believe that the effect of it will not extend far.

REPERTORY—SEASON 1892–93.

D'ALBERT.	Symphony No. 1, in F major, Op. 4 (first time).
BACH.	Orchestral suite in D minor.
	Præludium, adagio and gavotte, arranged for string orchestra by Bachrich.
BEETHOVEN.	Symphony No. 5, in C minor, Op. 67.
	Symphony No. 2, in D major, Op. 36.
	Symphony No. 8, in F major, Op. 93.
	Symphony No. 9, in D minor (choral), Op. 125. (Priscilla White, Louisa Leimer, William J. Winch and Heinrich Meyn.)
	Overture, "Leonore," No. 3, Op. 72.
	Overture, "Coriolan," Op. 62.
	Symphony No 7, in A major, Op. 92.
	Symphony No. 4, in B flat major, Op. 60.
	Symphony No. 3, in E flat major ("Eroica"). Op. 55.
BERLIOZ.	Minuet of Will-o'-the-wisps and Waltz of Sylphs from the "Damnation of Faust," Op. 24.
	Overture, "Benvenuto Cellini," Op. 23.
	Overture, "Le Carnaval Romain," Op. 9.
BIZET.	Suite No. 1 from "L'Arlesienne," Nos. 1, 2, 3 and 4.
BRAHMS.	Symphony No 3, in F major, Op. 90.
	"Song of Destiny," Op. 54.
	Symphony No. 4, in E minor, Op. 98.
	Concerto for violin in D major, Op. 77. (Franz Kneisel.)
BRUCH.	Concerto for violin, No. 1, in G minor, Op. 26. (Henri Marteau.)
BUSONI.	Symphonic tone poem (MS., first time).
DAVIDOFF.	Concerto for violoncello, No. 3 (first time). (Alwin Schroeder.)
DVORAK.	Suite in D major, Op. 39.
	Dramatic overture, "Husitska," Op. 67. First time in Boston.
	Symphony No. 2, in D minor, Op. 70.
	"Scherzo Capriccioso," Op. 66.
ERNST.	Concerto for violin in F sharp minor, Op. 23. (Timothee Adamowski.)
FOOTE.	"The Skeleton in Armor," Op. 28 (first time). (Marie Barnard-Smith, Lillian Carlsmith, George J. Parker and Clarence E. Hay.)
GADE.	Symphony No. 4, in B flat major, Op. 20.
GILSON.	"La Mer," symphonic sketches, Nos. 1, 2 and 3. First time in Boston.
GOLDMARK.	Overture, "Spring," in A major, Op. 36.
	Symphony, "Rustic Wedding," Op. 23.
GOUNOD.	"La Vision de Jeanne d'Arc," characteristic piece for violin and orchestra. (Henri Marteau.)
GRIEG.	Suite No. 2 from the music to "Peer Gynt," Op. 55.
HAYDN.	Symphony in B flat major, Breitkopf & Haertel Ed., No. 12.
	Symphony in C minor, Breitkopf & Haertel Ed., No. 9.
HUMPERDINK.	Humoreske (first time).
LALO.	Overture, "Le Roi d'Ys."
LANG, MARGARET RUTHVEN.	Dramatic overture No. 2, Op. 12 (MS., first time).
LISZT.	"Die Loreley," song with orchestra. (Emma Juch.)
	Symphonic poem No. 2, "Tasso, Lamento e Trionfo."
	"Mephisto Waltz," episode from Lenau's "Faust."
	Concerto for pianoforte, No. 2, in A major. (Ferruccio B. Busoni.)
MACDOWELL.	Concerto for pianoforte, No. 1, in A minor, Op. 15. (E. A. MacDowell.)
	Two symphonic poems, "Hamlet" and "Ophelia."
MENDELSSOHN.	Symphony No. 4, in A major ("Italian"), Op. 90.
	Overture to "Fingal's Cave," Op. 36.
MOSZKOWSKI.	Suite No. 1, in F major, Op. 39, Nos. 3 and 5.
MOZART.	Letter aria from "Don Giovanni." (Mme. Basta-Tavary.)
	Symphony in D major, without minuet ("Parisian").
NICOLAI.	Overture to "The Merry Wives of Windsor."
PADEREWSKI.	Concerto for pianoforte, in A minor, Op. 17. (Ignace J. Paderewski.)
PAINE.	"Columbus March and Hymn."
RAFF.	Symphony No. 3, in F major ("Im Walde"), Op. 153.
	"La Fee d'Amour," characteristic piece for violin and orchestra, Op. 67. (Otto Roth.) First time at these concerts.
REINECKE.	Overture to "King Manfred."
RIEMENSCHNEIDER.	"Dance of Death" (new, first time).
RUBINSTEIN.	Concerto for pianoforte, No. 4, in D minor, Op. 70. (Fanny Bloomfield-Zeisler.)
SAINT-SAENS.	Concerto for pianoforte, No. 4, in C minor, Op. 44. (Carl Stasny.)
	Symphony No. 2, in A minor, Op. 55.
	Concerto for pianoforte, No. 2, in G minor, Op. 22. (George M. Nowell.)
	Concerto for violin, No. 1, in A major, Op. 20. (C. M. Loeffler.)
SCHARWENKA, PHILIPP.	Symphonic poem, "Fruehlingswogen," Op. 87. First time in Boston.
SCHUBERT.	"Gruppe aus dem Tartarus,"—"Die Allmacht." (Max Heinrich.)
	Unfinished symphony in B minor.
SCHUMANN.	Symphony No. 2, in C major, Op. 64.
	Symphony No. 1, in B flat major, Op. 38.
	Symphony No. 3, in E flat major ("Rhenish"), Op. 97.
	Overture, "Manfred," Op. 115.
SPOHR.	Recitative and aria, "Der Hoelle Selbst," from "Faust." (Max Heinrich.)
SVENDSEN.	Legend for orchestra, "Zorahayda," Op. 11. First time in Boston.

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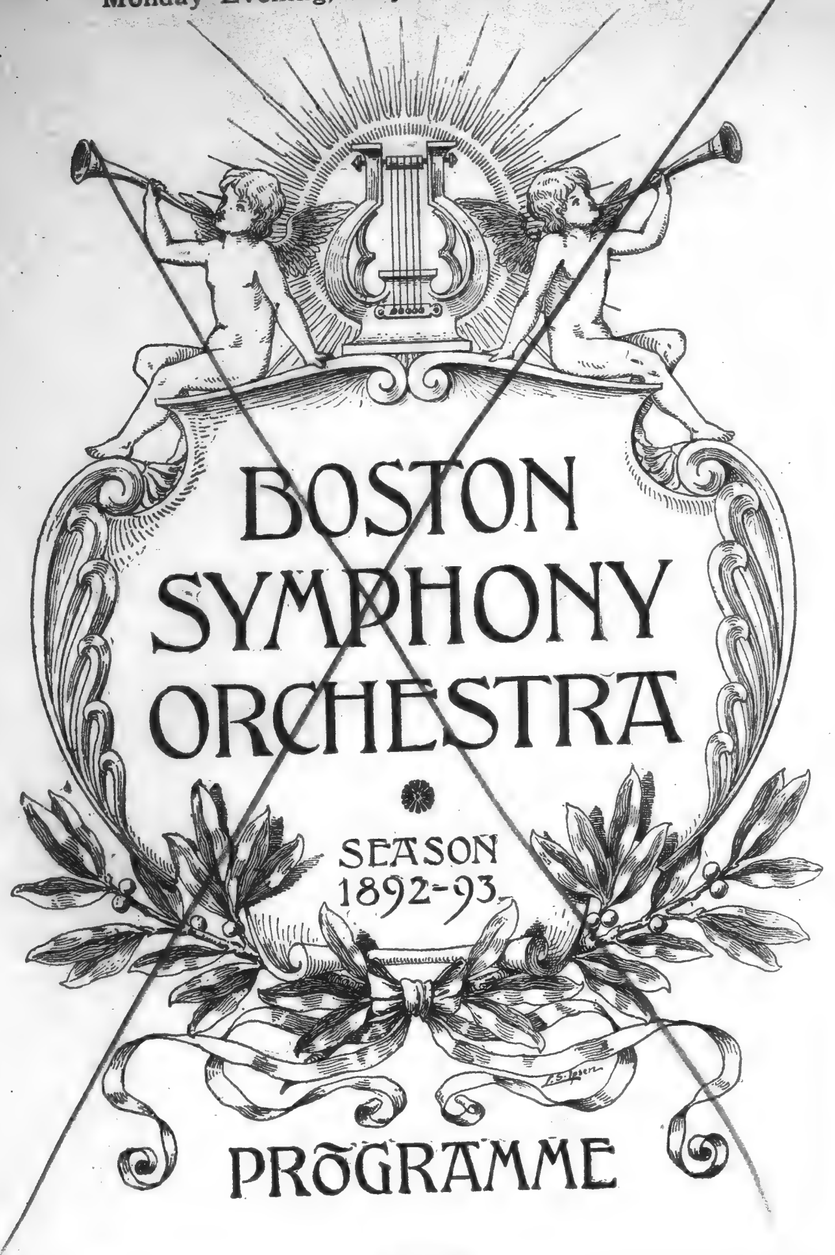
ACADEMY OF MUSIC, MONTREAL,

Monday Evening, May 1, 1893, at 8 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93.

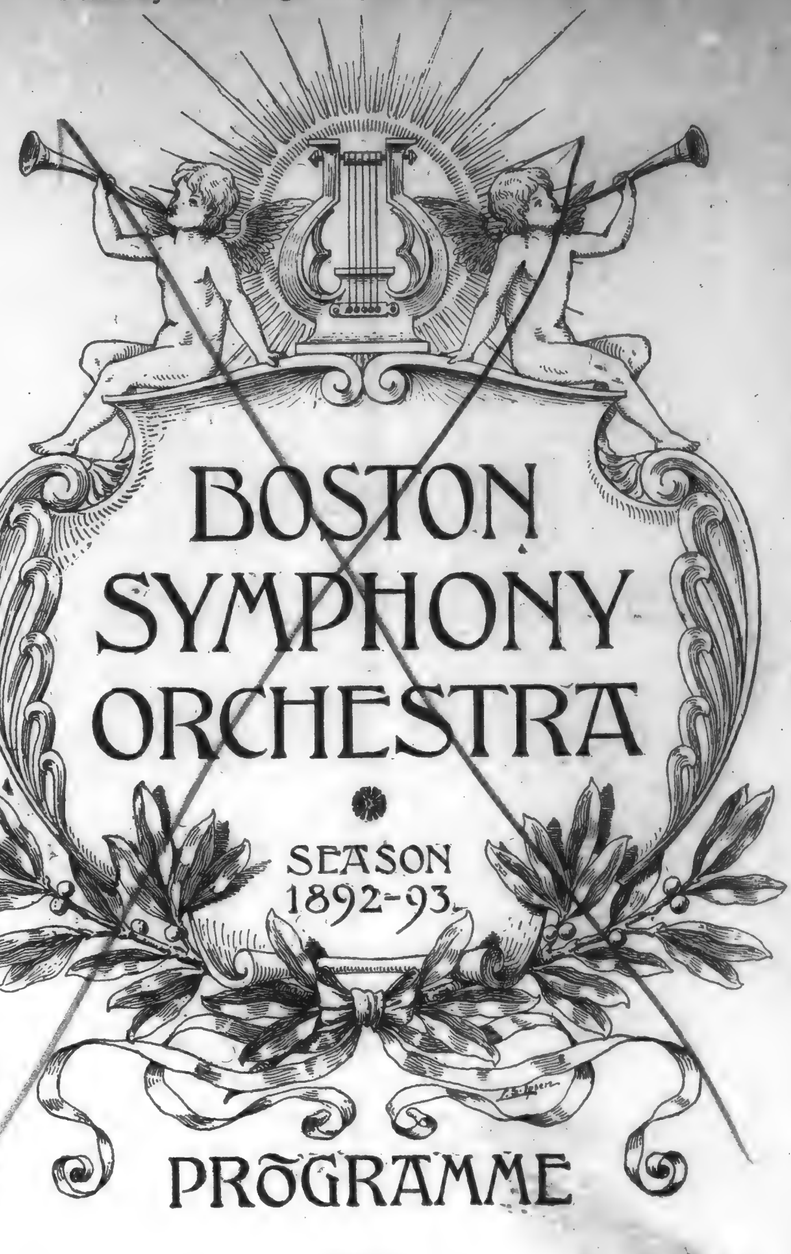
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Tickets on sale at Nordheimer's, on and after Monday, April 24.

GRAND OPERA HOUSE, TORONTO,

Tuesday Evening, May 2, 1893, at 8 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93.

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Tickets on sale at Grand Opera House, on and after Tuesday, Apr. 25.

LYCEUM THEATRE, ... ROCHESTER,

Wednesday Evening, May 3, 1893, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

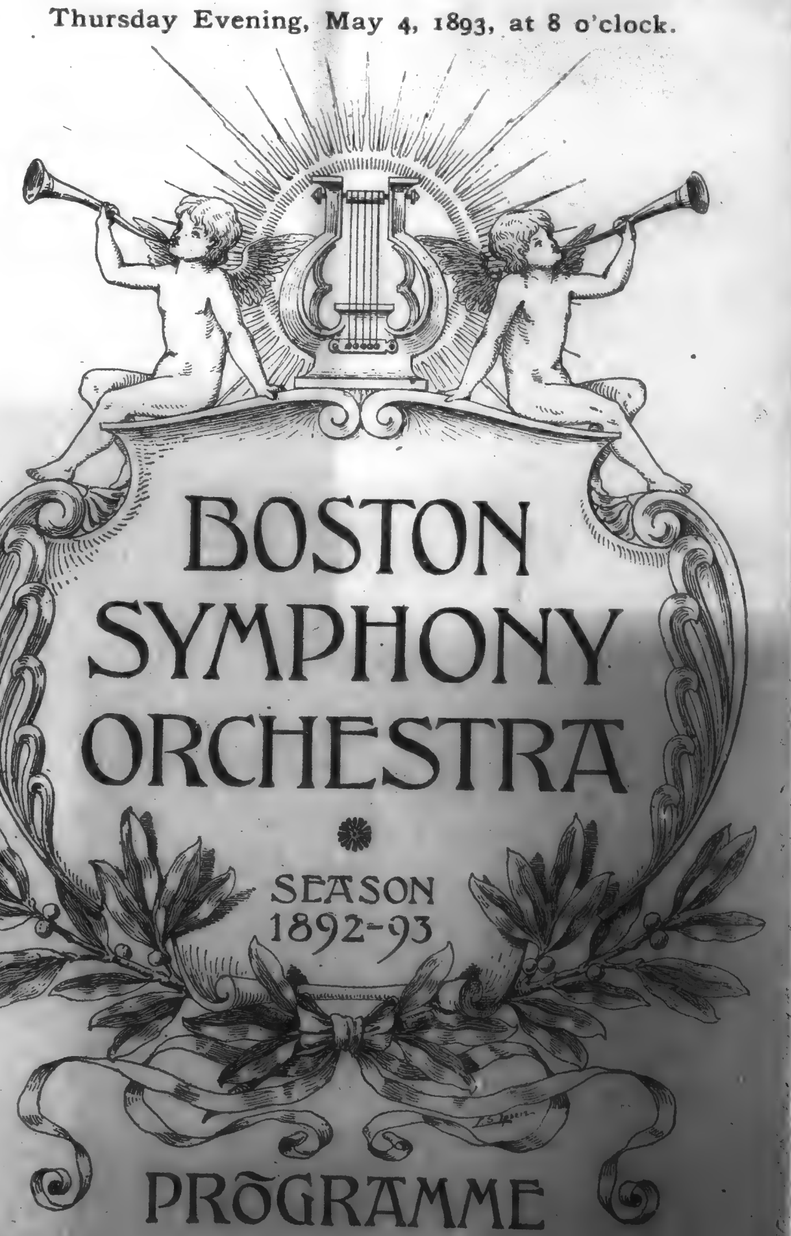
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Tickets on sale at the Lyceum Theatre, on and after Thursday, April 27.

MUSIC HALL, ... BUFFALO,

Thursday Evening, May 4, 1893, at 8 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

[162]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

OLD CITY HALL,
PITTSBURGH.

Friday Evening, May 5.
Saturday Evening, May 6.

. . SEVENTH TOUR . .

TWO GRAND CONCERTS BY THE MOZART CLUB,
Mr. JAS. P. McCOLLUM, Director,

. . . AND THE . . .

BOSTON SYMPHONY ORCHESTRA

SEASON
1892-93

PROGRAMME

Mr. FRANZ KNEISEL, Conductor.

. . . SOLOISTS . . .

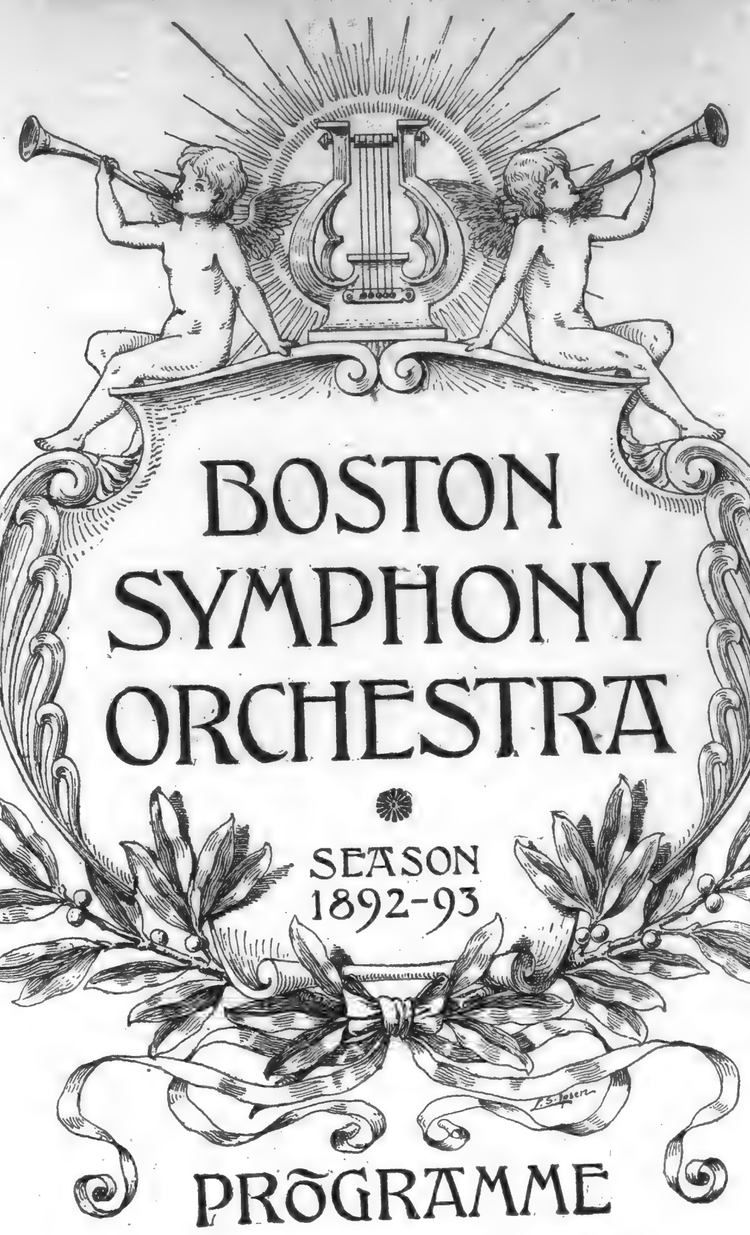
Miss FELICIA KASCHOSKA, Dramatic Soprano, from the Metropolitan Opera House.
Mr. C. M. LOEFFLER, Violin.

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

For Particulars as to the Sale of Tickets, see Daily Papers.

MUSIC HALL, ... CLEVELAND,

Monday Evening, May 8, 1893, at 8 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON
1892-93

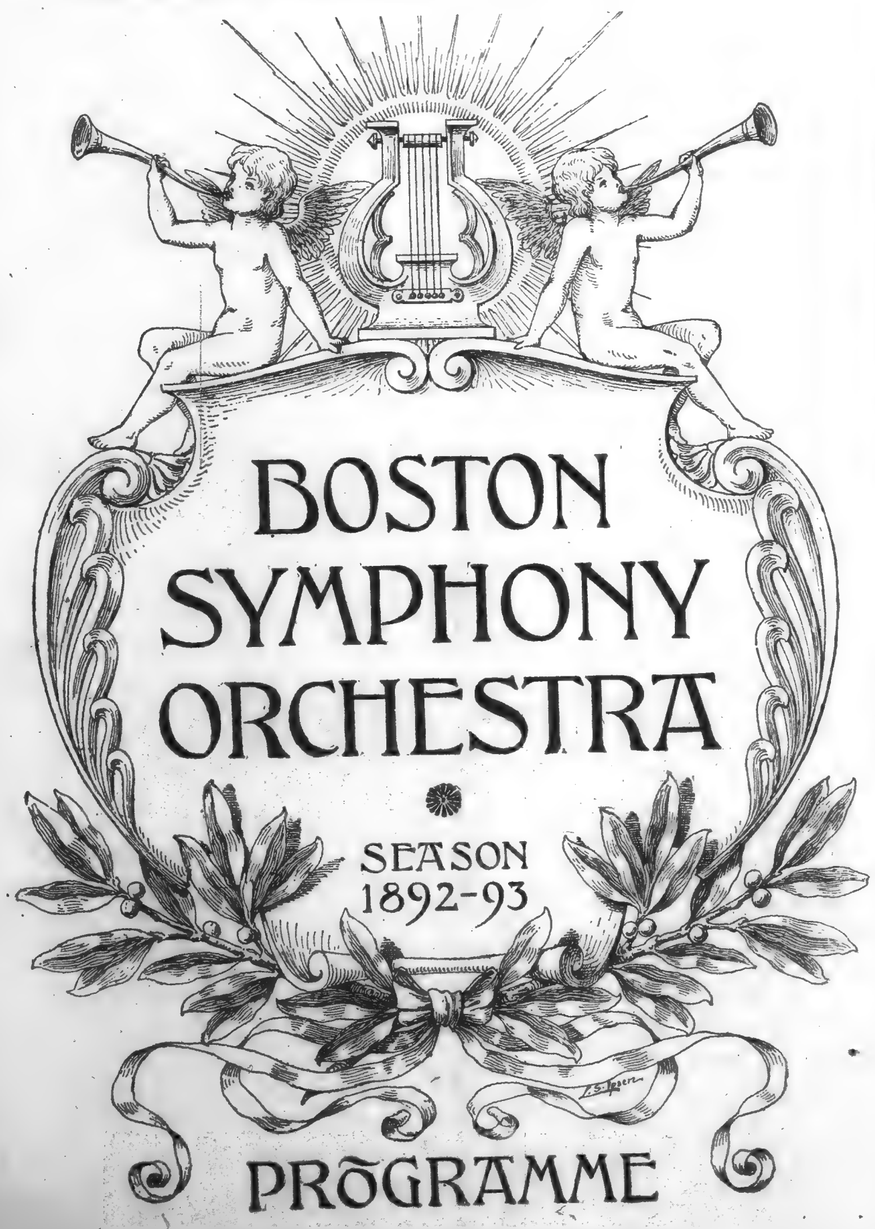
PROGRAMME

Mr. FRANZ KNEISEL, Conductor.

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

HENRIETTA THEATRE, . . . COLUMBUS,

Wednesday Evening, May 10, 1893, at 8 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON
1892-93

PROGRAMME

Mr. FRANZ KNEISEL, Conductor.

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

MUSIC HALL, ... CINCINNATI.

Thursday Evening, May 11, 1893, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON
1892-93

PROGRAMME

Mr. FRANZ KNEISEL, Conductor.

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

AMPHITHEATRE AUDITORIUM, - LOUISVILLE.

DANIEL QUILP, Proprietor and Manager.

Friday Evening, May 12, 1893, at 8 o'clock.

Saturday Afternoon, May 13, 1893, at 2.30 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

Mr. FRANZ KNEISEL, Conductor.

C. A ELLIS, Manager. F. R. COMEE, Ass't Manager.

HARTMAN HALL, . . . GRAND RAPIDS,

Wednesday Evening, May 17, 1893, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

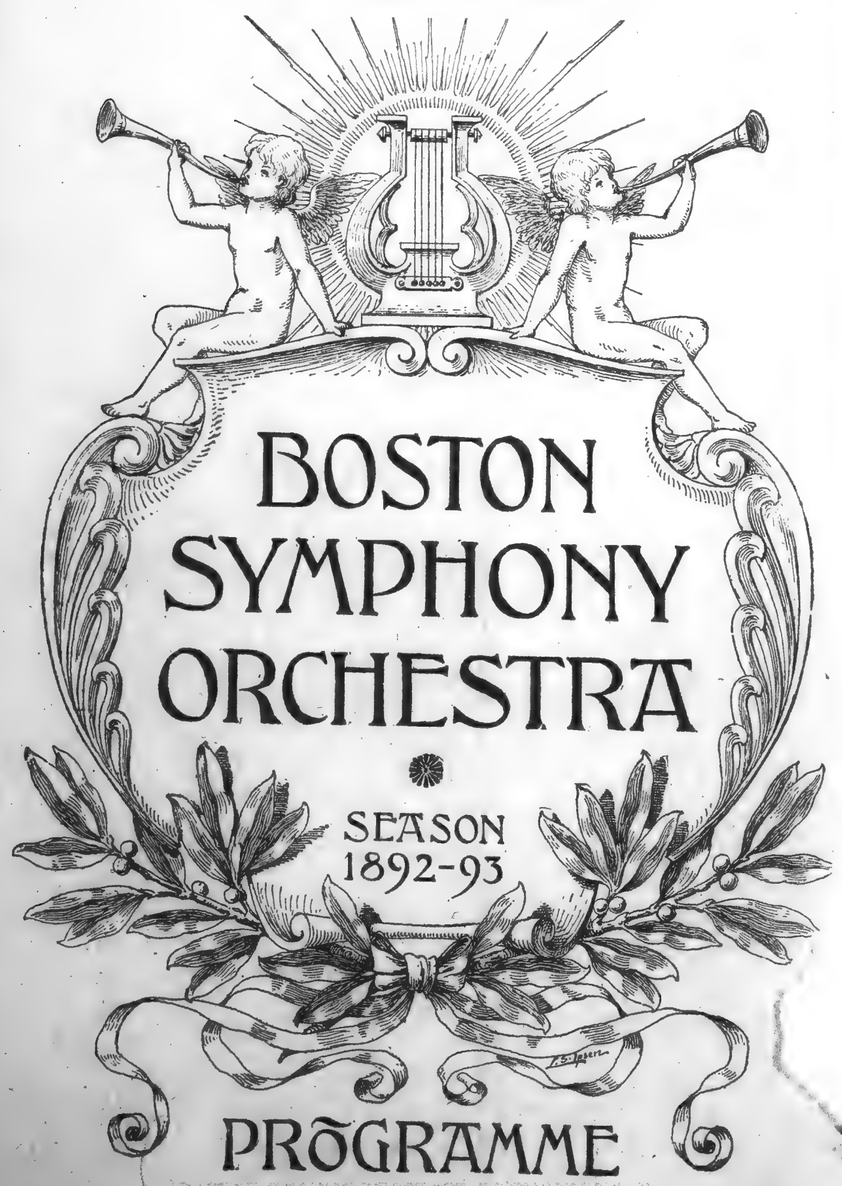
Mr. FRANZ KNEISEL, Conductor.

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

ACADEMY OF MUSIC, . . . MILWAUKEE,

Thursday Evening, May 18, 1893, at 8 o'clock.

Under the auspices of the Arion Club.



BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

Mr. FRANZ KNEISEL, Conductor.

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

UNIVERSITY HALL, ... ANN ARBOR,

Friday Evening, May 19, 1893, at 8 o'clock.

UNIVERSITY MUSICAL SOCIETY.

FRANCIS W. KELSEY, PH. D., PRESIDENT. ALBERT A. STANLEY, A.M., DIRECTOR.

Choral Union Series, 1892-1893.

FOURTH SEASON. FIFTH CONCERT. COMPLETE SERIES NO. XXII.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

Mr. FRANZ KNEISEL, Conductor.

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

Grand Wagner Concert, Choral Union (280 voices), Eminent Soloists and Full Orchestra,
MAY 31, 1893.

164

AMPHITHEATRE AUDITORIUM, - LOUISVILLE.

DANIEL QUILP, Proprietor and Manager.

Friday Evening, May 12, 1893, at 8 o'clock.

Saturday Afternoon, May 13, 1893, at 2.30 o'clock.

BOSTON SYMPHONY ORC

PR

Mr. FRA

C. A ELLIS, Manager.

HARTMAN HALL, . . . GRAND RAPIDS,

Wednesday Evening, May 17, 1893, at 8 o'clock.

BOSTON SYMPHONY RCHESTRA

SEASON 1892-93

ROGRAMME

RANZ KNEISEL, Conductor.

F. R. COMEE, Ass't Manager.

World's Columbian Exposition.

CHICAGO : MAY-OCTOBER : 1893.

TUESDAY, MAY 16,
AT THREE O'CLOCK . . .

Music Hall Series

No. 7.

BOSTON SYMPHONY ORCHESTRA . . .

Conductor, - MR. FRANZ KNEISEL

Soloists, - - { MR. ALWIN SCHROEDER
MISS FELICE KASCHOSKA

. . . **Programme.**

Overture, "Leonore," No. 3, - - - *Beethoven*

Symphony No. 2, in C major, Op. 61, - - *Schumann*

Sostenuto Assai.—Allegro ma non Troppe.
Scherzo—(Allegro Vivace).
Adagio Expressivo.
Allegro Molto Vivace.

Concerto for Violoncello and Orchestra, - - *Saint-Saens*

First and Second Movements.
MR. SCHROEDER.

Prelude and Closing Scene, "Tristan and Isolde," - *Wagner*

ISOLDE, - - MISS KASCHOSKA.

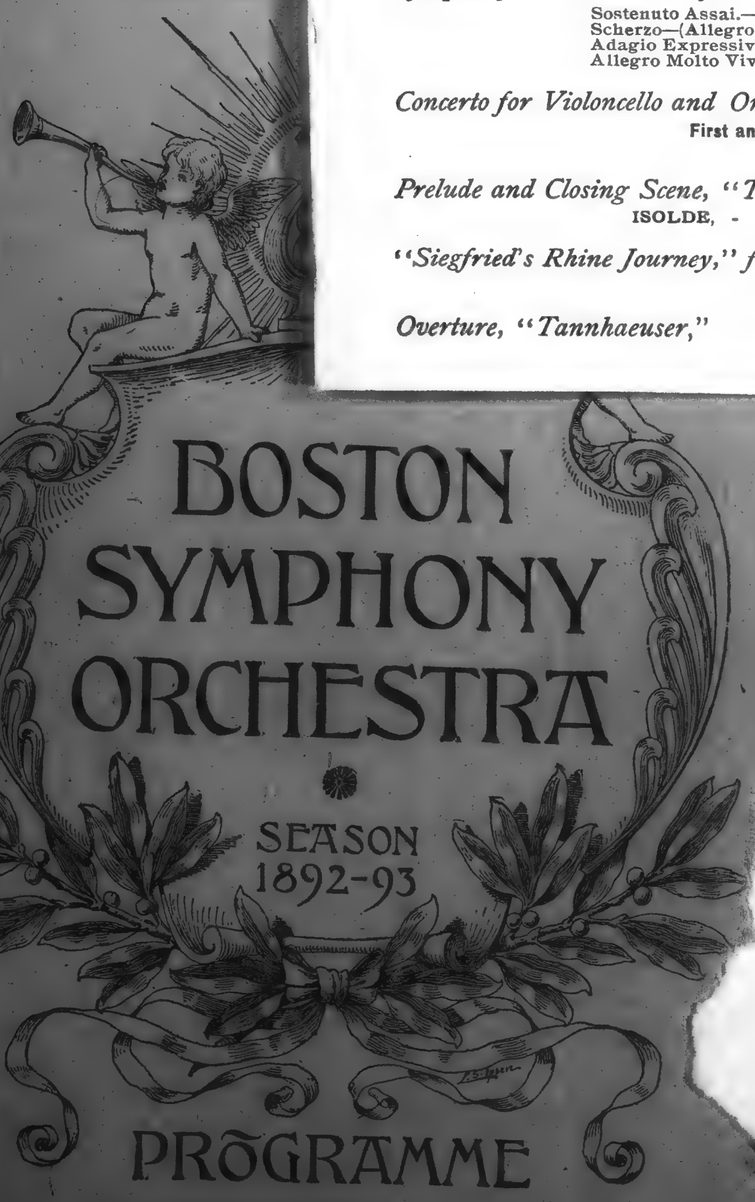
"Siegfried's Rhine Journey," from "Goetterdaemmerung," *Wagnre*

Overture, "Tannhaeuser," - - - - *Wagner*

ACADEMY OF MUSIC,

Thursday Evening,

Under the aus



BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

Mr. FRANZ KNEISEL, Conductor.

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

[164]

, ... ANN ARBOR,

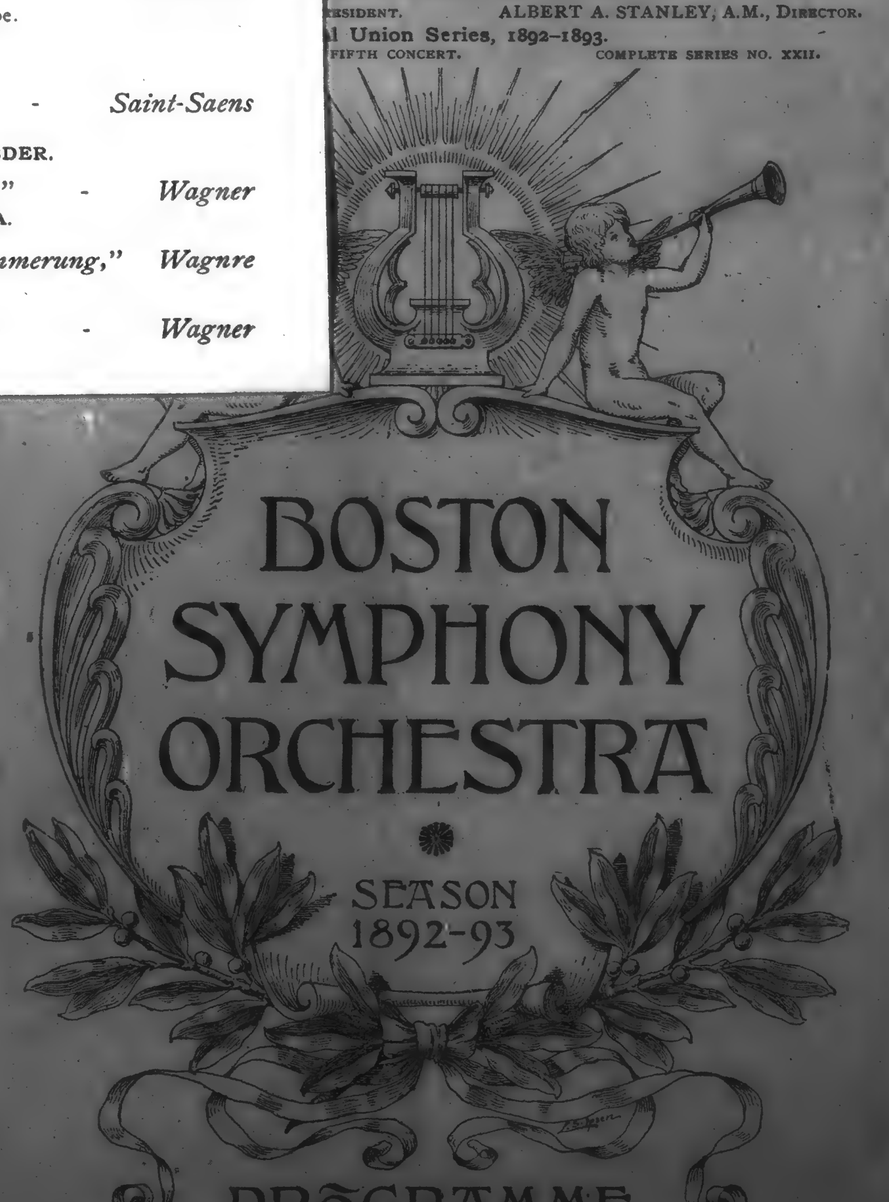
ng, May 19, 1893, at 8 o'clock.

SITY MUSICAL SOCIETY.

RESIDENT. ALBERT A. STANLEY, A.M., DIRECTOR.

l Union Series, 1892–1893.

FIFTH CONCERT. COMPLETE SERIES NO. XXII.



BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

Mr. FRANZ KNEISEL, Conductor.

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

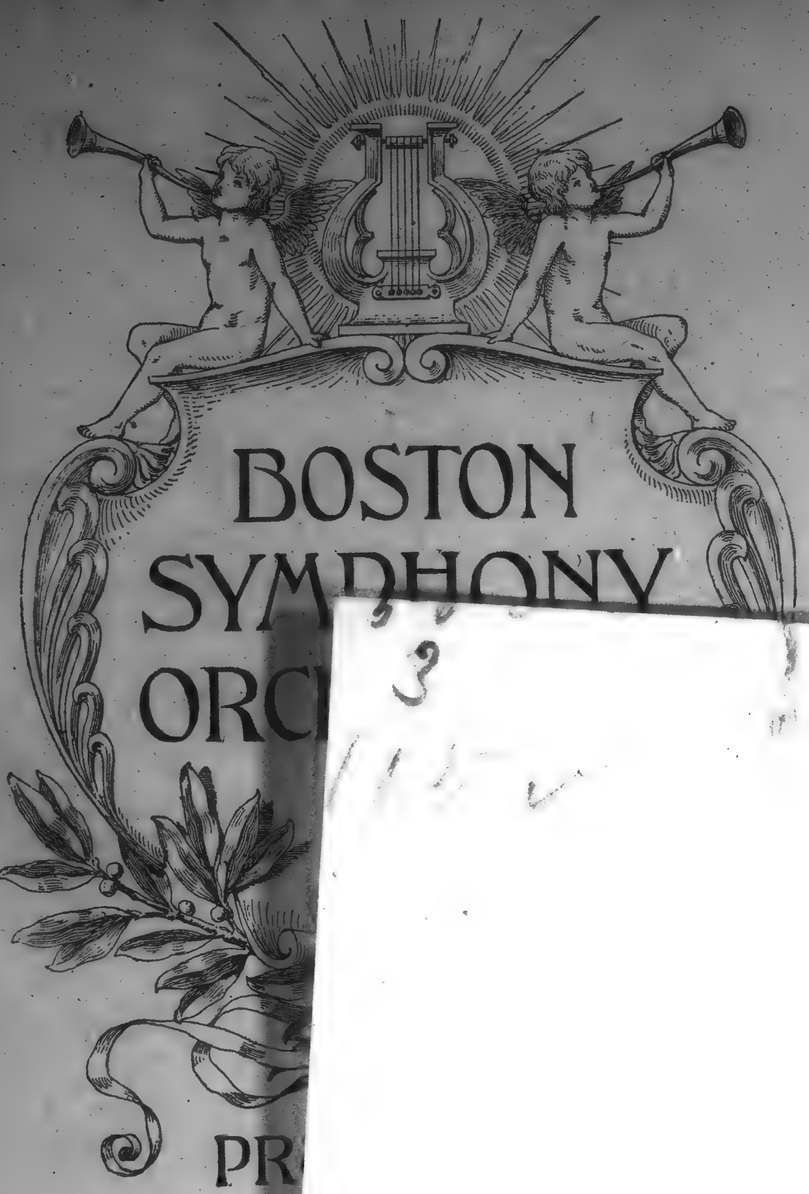
Grand Wagner Concert, Choral Union (280 voices), Eminent Soloists and Full Orchestra,
MAY 31, 1893.

AMPHITHEATRE AUDITORIUM, - LOUISVILLE.

DANIEL QUILP, Proprietor and Manager.

Friday Evening, May 12, 1893, at 8 o'clock.

Saturday Afternoon, May 13, 1893, at 2.30 o'clock.



BOSTON SYMPHONY ORC

PR

Mr. FRA

C. A ELLIS, Manager.

3

HARTMAN HALL, . . . GRAND RAPIDS,

Wednesday Evening, May 17, 1893, at 8 o'clock.

BOSTON SYMPHONY RCHESTRA

SEASON 1892-93

PROGRAMME

FRANZ KNEISEL, Conductor.

r. F. R. COMEE, Ass't Manager.

ACADEMY OF MUSIC

Thursday Evenin

Under the

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

Mr. FRANZ KNEISEL, Conductor.

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

[16.4]

LL, ... ANN ARBOR,

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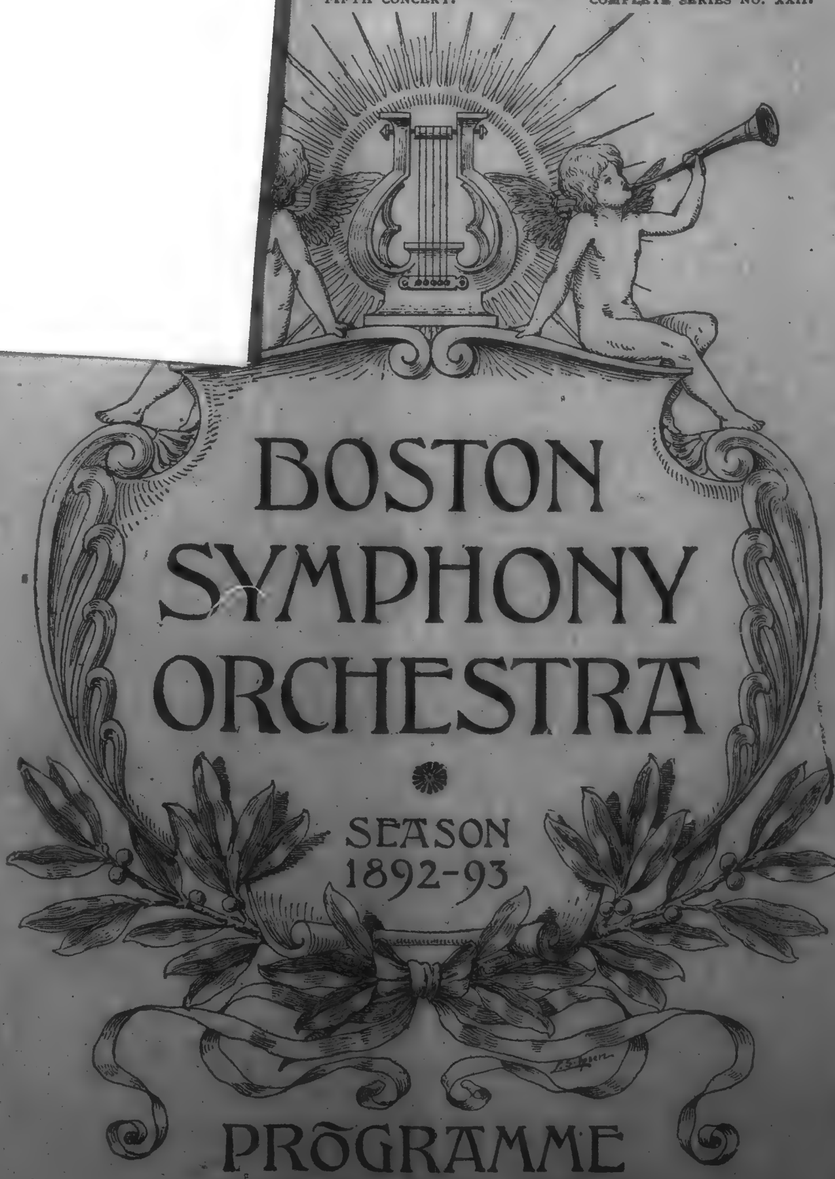
RSITY MUSICAL SOCIETY.

PRESIDENT. ALBERT A. STANLEY, A.M., DIRECTOR.

oral Union Series, 1892–1893.

FIFTH CONCERT. COMPLETE SERIES NO. XXII.



BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

Mr. FRANZ KNEISEL, Conductor.

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

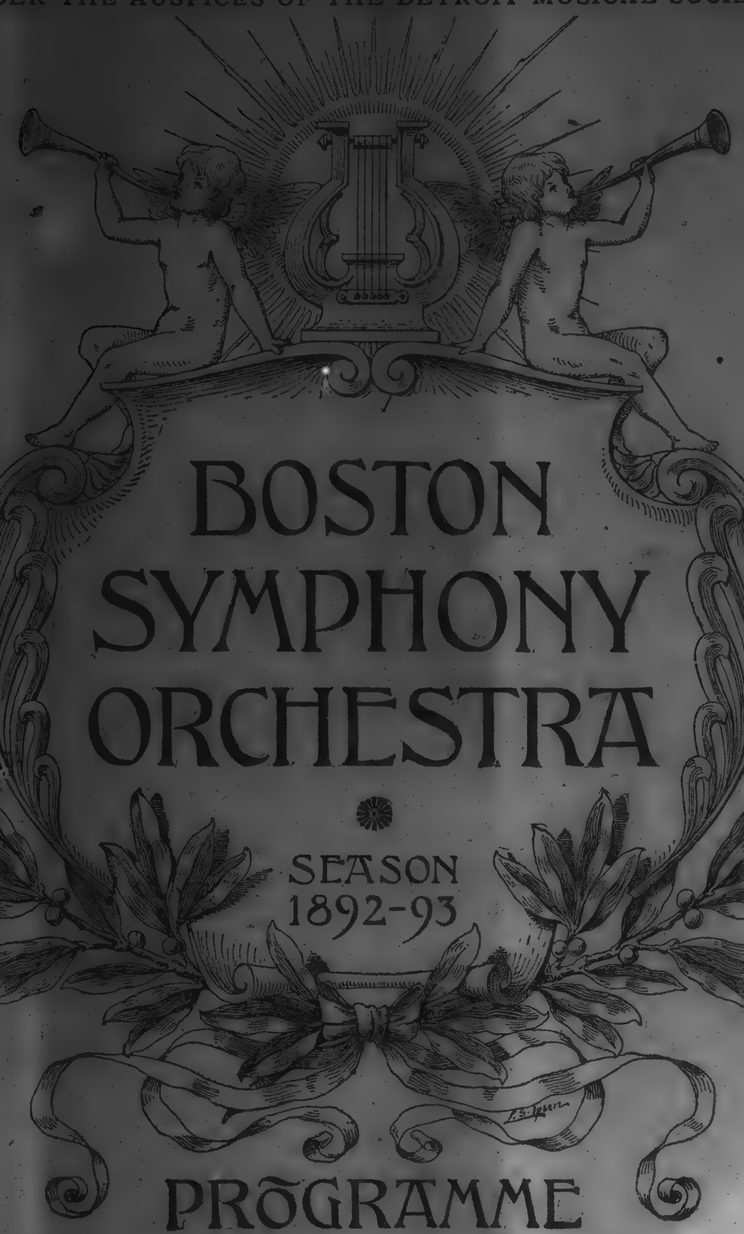
Grand Wagner Concert, Choral Union (280 voices), Eminent Soloists and Full Orchestra,
MAY 31, 1893.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE AUDITORIUM, ... DETROIT,

Saturday Evening, May 20, 1893, at 8 o'clock.

UNDER THE AUSPICES OF THE DETROIT MUSICAL SOCIETY.



BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

Mr. FRANZ KNEISEL, Conductor.

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

193D RECEPTION,

FRIDAY AFTERNOON, MAY 5TH, 1893,

EXPOSITION RECITAL HALL.

THE KNEISEL QUARTETTE.

PROGRAMME.

[165]

Boston Symphony Orchestra

The Armory
TOLEDO, OHIO.

Season of 1892-93.

Tuesday Evening, May 9, 1893, at 8:00.

☆ ☆ ☆ ☆

PROGRAMME

☆ ☆ ☆ ☆

WAGNER, ... *Overture, "Tannhaeuser."*

BEETHOVEN, . . *Leonore's Grand Aria from "Fidelio."*

SCHUBERT, ... *Unfinished Symphony, in B minor.*

I. Allegro Moderato (B Minor)
II. Andante con moto (E major)

HANDEL, ... *Largo.*

Arranged for violin solo, harp, violins in unison, and full orchestra, by Hellmesberger.

Soli for Violoncello.

a. C. REINECKE, ... *Romanza.*

b. KLENGEL, ... *Capriccio.*

WAGNER, ... *Elizabeth's Aria,*
From "Tannhaeuser" "O Lovely Halls."

LISZT, ... *Symphonic Poem, "Les Preludes."*

Andante (G major)
Andante marcato (G major)
Allegro ma non troppo (A minor)
Allegretto pastorale (A major)
Allegro marziale animato (G major)
Andante maestoso (G major)

Soloists: MISS FELICIA KASCHOSKA, MR. FRANZ KNEISEL, MR. ALWIN SCROEDER.

☞ See Street Car Arrangements on Page 3. ☜

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE AUDITORIUM, ... DETROIT,

Saturday Evening, May 20, 1893, at 8 o'clock.

UNDER THE AUSPICES OF THE DETROIT MUSICAL SOCIETY.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

Mr. FRANZ KNEISEL, Conductor.

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

193D RECEPTION,

FRIDAY AFTERNOON, MAY 5TH, 1893,

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☞ See Street Car Arrangements on Page 3. ☜

THE AUDITORIUM, ... DETROIT,

Saturday Evening, May 20, 1893, at 8 o'clock.

UNDER THE AUSPICES OF THE DETROIT MUSICAL SOCIETY.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

Mr. FRANZ KNEISEL, Conductor.

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

THE KNEISEL QUARTETTE,

of Boston.

*

MR. FRANZ KNEISEL, ... *First Violin.*
MR. OTTO ROTH, ... *Second Violin.*
MR. LOUIS SVECENSKI, ... *Viola.*
MR. ALWIN SCHROEDER, ... *Violoncello.*

PROGRAMME.

*

Haydn: Quartette in D major.
a. Allegro moderato.
b. Adagio cantabile.
c. Menuetto; allegretto.
d. Presto.

Chopin: Nocturne.
Schubert: Moment Musicale.
Cossmann: Tarantelle.

MR. SCHROEDER.

Schumann: Quartette in A major, Op. 41, No. 3.
Second Movement.
Beethoven: Quartette in G major, Op. 18, No. 2.
a. Adagio.
b. Scherzo.

Svendsen: Romance.

MR. KNEISEL.

Schubert: Variations from Quartette in D minor.

Boston
Symphon
Orchestra

Tuesday Evening,

☆

PROG

☆

WAGNER, ...
BEETHOVEN, . . *Le*
SCHUBERT, ...
I. Allegro Mo
II. Andante co
HANDEL, ...
Arranged for violin solo, harp, violins
Soli
a. C. REINECKE, . . .
b. KLENGEL, ...
WAGNER, ...
Fro
LISZT, ...
Andante (G
Andante ma
Allegro ma
Allegretto p
Allegro ma
Andante ma

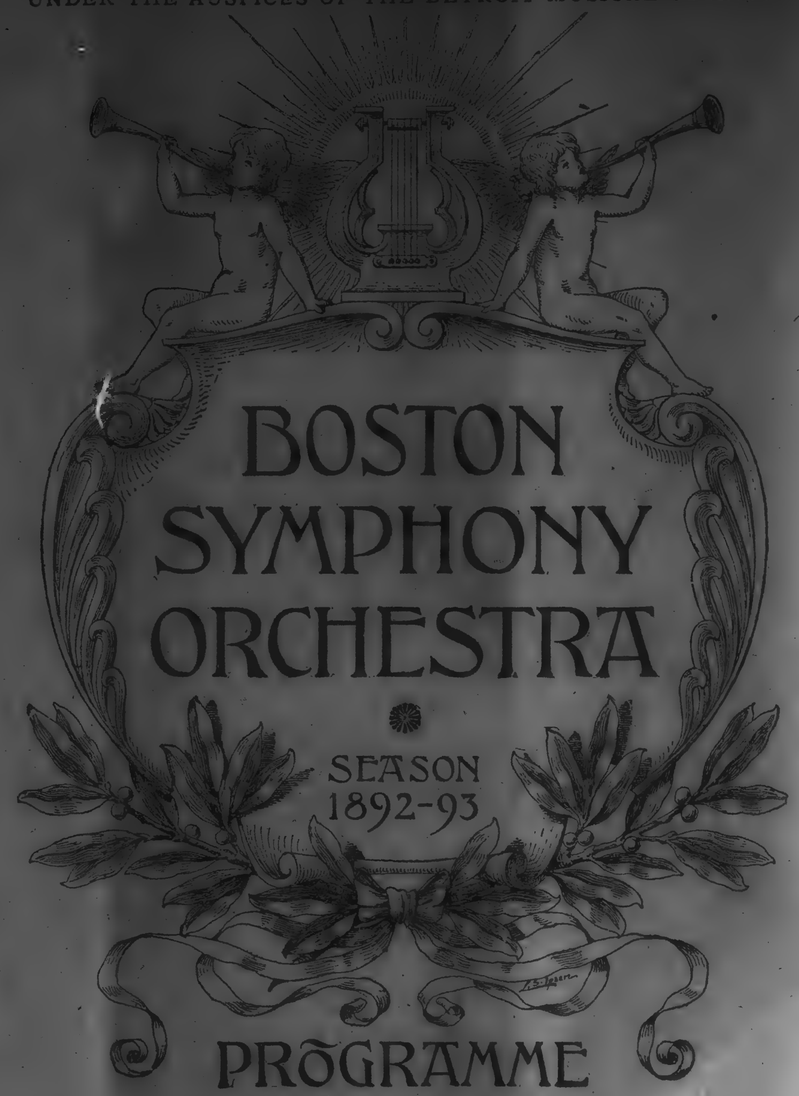
Soloists: { MIS
MR.
MR.

☞ See Street Ga

THE AUDITORIUM, ... DETROIT,

Saturday Evening, May 20, 1893, at 8 o'clock.

UNDER THE AUSPICES OF THE DETROIT MUSICAL SOCIETY.



BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

Mr. FRANZ KNEISEL, Conductor.

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

W. V. DERMITT & CO. ENGRAVERS AND PRINTERS.

MR.
MR.
MR.
MR.

Boston
Symphon
Orchestra

Tuesday Evening,

☆

PROG

☆

WAGNER, ...

BEETHOVEN, . . *Le*

SCHUBERT, ...

I. Allegro Mo
II. Andante co

HANDEL, ...

Arranged for violin solo, harp, violins

Soli f

a. C. REINECKE, . .

b. KLENGEL, . . .

WAGNER, ...

Fro

LISZT, . , ...

Andante (C
Andante ma
Allegro ma
Allegretto p
Allegro mar
Andante ma

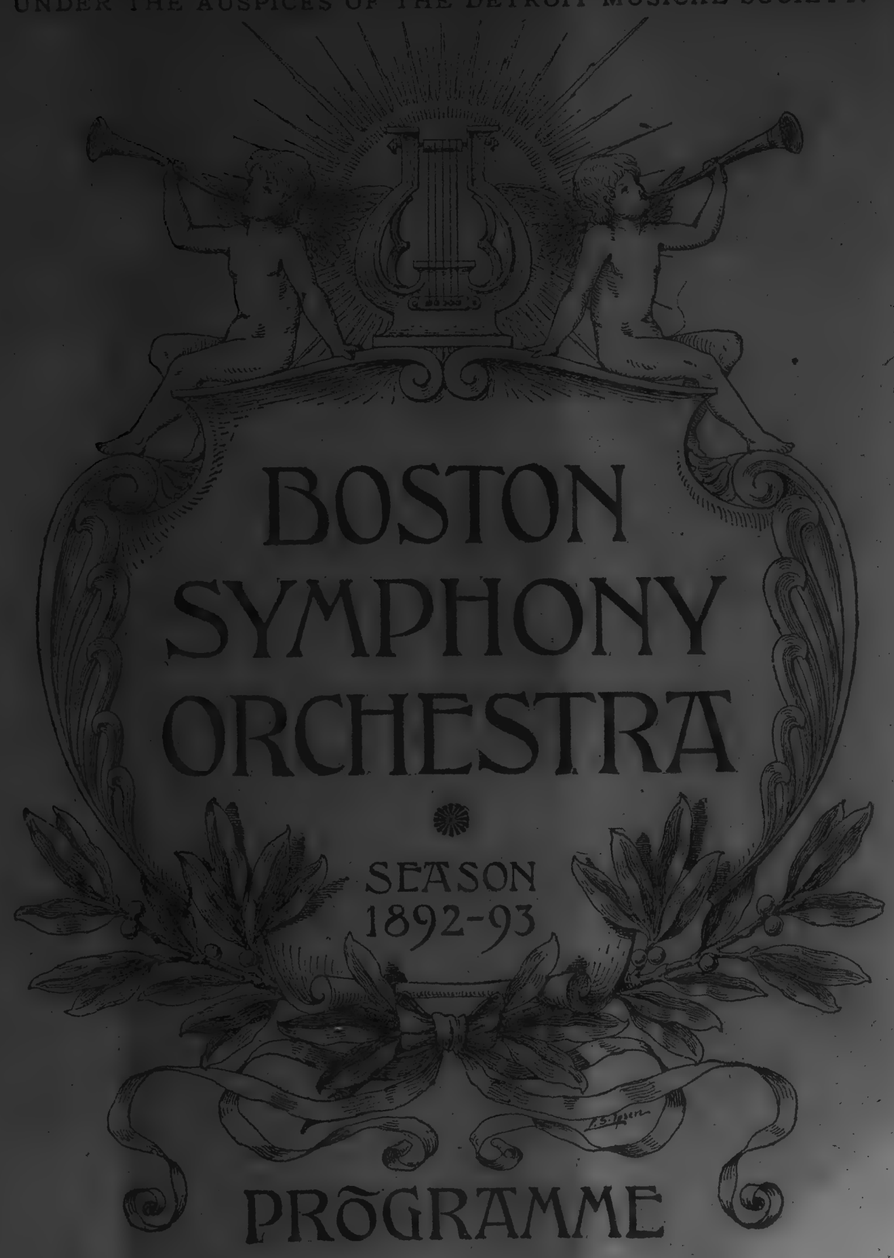
Soloists: { MIS
MR.
MR.

☞ See Street Ca

THE AUDITORIUM, ... DETROIT,

Saturday Evening, May 20, 1893, at 8 o'clock.

UNDER THE AUSPICES OF THE DETROIT MUSICAL SOCIETY.



PROGRAMME

Mr. FRANZ KNEISEL, Conductor.

C. A. ELLIS, Manager. F. R. COMBE

PAST AND PRESENT.

TIME alone fixes the true value of a piano, and settles all disputes as to merit; for without lasting qualities a musical instrument is of little account. People purchase a piano not only for this year, but expect satisfaction years hence. To insure this result care must be exercised in making the selection.

For twenty-three years this house has handled the famous **Boardman & Gray Pianos,** during which time thousands have been sold to careful and discriminating buyers, and the results have more than justified all claims made for them.

Side by side with Steinway, Chickering, and other high grade pianos, whose reputations were perhaps even greater, still the reliable BOARDMAN & GRAY outsold all competitors, until to-day no other first-class piano in this market can show a better record for durability, or count among its friends and purchasers so many musicians as the BOARDMAN & GRAY.

With a reputation wholly unpurchased, and selling only upon their merits as a strictly first class piano. We invite the careful attention of buyers to the BOARDMAN & GRAY, as possessing all that is desirable in a piano, and that, after many years of wear, can still be truly termed a musical instrument.

See the BOARDMAN & GRAY before buying.

THE WHITNEY & CURRIER COMPANY,

GENERAL AGENTS,

217 & 219 Summit Street, TOLEDO OHIO.

STREET CARS.

At close of this concert a large number of cars will be awaiting as follows:

CONSOLIDATED LINE.

Cars for Monroe street, Adams street, Dorr street, Broadway, Lower Summit street, Union Depot, Ohio Central Depot, Pennsylvania Depot, Oak street, Ironville and East Broadway, on Orange street at the entrance to the Armory.

Cars for Cherry street and Lagrange street will be at the intersection of Michigan and Cherry streets.

Cars for Lower Erie street and Nebraska avenue will be at the intersection of Superior and Orange streets. No transfer necessary.

TOLEDO ELECTRIC LINE.

Forty cars will be in readiness at John street and Canton avenue, one short block from the Armory, for the Union Depot direct, Indiana avenue, and Air Line Junction, the Belt Line by way of Monroe, and the Belt Line by way of Woodruff avenue, Vermont and Bancroft, Sherman street, Mulberry and Cherry street line. No transfer necessary.

THE AUDITORIUM, ... DETROIT,

Saturday Evening, May 20, 1893, at 8 o'clock.

UNDER THE AUSPICES OF THE DETROIT MUSICAL SOCIETY.

BOSTON SYMPHONY ORCHESTRA

SEASON 1892-93

PROGRAMME

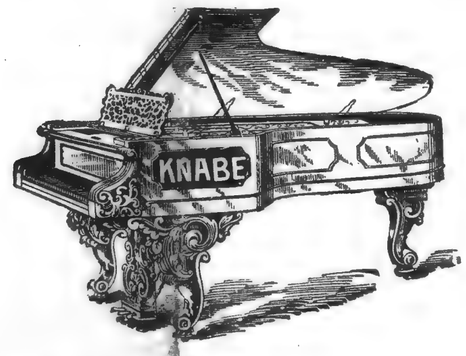
Mr. FRANZ KNEISEL, Conductor.

C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

Wm. Knabe & Co.

MANUFACTURERS OF

GRAND AND UPRIGHT | PIANOS



EUGEN D'ALBERT.

From fullest conviction, I declare them to be *the best Instruments in America.*

DR. HANS VON BÜLOW.

Their sound and touch are more sympathetic to my ears and hands than all others of the country. I declare them *the absolutely best in America.*

ALFRED GRÜNFIELD.

I consider them *the best instruments of our times.*

P. TSCHAIKOVSKY.

Combines with *great volume of tone, rare sympathetic* and *noble tone color* and *perfect action.*

THE WHITNEY & CURRIER CO.,

SOLE AGENTS,

217 and 219 SUMMIT STREET.

THE BEE JOB ROOMS, TOLEDO, O.

[165]

THE · ARMORY,

TOLEDO,

Tuesday Evening, May 9, 1893,

AT EIGHT O'CLOCK.

First Appearance in Toledo

OF THE FAMOUS

BOSTON SYMPHONY ORCHESTRA

ARTHUR NIKISCH, Conductor.

TWELFTH SEASON, 1892-93.

SEVENTH ANNUAL TOUR.

With Historical and Descriptive Notes by
William F. Apthorp.

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

BOSTON DAILY ADVERTISER.
Established 1813.
THURSDAY MORNING, JUNE 15, 1893.

TO SAVE THE SYMPHONIES.

An Effort Made to Build a New Music Hall on the Back Bay.

The new rapid transit bill, which will become a law (in all probability) next autumn, destroys Music Hall, thus depriving the city of the only hall which can be used for concerts, public meetings or festivals of any kind, always excepting Mechanics' Hall, which is too large for ordinary use. This loss will interfere with the concerts heretofore given at Music Hall, viz., those of the Handel and Haydn, Apollo and Cecilia societies and of the Boston Symphony Orchestra, as well as all occasional concerts.

The contracts for the symphony orchestra are now in process, and must be settled at once. If funds to build a new hall cannot be raised within 10 days the concerts of that orchestra must be abandoned.

It is therefore proposed to build a new hall or theatre, of which the plans will be put in the hands of a competent committee. An option on an excellent location at the corner of West Chester park and near Huntington ave. has been taken at a fair price. To this end it is desired to raise $400,000, and subscriptions may be sent to the office of T. D. Boardman, Ames Building.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
THURSDAY MORNING, JUNE 15, 1893.
VOL. CXXII. NO. 142.

A NEW HALL NEEDED.

Symphony Concerts Must Be Continued.

MUSIC HALL UNAVAILABLE.

Rapid Transit Bill Will Destroy the Old Hall—Effort of Prominent Citizens to Secure a New Building.

The probability of the adoption of the rapid transit bill in November brings to public notice a contingency not hitherto foreseen.

If the bill becomes a law the Boston Music Hall will be one of the first buildings to fall. The proposed route will pass through where the hall now stands.

The destruction of Music Hall will leave Boston without a suitable place for concerts of any magnitude. Mechanics' Hall is the only other building in the city available, and its great size renders it unsuitable.

The lack of such a hall would be a public loss. It would operate to the disadvantage of the art of music in this city. It would be practically impossible to satisfy the popular taste for high class music, which has been catered to in Music Hall.

The most notable loss would probably be that of the Symphony Orchestra. Colonel Higginson on Monday had a conference with Mayor Matthews. As a result he is convinced that the old hall will not be available next winter. It is therefore a question of great moment to him what he will do for a hall for the Symphony concerts next season.

It is necessary for him to know very soon. His contracts with the conductor are for five years, and it is necessary for him to make one very soon. Then the members of the band must all be contracted with. The engagements must be made very soon, so that the pressing need of a decision in regard to a new hall will be at once understood.

Several prominent gentlemen have risen to the occasion, and propose to raise sufficient money to build a new music hall which shall do the city proud and be worthy of her musical interests. A site for the building has already been chosen and an option on it secured, as will be seen in the following circular, issued yesterday:

The new rapid transit bill, which will become a law (in all probability) next autumn, destroys Music Hall, thus depriving the city of the only hall which can be used for concerts, public meetings, or festivals of any kind, always excepting Mechanics' Hall, which is too large for ordinary use. This loss will interfere with the concerts heretofore given at Music Hall, viz: those of the Handel and Haydn, Apollo and Cecilia societies and of the Boston Symphony Orchestra, as well as all occasional concerts.

The contracts for the Symphony Orchestra are now in process, and must be settled at once. If funds to build a new hall cannot be raised within ten days the concerts of that orchestra must be abandoned indefinitely.

It is proposed to build a new hall or theatre, of which the plans will be put in the hands of a competent committee. An option on an excellent location at the corner of West Chester park and near Huntington avenue has been taken at a fair price.

To this end it is desired to raise $400,000, and subscriptions may be sent to the office of Mr. T. D. Boardman, Ames Building.

The urgency of the situation will be seen by a perusal of the above. When Music Hall was built, some forty years ago, $100,000 was raised in sixty days. With the vast increase in wealth and musical interest there should be no difficulty in raising four times the sum in a much smaller period.

A NEW MUSIC HALL.

The need of a new Music Hall in Boston has been foreseen for some time. It is now urgently presented in the circular of appeal for subscriptions to such an enterprise.

The basis of this appeal is the fact that the route of the proposed "alley road" for rapid transit purposes passes directly over the site of the present Music Hall. If the scheme proposed in this law is adopted, the Music Hall which has served the Boston public for more than forty years will be wiped out of existence. Tremont Temple may or may not be restored to available condition. Mechanics' Hall is too huge and its acoustic properties are not perfect for this purpose. And this would mean a homeless fate for the symphony concerts, the Handel and Haydn oratorios, and the great singing clubs.

It is possible that the alley road will not be built. There are several contingencies that might arise to prevent it. But with dispossession threatening, the musical interests of Boston do well to set about making provision for protection in advance.

Whether the present Music Hall goes or stays, the project for which subscriptions are now asked is a good one for the city. It is for the public advantage that such a hall be provided. It is an investment which promises large returns in other ways than those which are known commercially, although there is little doubt of its profitable character. And if the old Music Hall is wiped out, it becomes a public necessity and also an enterprise which may properly be classed among

In such a crisis as this, it is not to be feared that the public-spirited lovers of art in Boston will permit delay. Ten days would be a short time in which to raise half a million dollars for some enterprises; it will not be too short for this.

For what would Boston be without its Symphony Orchestra, without its Handel and Haydn oratorios, without its [illegible] without its song concerts of the Apollo and Cecilia? And it must go without these if it has no Music Hall.

[166]

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MR. C. W. HICKOK takes great pleasure in announcing to the music lovers of Toledo and vicinity the engagement of the Boston Symphony Orchestra, for one concert at the New Armory, Tuesday evening, May 9th.

. . . . . High musical authorities place this superb orchestra first among the leading orchestras of the world. It certainly is without an equal in America.

. . . . . This will be the first appearance of the Boston Symphony Orchestra in Toledo, and the last appearance here of its celebrated conductor, Mr. Arthur Nikisch, who has accepted a long engagement as conductor of the Royal Opera at Buda Pesth, and leaves this country for Europe shortly after the Toledo concert.

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—MAZZINI.

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Boston Symphony Orchestra

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TOLEDO, OHIO.

Season of 1892-93.

Mr. ARTHUR NIKISCH, Conductor.

Tuesday Evening, May 9, 1893, at 8:00.

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PROGRAMME

☆ ☆ ☆ ☆

WAGNER, ... *Overture, "Tannhaeuser."*

BEETHOVEN, . . *Leonore's Grand Aria from "Fidelio."*

SCHUBERT, ... *Unfinished Symphony, in B minor.*

Allegro moderato—Andante con moto.

HANDEL, ... *Largo.*

Soli for Violoncello.

a. C. REINECKE, ... *Romanza.*

b. KLENGEL, ... *Capriccio.*

WAGNER, ... *Elizabeth's Aria, From "Tannhaeuser" "O Lovely Halls."*

LISZT, ... *Symphonic Poem, "Les Preludes."*

Soloists: MISS FELICIA KASCHOSKA, MR. FRANZ KNEISEL, MR. ALWIN SCROEDER.

☞ See Historical and Descriptive Notes on following pages. ☜

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NOTES

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HISTORICAL AND DESCRIPTIVE.

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Overture to "Tannhaeuser." Richard Wagner.

This, for a long time the most popular of all Wagner's orchestral compositions, is now to be regarded as a concert overture rather than as the prelude to the opera of "Tannhäuser." When Wagner remodeled the first two scenes of Act I. for the performance at the Acadámie de Musique in Paris in 1861, he found that the form of the overture no longer satisfied him. He had developed his theories of the music-drama during his exile at Zürich (some time after the opera of "Tannhäuser" was written); and the overture, in its original shape, did not tally with these theories. The glowing peroration made it too much of a complete composition in itself instead of the merely suggestive prelude to a dramatic action which he now desired. Another consideration, too, may have had some weight with him: the last return of the Pilgrim's Chant in E major, with its whirling accompaniment on the violins, was so immensely brilliant in its effectiveness that it might well make this same chant seem tame and ineffective by comparison, as it appears in E flat, and with a less tumultuous accompaniment, in the third act of the opera itself. So he cut this glowing return of the Pilgrims' Chant from his overture, connecting the Venus Mountain music of the middle of the piece immediately with the new Bacchanale he had written for the first theme of the opera. He was so well satisfied with the changes he had made for the Paris performances that he declared the Paris "version" of "Tannhäuser" the only authentic one, so that the overture in its original shape lapsed henceforth from the theatre to the concert-room, where it still remains in the repertory of all fine orchestras. Looking upon it as an independent composition, a sort of symphonic poem in itself, and no longer as a prelude to the opera, Wagner wrote an explanatory, descriptive programme to it, such as has been written to more than one purely orchestral composition. Unluckily this explanatory programme of Wagner's, an exceedingly flamboyant piece of poetic writing, is not of a character to make its reproduction here wholly desirable. The main gist of it is, however, as follows:—

The overture begins with the chant of the returning pilgrims, as the pious procession passes before the mind's eye of the listener,—first heard faintly, as in the dim distance, then swelling louder and louder, as the pilgrims draw nearer, and then losing itself again, as the procession little by little passes out of hearing. It is evening twilight; rosy clouds arise, laden with intoxicating perfumes; the air is filled with all the seduction of the Venus Mountain; Tannhæuser, the love singer, appears, and sings his glowing song of love. He sees Venus herself lying on a couch before him; sweet siren songs resound on every hand; he is drawn on into the interior of the mountain, where the love-goddess holds her bacchanalian court. Then comes the dawn, and the chant of the pilgrims again sounds from afar; the sun rises in his unclouded splendor; the rustling and whirring that filled the enchanted air of the mountain now swell to a billowing torrent of sound, as of the ecstacy of new-born Nature. The pilgrims' song of redemption rises louder and louder. It is the jubilation of the mountain itself, now redeemed from the curse of unholiness. Thus beat all the pulses of life to the song of redemption; and both severed elements, soul and senses, God and Nature, embrace in the holy, reuniting kiss of love.

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Recitative: "Abscheulicher! wo eilst du hin?" and aria: "Komm, Hoffnung," from "Fidelio," Act I Scene 6. Ludwig van Beethoven.

"Fidelio," Beethoven's only opera, was first given at the Theatre an der Wien, in Vienna, on Nov. 20, 1805. The libretto was an adaptation by Joseph Sonnleithner of a French text by Jean-Nicolas Bouilly, entitled "Léonore, ou l'amour conjugal," which had twice before been set to music (by Pierre Gaveaux, as Léonore, ou l'amour conjugal," brought out at the Opéra Comique in Paris on Feb. 19, 1798; and by Ferdinando Paër, as "Leonora, ossia l'amore conjugale," brought out in Dresden on Oct. 3, 1804). The libretto was delivered to Beethoven in the winter of 1804-5, and he composed the first version of the opera at Hetzendorf during the following summer. It was produced in this version, which was in three acts, under discouraging circumstances. The French had just taken possession of Vienna, which was deserted by the Austrian court and nobility. After three performances the work was withdrawn. It was considered too long; and three numbers were accordingly dropped from it, and the libretto reduced to two acts by Stephen Breuning. In this second version it was given at the Vienna Hof-Oper on March 29 and April 10, 1806, and again withdrawn. In 1814 the libretto was once more revised by Fredrich Treitschke, and Beethoven rewrote much of the music. In this third and final version the work was produced at the Kärnthnerthor-Theatre on May 23, 1814. Beethoven had wished from the beginning to have the opera called "Leonore;" but he was overruled by the management of the theatre, and it was always billed as "Fidelio."

The subject of the opera is the endeavors of Leonore, the heroine, to liberate her husband, Florestan, who has been cast into a dungeon by Pizarro, governor of a state prison in Spain. For this purpose she disguises herself as a boy, and, under the name of Fidelio, enters the service of the old jailer, Rocco. The recitative and air sung at this concert are a soliloquy of Leonore's, after she has overheard Pizarro try to bribe Rocco to assassinate Florestan in his underground cell. The text is as follows:—

"Detestable one! whither hastenest thou? what is thy intent? what wilt thou in thy wild wrath? The cry of pity, the voice of humanity, can nothing move thy tiger-spirit? But though wrath and fury rage in thy soul like the waves of the sea, a colored rainbow shines before me, resting brightly on dark clouds. It beams so quietly and peacefully down upon me; it reflects old times again, and my blood flows more calmly through my veins.

"Come, hope, let not thy last star fade from the weary one's sight! Oh! come, illumine my goal, be it never so distant; love will reach it.

"I follow the inward prompting, I waver not, the duty of a faithful wife's love strengthens me. O thou, for whom I have borne all, could I but push my way to the place where malice has cast thee into chains, and bring thee sweet comfort!"

Of this great scene Hector Berlitz writes as follows:—

"Fidelio's grand air is with recitative, *adago cantabile*, final *allegro*, and accompaniment of three horns and one bassoon *obbligati*.

"I find in the recitative a fine dramatic animation; the *adagio* is sublime with *its* tender accent and melancholy grace; the *allegro* carries you away, full as it is of noble enthusiasm, magnificent, well worthy to have served as a model for Agathe's air in the 'Freischütz.' Some excellent critics are, I know, not of my opinion; I am happy not to be of theirs. . .

"The theme of the *allegro* of this admirable air is announced by the

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three horns and the bassoon alone, which confine themselves to sounding successively the five notes of the chord: B, E, G-sharp, B, E. This forms four measures of incredible originality. You could give these five notes to any musician who did not know them, telling him to combine them in a hundred different ways, and I wager that, in his hundred combinations, you would not find the impetuous and proud phrase Beethoven has formed from them, so unforeseen is its rythm. In many people's eyes this *allegro* is stained with one grave fault: it has no little phrase that can be easily retained in the memory. These *dilettanti*, insensible of the numerous and brilliant beauties of the movement, expect their phrases of four measures, as children expect the bean in a Twelfth-Night cake, as provincials expect the B-natural, the *note* of a tenor who is making his début. The cake may be delicious, the tenor may be the most delightful singer in the world; neither of them will have any success without the precious accessory! It hasn't any bean! He hasn't any note!

"Agathe's air in the 'Freischütz' is almost popular; it has *the note!*

"How many pieces of Rossini himself, that prince of melodists, have remained in the shade because they hadn't *the note!*

"Moreover, the four wind instruments that accompany the voice disturb the majority of listeners a little by attracting their attention too strongly. Yet these instruments make no display of needless difficulties; Beethoven has not treated them; as Mozart did several times the basset-horn, as solo instruments, in the pretentious acceptation of the term. Mozart in 'Tito,' makes the basset-horn perform a sort of concerto while the prima donna is sying that 'she sees death approaching, etc.' This contrast between a *dramatis persona*, animated by the most sombre emotions, and a virtuoso who, under the pretext of accompanying the melody, thinks only of showing off the agility of his fingers, is one of the most ungraceful and puerile, one of the most contrary to dramatic common sense, and even the most unfavorable to good musical effect. The part cast by Beethoven for these four wind instruments is not of this sort; he did not mean to show them off, but to get from them a kind of accompaniment thoroughly in harmony with the sentiment of the singing personage, a particular clang-tint that no other orchestral combination could produce. The veiled, almost painful tones of the horns associates itself as felicitously as possible with the distressed joy, the trembling hope, with which Leonore's heart is filled; it is sweet and tender as the cooing of a dove.

"Surely it was a great, loving heart that poured itself forth in this wonderous inspiration!"

Unfinished Symphony in B-minor. — Franz Schubert.

I. Allegro moderato (B-minor) - - - - 3-4
II. Andante con moto (E-major) - - - - 3-8

The first movement of this fragment of a symphony is noteworthy for its absolute clearness of form. The first theme, which is just eight measures long, is immediately announced by the 'celli and double-basses, in octaves: then follows a softly rustling, restless phrase in the first and second violins, over a throbbing *pizzicato* accompaniment the violas and basses, which is properly to be regarded as a counter-theme to the first subsidiary, which latter makes its appearance four measures later in the first oboe and clarinet in unison. This subsidiary, with its restless counter-theme, is developed briefly in *cressendo*, until its progress is interrupted by two loud chords for the full orchestra,—like stertorious, spasmodic breathing in uneasy sleep,—followed by a sort of sigh in the clarinets, bassoons, and horns, after which the development continues for five measures more,

when it is cut short by more spasmodic snortings of the full orchestra. Four measures of transition, on the horns and bassoons, lead to a key of G major. After two preparatory measures of syncopated accompaniment (the bass in the double-basses *pizzicati*, the middle parts in the violas, and clarinets) the second theme is given out by the 'celli,—a melody of entrancing grace, but which has the peculiarity that its first phrase seems either to end with one foot in the air or else to lead to nothing but a repetion of itself. This time it is repeated by the first and second violins in octaves, ending literally with one foot in the air. A measure's rest is followed by some stormy chord-passages for the whole orchestra, after which one of the figures from the second theme is worked up in countrapuntal imitation, by way of conclusion-theme: at least, when the wind instruments chime in, it assumes the character of a veritable Beethovenish *coda*. This ends the first part of the movement, which is one of the most concisely exposed since Mozart and Haydn, although the intrinsic character of the theme is essentially modern.

The working-out is elaborate, now mysterious, now stormy, countrapuntal elements being especially prominent in it. The leading up to the third part of the movement is absolutely masterly, and in sharp contrast to the extraordinarily abrupt transition from the first subsidiary to the second theme in the first part. The third part is there before you know it, so cunningly, almost slily, is it led up to. Curiously enough, it does not begin with a return of the first theme, but with the restless counter-theme to the first subsidiary, which comes regularly in the tonic B minor. From this point onward, however, the third part bears quite the regular, tradi-

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tional relations to the first; the second theme coming in in D major. A short *coda* brings the movement to a close.

The second movement is in rather an unusual form for a symphonic slow movement: it consists virtually of the first part of a movement in the regular sonata-form, repeated over again with but little variation, and then a brief *coda*. One feels almost as if Schubert had originally intended to write the movement in fully developed sonata form,—the form in which first *allegro* movements are regularly written,—but found, after he had repeated his first part, that, owing to the slow *tempo*, the movement was already long enough, and would only bear the addition of a short *coda*. If this is so, it is certainly the only instance known in which he had any compunctions about making a movement too long.

The first theme is of the regulation length of sixteen measures; but its construction is none the less peculiar. Its real first and second sections (of four measures each) are each preceded by two introductory measures in the horns and bassoons, over a descending *pizzicato* bass. This makes twelve measures, so that the remaining four measures of the theme come in rather curiously, almost as a gratuitous tag. The result is that the theme, in spite of its regulation number of measures, seems to be in three sections instead of four. After having thus been played through in E major, it is immediately repeated in E minor. Then comes the first subsidiary (in E major), a glorious theme in the full orchestra, that reminds one of one of the grandest moments in the trio of the *scherzo* in the composer's great C major symphony (No. 9). This is followed by a little play with the first theme, when a long G sharp in the first violins, rising to its octave, and then falling to E, introduces the second theme in C sharp minor. This theme, accompanied in syncopated chords by the strings, is first sung by the clarinet, then taken up and varied a little by the oboe and flute. It is followed by a more energetic second subsidiary in the full orchestra, which leads in turn to the conclusion theme, which, like the conclusion theme in the first movement, is really made up of pieces of the second theme. It begins in D major, modulates to G major, and then by the same process to C major. From this key a clever modulation brings us back once more to the tonic E major; and the first part which we have just finished is virtually played over again, with some alterations and changes of key, however, that give it somewhat the aspect of a third part. The *coda* is very short.

This symphony is scored in both its movements for full classic orchestra, with only two horns, but with trumpets, trombones, and kettle-drums. The instrumentation is a decided advance upon that of the great C major symphony, showing far more care and painstaking. The remaining two movements of the work, if indeed they were ever written, have never come to light.

Largo. George Frederic Handel.

Arranged for violin solo, harp, violins in unison, and full orchestra by Hellmesberger.

This exceedingly popular movement has a history of its own. The original composition belongs to one of Handel's Italian operas, "Serse" (Xerxes). This opera was written by Handel between Dec. 26, 1737, and Feb. 14, 1738: it was first brought out in London on April 15, 1738. The part of Xerxes (the leading part in the opera) was written for soprano (or mezzo-soprano), according to the prevailing custom of Handel's day, which was that the leading part, whether male or female, in almost any opera, should be written for a female voice.

The air in question is the first number in the opera, after the overture, and is sung by Xerxes himself. The stage direction in Handel's score is, "*A summer-house beside a most beautiful garden, in the middle of which stands a plane-tree.*" Xerxes is lazily lolling under the tree, and the air he sings is preceded by the following recitative: "Soft and beautiful leaves of my beloved plane-tree, may fate shine through you. Thunder, lightning and storms have never outraged your dear peace, nor has the fierce south wind come to profane you." This recitative is followed by an air (marked *larghetto* in the score), of which the original text is the following quatrain:—

SERSE.—Ombra mai fu
Di vegetabile
Cara ed amabile
Soave piu. [*Si tiene ammirando il platano.*]

(XERXES.—There never was a more agreeable shade of a dear and lovely plant. [*Stands admiring the plane-tree.*])

The air, which is quite short, has a fully written-out accompaniment for a four-part string orchestra (a not too common thing in Handel's scores), besides, a thorough bass figuring, which looks as if the composer meant to add an improvised harpsichord-part at the performance. The whole atmosphere of the air is thoroughly pastoral, and the deeper emotions have nothing to do with it.

But Hellmesberger, of Vienna, saw chances of enormous effect in this simple melody, if not of the sort Handel contemplated. He has arranged it as follows: he first has the air played through by a solo violin, accompanied by a harp (Handel's original harmony being retained as nearly as possible in the circumstances). Then he has the same air repeated by all the violins in unison, the accompaniment being given to more and more

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"I greet thee once more, dear hall; joyfully I greet thee, beloved place! In thee his songs awake again, and wake me out of a dark dream. When he left thee, how deserted thou didst seem to me! All peace fled me, joy departed from thee. Now, as my bosom swells, thou, too, seemest proud and majestic; he who revives me and thee is no longer so far away. Be thou greeted of me!"

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Andante marcato (G major)	12-8
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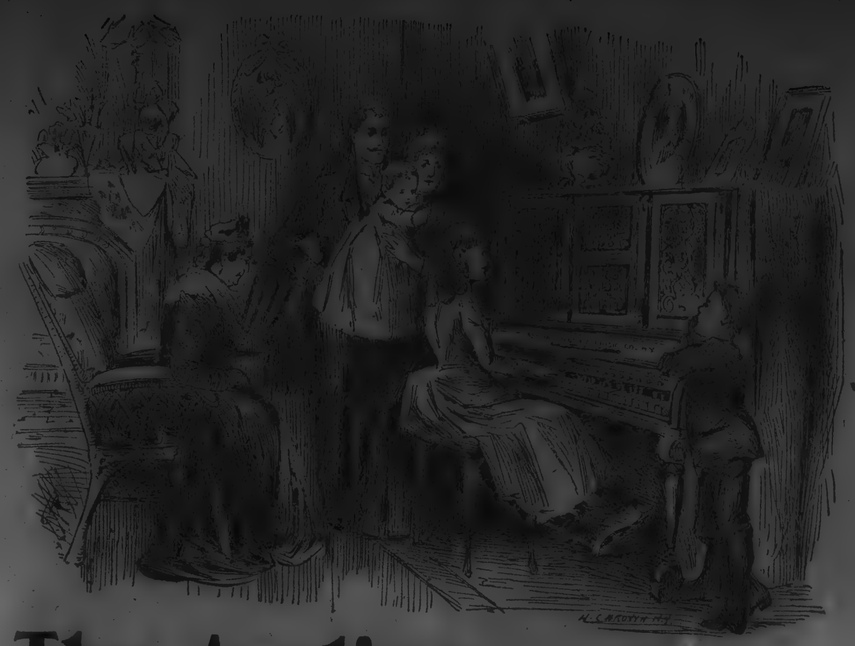
After quoting this text, no elaborate analysis of the composition itself is necessary. Any one who follows the above quotation from Lamartine, while listening to the music, can hardly escape seeing the exact way in which Liszt has illustrated it musically. Both in respect to its poetic significance and to its musical development, "Les Preludes" is the clearest of all Liszt's twelve symphonic poems, as it is also the most widely popular. The work is scored for full modern orchestra, with all the instruments of percussion, but without any of the less usual wind instruments.



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Boston Daily Globe.
THURSDAY, JUNE 15.

MAY LOSE MUSIC HALL.

Public-Spirited Men Have Begun a Movement with a View to the Erection of a New Building to Take Its Place.

Musical Boston's pride, the Symphony orchestra, will be disbanded unless a new music hall is guaranteed at once.

Music hall, the only place in Boston where public concerts can be given in a suitable way, will be destroyed if the rapid transit bill becomes a law at the special election in October.

It lies directly in the path of the new road so far as it is already outlined.

Mayor Matthews, in a conference with Col Henry L. Higginson, said that the probabilities are strong that the people will give their sanction to the bill and that Music hall will have to go.

In a fortnight Mr Higginson will have to present for signature the five year contract of the conductor and those of the 80 odd members of the Boston Symphony orchestra. This he will not do if he is not assured at once that they will have some suitable place in which to play.

A number of public spirited men have started a movement to raise the money necessary to build a new music hall, and they have issued the following appeal:

The new rapid transit bill, which will become a law, in all probability, next autumn, destroys Music hall, thus depriving the city of the only hall which can be used for concerts, public meetings, or festivals of any kind, always excepting Mechanics hall, which is too large for ordinary use.

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A NEW HOME OF MUSIC.

If the new rapid transit plan is indorsed by our voters—and even the opponents of the project seem to concede its success—Boston, in gaining a new transit route, will lose its historic Music hall.

This means more than the loss of an audience room associated with many a pleasant memory, though that is no trifle. It implies, unless measures are promptly taken to assure the construction of another temple of music, the definite suspension of those offerings which have become such an established and notable feature of our seasons—the Boston symphony concerts.

Already something has been done in the way of securing subscriptions for a new and nobler music hall to serve the purpose which the old auditorium on Winter st has so well fulfilled. But there is need of haste in the matter. No such corps of musicians as that which makes up our symphony organization can be secured on an uncertainty—not to mention securing the services of a famous conductor.

There ought to be no doubt whatever as to the readiness and generosity of the response to the circular of appeal which has been issued calling for subscriptions towards a new music hall. Merely as an investment the enterprise is one to win favor. An eligible site is available on a main thoroughfare traversing the beautiful Back Bay district: and Boston's reputation as the home of generous lovers of the best in music will grievously suffer in the eyes of the world if the plan to "save the symphonies" and gain a new home for harmony is not an assured success before another week has gone by.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
FRIDAY MORNING, JUNE 16, 1893.

NEW MUSIC HALL.

Plans Now Being Formed to Build One

ON WEST CHESTER PARK.

Colonel Higginson Explains—A Subscription Paper Opened in Mr. T. D. Boardman's Office—Contracts Waiting to Be Signed.

The plan to build a new Music Hall seems to be gaining favor with the people.

Everyone is sorry that the present one with its many old associations has to be given up, but, as outlined in yesterday's Post, there seems to be no other alternative.

The musical interests of Boston demand some hall in which the Haydn, Apollo and Cecilia Club concerts may be held, besides the symphony.

There is no other hall in Boston that [illegible] the requirements, and the only thing to do is to build a new one. [illegible] has been opened, and all those who love music and can afford it are requested to contribute to the fund for the new building. T. Dennie Boardman in the Ames building has this part of the undertaking in charge, and even at this early date has received assurances from a number of people that they are willing to contribute.

Mr. Boardman was seen yesterday by a Post reporter, and said that the scheme was going very well. He thought that without doubt the money could be raised to build the new hall.

LOOKING AT LAND.

Colonel H. L. Higginson, who has been for years the chief support of the Symphony Orchestra, has been thinking the problem over ever since the rapid transit plan was first agitated, and with other public spirited men has been looking around for a place to build.

He has finally decided upon the lot on the west corner of West Chester park, adjoining the children's hospital. The land is 225 feet on West Chester park, and runs back 150 feet on Huntington avenue and St. Stephen's street. It would allow of a much more spacious building than the present Music Hall, and room is what has been sadly needed of late years.

It will cost about $400,000 to insure the immediate erection of the building, but there is no doubt but that this will be forthcoming when people fully realize that the old familiar hall has got to go in the interest of rapid transit. The land can be obained for $100,000 and that will leave $300,000 for the building.

Colonel Higginson said yesterday: "This is the locality best adapted to our purpose. We will have good surroundings there, and the element of cost must be taken into consideration.

"I suppose we might get the sight of the old Public Library on Boylston street, but that would cost about $1,000,000. I think that the public will like the new location as well as the old. Of course the new building will have many advantages over the old.

"The rapid transit bill may not pass, but I think it will. In either contingency, it would hardly do for us to wait. If we are to have a symphony orchestra next season, we must get some hall now to put them in. The contracts are ready and waiting to be signed, but that I cannot do until I know I am to have a hall."

THE SITE FOR NEW MUSIC HALL.

There is some reason to question the wisdom of the site chosen for the proposed new Music Hall.

It is a long step from Winter street to the corner of Commonwealth avenue and West Chester park; but that is of little consequence if the place is found to be desirable when one gets there. To compare this site with that which is available for a public building on Copley square, however, one must acknowledge the superiority of the latter location.

The proposed new Music Hall is to be in a certain way monumental. It is to cost a great deal of money, to last a long time and to fill a large place in the life of Boston. Why not give it the best site that can be had?

If Boston is to have a new and great Music Hall, it should be placed where it will do the most good. And nowhere can it do better than in completing the architectural cluster of Copley square.

BOSTON HERALD — THURSDAY, JUNE 15, 1893.

A CRITICAL SITUATION.

Musical Boston Threatened with a Famine.

The Symphony Concerts and Rapid Transit—This Combination of Blessings Necessitates Immediate Action—$400,000 Must Be Raised in Ten Days for a New Music Hall.

A most critical situation in musical matters has been developed by the passage of the rapid transit bill by the Legislature.

It is assumed by many who are acquainted with such matters that the bill will be made a law by the vote of the people this fall.

The contracts for the Symphony orchestra are ready for next season, and that for the new conductor must necessarily extend for five years.

Now, if Music Hall is destroyed, the latter contract would involve a great loss for these concerts be discontinued indefinitely for the lack of a hall suited for such performances.

In addition to these concerts, those of the Handel and Haydn, Apollo and Cecelia clubs and all other affairs not designed for the big Mechanics' Hall are also threatened.

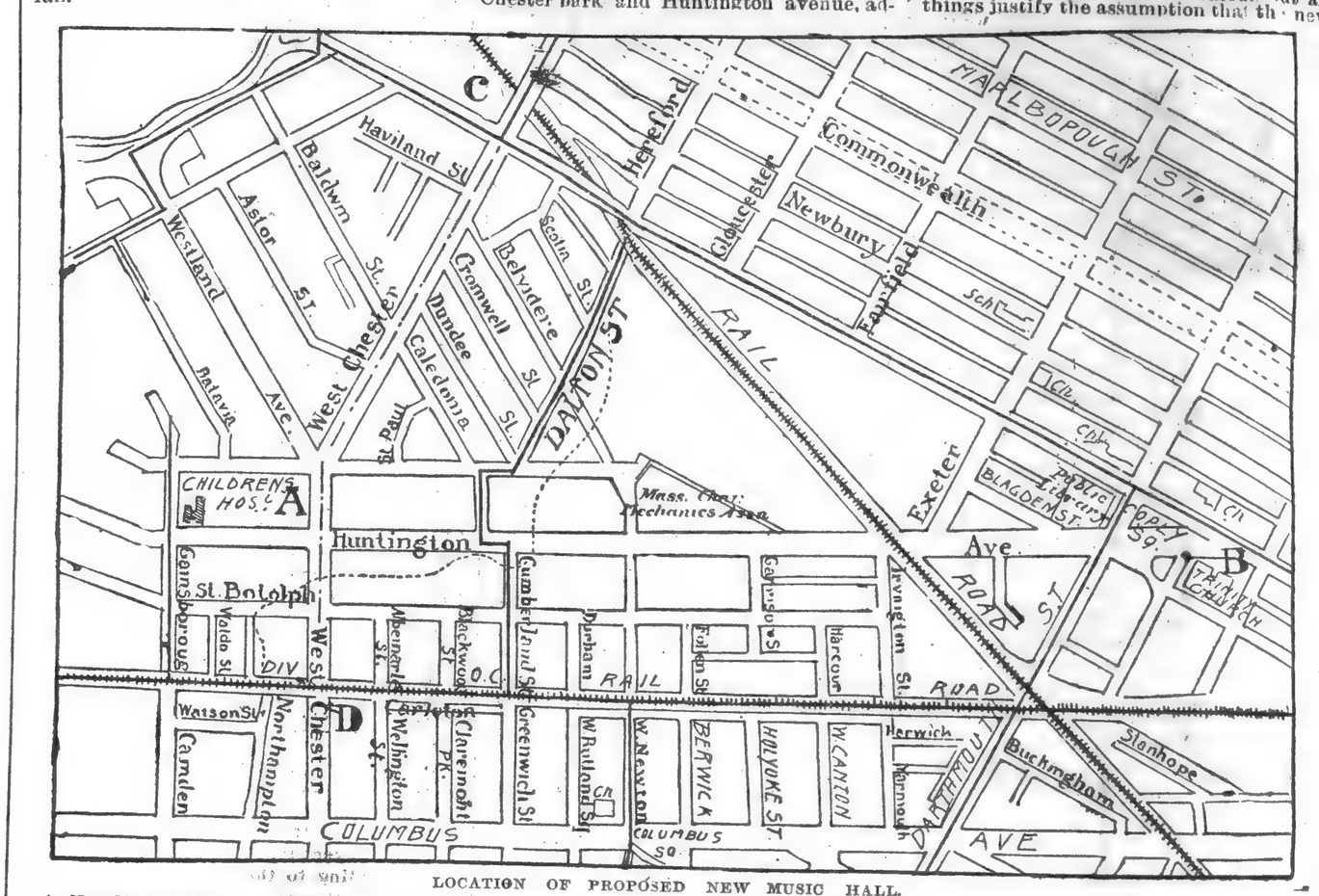
Col. H. L. Higginson, the founder and patron of the Boston Symphony orchestra had a consultation with Mayor Matthews this week, and was immediately convinced of the necessity of speedy action if he was to be sure of carrying on the concerts of the orchestra.

A number of the public spirited men who realize the abject poverty to which Boston would be reduced in musical matters if not immediately provided for by the supplying of a hall suited for the present uses of Music Hall have taken an option on the vacant land on the west corner of West Chester park and Huntington avenue, adjoining the Children's Hospital grounds, and have issued a call for subscriptions to the amount of $400,000 to insure the immediate building of a new Music Hall upon this site. The lot of land selected is shown on the map of the section given herewith. It measures 225 feet on West Chester park and 150 feet on Huntington avenue and St. Stevens street, being admirably adapted in its shape for the designed use. The present Music Hall site measures 125 feet long by 77 feet wide, so that the increased demands of a new building can be easily met.

It should be distinctly understood that with the new hall guaranteed, the Symphony orchestra will be continued; without such action Boston will lose the concerts which have given it such a position in the world of music during the last 12 years.

A slight study of the plan will remove many objections to the location which may at first arise. The Albany and Providence roads can both leave patrons within five minutes of the door. The Highlands and Dorchester patrons, as well as those of Cambridge and Brookline, are all from 10 to 20 minutes nearer the new location than the old.

Other advantages can easily be seen by a study of the situation. The possibilities of the future cannot be estimated, but all things justify the assumption that the new



LOCATION OF PROPOSED NEW MUSIC HALL.

A—New Music Hall site. B—Copley square. C—Proposed new station for the Albany railroad. D—Proposed new station for the Providence railroad.

If this assumption is correct, it means the early destruction of Music Hall.

Possibly this event might not cause great regret under certain circumstances, but as matters stand now it means a threatened musical famine for Boston.

Boston Sunday Globe.
SUNDAY, JUNE 18, 1893.

BOSTON SYMPHONY ORCHESTRA.

Efforts Being Made to Secure a New Home for this Popular Form of Amusement—Subscriptions Needed.

The startling announcemont that the concerts of the Boston symphony orchestra will probably not be continued another season has made a sensation in musical circles.

It goes without saying that the cessation of these splendid concerts would be an inestimable loss to the community. For 12 years, through the liberality of Mr H. L. Higginson, Boston has enjoyed the opportunity of hearing as fine orchestral performances as are given in any city in the world, and it will be a lasting disgrace if the citizens allow these concerts to be given up.

No efforts should be spared to continue the life of an organization which has done so much for music and proved itself a source of pride and enjoyment to thousands of music lovers.

This can only be accomplished by providing at once a suitable auditorium in which the concerts can be given, and $400,000 is the sum required for this purpose.

Several public-spirited gentlemen have undertaken to raise this amount by subscription. The cooperation is asked of all who are interested in saving the orchestra and immediate action is necessary.

Unless the necessary sum is subscribed during the coming week the orchestra will be definitively disbanded.

To continue the concerts it is absolutely necessary within a few days for Mr Higginson to make contracts for future seasons with the musicians and with a conductor. These involve in the aggregate a very large sum of money, and the loss of Music hall, which will probably soon be sacrificed to the necessities of rapid transit, would leave the orchestra without a home.

Other societies, dear to the hearts of the public, such as the Handel and Haydn, Cecilia and Apollo, will, of course, find themselves in the same predicament.

Aside from the present combination of circumstances Boston has long been in need of a spacious, comfortable auditorium with all modern appliances for safety and ventilation and one which will be an ornament to the city.

An option has been secured on a lot which will be an almost ideal site for such a building, bounded by Huntington av, West Chester pk and Falmouth st.

Those who have the means should subscribe liberally, and above all, speedily, towards securing what is so manifestly needed at this time.

Mr T. Dennie Boardman of the Ames building has charge of the subscription.

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Boston Journal.
TEN PAGES.
THURSDAY, JUNE 15, 1893.

MUSIC HALL MUST GO.

That Is, If the Rapid Transit Bill Is Sanctioned by the Voters—New Hall Wanted.

It seems to be assumed in State Street that the Rapid Transit bill, which is to be submitted to the voters in Boston at a special election in October next, will meet their sanction and become operative.

The chances are that the measure will be accepted by the voters of the city, and that the strip of land between Causeway Street and Franklin Park will soon be laid bare, preparatory to the building of the elevated road. Among the first public buildings to fall beneath this march of progress would be Boston Music Hall. A conference on Monday between Mr. Higginson and Mayor Matthews appears to have convinced Mr. Higginson that the probabilities are that the bill will receive the voters' sanction. At all events, the founder of the Boston Symphony Orchestra feels so uncertain as to whether he will have a hall at his command for the winter of '94-95 that he has decided to abandon the concerts unless the funds for a new hall are at once provided. The time is short before he will be obliged to make a five years' engagement with a conductor and renew his contracts with the eighty odd members of his band. As the sum of these is large, it had become a very serious question by the first of the present week, as the decision must be reached within three or four days.

At this juncture a number of prominent and public-spirited gentlemen are trying to raise the money to build a new Music Hall worthy of Boston and its musical traditions. The sum of about half a million at least would be required for a fitting site and worthy structure. It should be understood that Col. Higginson is not among the subscribers—the Symphony concerts being considered his share.

ANOTHER MUSIC HALL!

Old Music Hall is one of the landmarks of Boston. Its present fame rests chiefly on its connection with the Symphony Orchestra. If the Rapid Transit law, which has just been enacted by the Legislature, is approved by popular vote and carried into operation, Music Hall will have to be demolished. It stands directly in the pathway of the proposed elevated railroad. If Music Hall goes, the Symphony concerts go with it, unless a new auditorium is provided. With this outlook before him, Mr. Higginson, the generous and public-spirited patron of the Symphony enterprise, is in a quandary. The time is approaching when he must make his five years' agreement with a new conductor and renew his contracts with his orchestra. But he cannot engage his artists unless he is assured of a place for them to play in. In this emergency Mr. Higginson has determined to continue the concerts only on condition that a new hall is guaranteed him for the winter of '94-'95, and a number of Boston gentlemen are endeavoring to secure the necessary funds for a site and a building of the proper size and dignity. It is said that a half million dollars will probably be required, and that the new location will be on the Back Bay.

Only a few days remain to decide the question. The project is an ambitious one, but there ought to be wealth and energy enough in Boston to carry it to a consummation if the present Music Hall has to be given up. Quite aside from the Symphony concerts, which have become a recognized Boston institution, and annually delighted thousands of people, there is need in this city of a first-class public hall of large dimensions to provide for other musical events. The plan is one which deserves the cordial sympathy of all Bostonians. But it should be said that there is still a strong likelihood that the old hall will not be disturbed, at least by the rapid transit legislation just enacted. If anything definite is done under the terms of the new law, it will surprise a good many of our citizens.

BOSTON DAILY ADVERTISER.
Established 1813.
FRIDAY MORNING, JUNE 16, 1893.

BACK BAY MUSIC HALL.

The Project Receiving a Great Degree o Encouragement.

The project for the building of a new music hall in the Back Bay is receiving the greatest amount of encouragement from people interested in such things. T. Dennie Boardman, at whose office a subscription paper has been opened, reports most encouraging success. "We are more than pleased," he said yesterday afternoon to an Advertiser representative. "The subscrpitions have come in in a very satisfactory manner and several thousand dollars already are subscribed. Still, at the present time I do not believe it wise to publish any list of present subscribers, or even to give the exact total already posted, as we wish to show the full strength of the movement in our list, and there are a number of important people, whose additions to the fund will no doubt be very large and to have whose names in the first list we are well able to wait a week or so, as they will more than add to the value of the paper."

A NEW MUSIC HALL?

The question of rapid transit, considered from the standpoint of the bill to be accepted or rejected next October, probably involves the present site of Music Hall. The route of the proposed elevated railroad runs through that site, and it is understood that if Music Hall goes, the symphony concerts will be abandoned, unless a new hall is forthcoming. This dictum is based on the belief that besides Music Hall, Boston has no fit place for holding such concerts.

The proposition has been made therefore that the people of Boston raise $400,000 to guarantee the construction of a new hall at the corner of West Chester pk. and Huntington ave. The sum mentioned is a large one to raise by popular subscription. It is doubtful whether the investment will prove a profitable one financially. The experience of the directors of the Metropolitan Opera House in New York can be cited, if any one thinks that such expenditures are likely to show a profit on the account books.

The situation of the proposed site, nearly a half-hour's journey from the northern depots, is not likely to please the residents of Charlestown, Chelsea, East Boston and the surburban towns to the north of this city. The residents in Cambridge, Brookline, Brighton, Jamaica Plain and Roxbury, however, will have a shorter distance to go than at present, if the new hall is built. The Albany road and the Providence division of the Old Colony have stations not far from the proposed site. Generally speaking the change, if made, will benefit the richer to the disadvantage of the poorer residents of Boston and the suburbs.

This fact ought to have an important bearing on the subscription list. The residents of Brookline, the Back Bay, Allston, Brighton, Roxbury, Newton, Jamaica Plain and Cambridge may be asked to bear the brunt of the expense, if the West Chester pk. site is chosen. After all, that is not an unfair proposition because those places or some of them, represent a large part of the wealth of this section. Residents of those sections probably compose a large part, perhaps the greater part, of the symphony audiences. The symphony concerts were not organized as a money-making scheme and have never been such. It is only proper that those who have great wealth should take some share in the proposed enterprise.

Of course all this depends somewhat on the action of the people on the rapid transit bill. The measure may be defeated at the October election. Yet the chances are the other way. As yet no opposition of much strength has been invoked against the bill, and as the verdict is to be delivered in a special election, it seems at least probable that the ayes will be more active than the noes in the absence of any popular agitation against the bill. But in the presence of even uncertainty as to the result, it is quite likely that no contracts for the next five years of symphony work will be signed. As the case now stands, unless a permanent hall can be assured the best orchestra in the United States may be disbanded.

That statement means a great deal to Boston. The splendid achievements of the symphony orchestra have been a matter of justifiable local pride. Boston will not willingly lose the honor of having the finest orchestra in the new world and one of the very best in all the world. In addition, Music Hall has been the concert hall of the Handel and Haydn, the Apollo and the Cecilia societies, and if the present building goes down a new music hall will be needed for those organizations. To the music lovers of Boston—and that means a large proportion of the people—the matter is very important.

Gazette
BOSTON, SUNDAY MORNING, JUNE 18.

A NEW MUSIC HALL.

It seems that the destruction of Music Hall is inevitable, in order to make way for the new rapid transit route through the city, and if another building of the same kind is not erected, Boston will be without a fitting place in which orchestral and choral works of importance can be heard to the best advantage. This means that unless a new hall be erected we shall lose, among other things, the Boston Symphony Orchestra, an event that no one who takes pride in the musical standing of Boston can anticipate without dismay. The concerts by this splendid organization have given the city an enviable place among the prominent music centres of the world, and their loss would be little short of a calamity. The situation is somewhat critical. Mr. Higginson cannot feel justified in reorganizing his orchestra, unless he has a proper place in which their performances can be given; nor can he make a contract with a new conductor, for the same reason. His future course must be decided within a very few days, and if some $400,000 be not subscribed for a new hall without delay, it is imperative that the concerts shall be abandoned. In this crying emergency a number of gentlemen have subscribed largely for a building to take the place of that which is to pass away. The site is already selected, but the subscriptions have not yet reached the amount called for. It would appear that Boston should contain enough of wealth and public-spirited music lovers to respond to the appeal made to them by the circular that has been issued. Mr. Higginson is content to contribute his share by maintaining the orchestra, and should not be expected to do more, considering the great expense and responsibility that fall on him in this connection. Time is an important element in the matter, for if the needed sum be not subscribed in a few days it is almost certain that the orchestra which has reflected such honor on Boston will have ceased to be, and it will be no credit to the reputation of the city as a rich and famous art home, that such a disaster should happen through lack of public spirit to avert it. The pulling down of Music Hall will leave us without any large concert room, and it is only a matter of time when another must be built to take its place, unless we are to be left wholly without a structure devoted to musical art of the highest order. The emergency might as well be met now as at any other date, especially in view of the certain disbanding of the symphony orchestra unless a proper home is provided for it. It is difficult to realize that the money will not be subscribed quickly and generously for a new Music Hall, but time presses; engagements with the orchestra are to be made, and a five years' contract with a conductor is to be signed. These important matters cannot be delayed beyond a week, and hence the situation is reduced to a consideration whether the symphony concerts are or are not to be continued. It would seem that an answer in the affirmative should be immediately given by the rapidity with which the money to build a new hall, is subscribed.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 167.

FRIDAY, JUNE 16, 1893.

PROPOSED NEW MUSIC HALL.

Suggestion That It Shall Be Located on the Back Bay.

What Is Thought of the Plan by Mayor Matthews, Ex-Gov. Ames, Col. Henry L. Higginson and T. Dennie Boardman—Work on the Project Outlined in the Herald Begun.

The article in yesterday's HERALD, "A Critical Situation," in which was outlined the danger of suspension of our symphony concerts in view of the probable taking of the present Music Hall property for the proposed highway under the rapid transit system, excited a great deal of interest among the music loving people of Boston and those who have an interest in the general welfare of the city.

As in all new projects, there is, of course, a variety of opinions, but not a great diversity except as to the matter of location. There is, however, a great unanimity of expression favorable to securing some permanent, suitable and well located music hall, or music hall and opera house combined, in which the grand symphonies of the masters could be presented under the best conditions for reception and enjoyment.

A large number of gentlemen were called upon for an expression of opinion in relation to the matter, but many had not given the matter sufficient thought, and still others were too busy with the concerns of their business, and could not spare the time to think, perhaps much less to express their thought.

One of the busiest men in Boston, without a doubt, is

Mayor Matthews.

But, notwithstanding his cares, he gave enough time—a few minutes only—to talk of the project.

He said that he had the fullest and warmest sympathy with the project to build a new music hall and hoped it would be done, for he did not want to see our grand symphony concerts discontinued for want of an adequate hall in which to give them.

In regard to the proposed location on the Back Bay, however, his first thought was that it was rather too far removed from the centre of population. That section of the city, to be sure, was central to the populations of the Roxburys, the Newtons and Cambridge, but there were large and growing populations north, east and south of Boston that would be better accommodated if the new music hall were located nearer to the present business centre of Boston.

Why not, he said, take the public library property on Boylston street, which would be vacated by the city for its present purposes and be ready for delivery long enough before the present Music Hall would be demolished in any event.

It is true the cost of this property would be very great in comparison with that proposed for the new hall on Huntington avenue, but he believed that, as there was ample room on the library lot for an adequate auditorium in the rear, a very considerable front area could be utilized for business purposes, which would bring in a large revenue to the building association. The area was about 23,000 feet, and the depth about 300 feet.

Of course, the cost of this land would be very high, the lowest price that would be considered being about $35 per square foot, and he believed it would perhaps reach $40. Negotiations for its purchase had already begun, and it was, of course, only a question of a short time when such desirable and valuable property would be secured by some one.

Ex-Gov. Oliver Ames

was found at his office in the Ames building, and, on the subject being presented to him, said:

"The best location in the city of Boston, in my opinion, is the corner diagonally from where I live on Commonwealth avenue and West Chester park, right in the heart of the best residential portion of Boston. That is the best place also for Cambridge, Brookline and other towns. It is near the railroad, too—a large piece of property next to Henry D. Hyde's and Col. Pope's. It always seemed to me to be an ideal place.

"Another site is the corner of Dartmouth and Boylston streets, opposite the new Old South Church. There is a splendid place, central as well. I saw it mentioned some time ago, and it is really the grand spot. A proper building erected on that site and Boston would be proud of it. Of course the land would cost a good deal, but when you want an opera house or theatre, you want to put it where land is high-priced, and it pays to put it there. Such a building in that place could be used for a theatre if necessary.

"In the location proposed the cost would be, it is said, about $400,000. You could not get the land at the corner of Dartmouth street for less than $20 a foot. It is a valuable piece—the gem place in Boston for a building of that kind."

"Do you think the thing would pay there as a business operation?"

"I don't believe any music hall would pay as a business operation. The present one does not. But whoever goes into it does so with the idea that they are going to make a contribution to the public benefit."

"Do you think the moneyed men of Boston would be prepared to help a project of that kind along?"

"Oh, yes. I think so, if you make it fashionable."

"Don't you think they ought to?"

"Yes, I think so."

"What would the land cost near you?"

"I think it would cost from $12 to $13 a foot. Those corners are high. That is the only good corner there is left. You want to go where travel is. Travel by my house is perfectly immense. It is wonderful how it has increased since I have been there. There is a railway there and electric car lines to Brookline and Brighton."

"Would you be prepared, Mr. Ames, to help a project of that kind along?"

"I don't know. It depends altogether on how a fellow feels at the time. Sometimes you feel as poor as a crow; at other times you feel pretty well off. At this time I do not think a subscription would succeed, because everybody feels a little [illegible] by the trouble in the market."

"Do you think that under ordinary circumstances there would be a good show of [illegible] taste and they won't take anything. Of course, the best men get high wages and that is the reason it costs so much. The expenses go on, increasing from year to year."

"Do you think enough will be contributed to carry it through?"

"The first suggestion of it came from a gentleman outside who said that he would do so much, and he has given a handsome sum toward it. I hope there will be enough contributed, but I can't say much about it."

"Have you no assurances?"

"Oh, yes; we have $70,000 or $80,000 assured. It seems to me that the concerts are my share, after all. It has been a great risk and a great responsibility, as everybody knows. I think there is risk about it. I don't want to carry the load. I have it I can do anyway. There are enough other gentlemen interested in the plan to help it along."

Mr. T. Dennie Boardman,

in a brief interview, said:

"I feel that the Boylston street location is far better than the site at West Chester park and Commonwealth avenue, for the very reason that it is more central and that there is more means of conveyance near it. The great objection to having a music hall at the corner of West Chester park and Commonwealth avenue is the noise from the railway there. The situation is an admirable one—there can be no question about that—provided you cannot get a central position. If they could buy a lot of land in back of Copley square, where there is no noise, it would be a good thing. But they cannot. There is no land there. There is not room enough between the front of the street and the passageway. You would need 20,000 feet. This plan fills all the desirable conditions except centrality. The city is growing all the while; the site will be central in a few years, as population extends. We have got to grow to the south and west.

"I am going to have a very good conductor. The public have excellent musical

"Col. Henry L. Higginson,

another busy man, was found in his State street office. Of the project he said:

"The plan is a very nice one, indeed. I like it. This matter is important with me, for I have to make my arrangements for the orchestra for the next five years, and in the next few days. I don't know of any other place. I have looked over the ground again and again, and I know of no other site. You have got to get far away from the railways, from the ringing of bells and from the sound of steam whistles. A man came to me two or three years ago with a plan for a music hall, but it was too noisy for me. I don't think Gov. Ames has taken that into account. The land will cost about $100,000, and the building will be erected for $300,000, perhaps for less. If you pay $100,000 or $200,000 for land, that makes it so much more to raise. It depends on what men will give. No doubt the condition of the market and the way people feel financially has something to do with it.

"This comes at an unfortunate minute for our orchestra, but it is necessary to decide. They can make the building both an opera house and a concert hall if they choose. You know it has taken a good deal of work and a good deal of money to get the orchestra together. We have not had so large an orchestra gathered before, nor has anybody else. There is no such orchestra merely for concert purposes in the world. They use orchestras in operas, and they play them in concerts, but ours is altogether devoted to concerts. In Vienna, Berlin, Paris and London all the great orchestras are used for opera purposes and for concerts, while ours is for concerts alone. I should be very sorry to see it go. I have spent a great deal of time and strength on it, and a great deal of money, and if the orchestra once goes apart, I don't know how we can get it together again.

"Well, we cannot play unless there is a place to play in, and I cannot engage the players unless I know I have a place. It won't do to wait a year, because I have to make my engagements for five years."

"Do you feel sanguine that the plan can be put through?"

"I don't know, but I think so. Every fellow has got to give a lift, or it won't be done. These gentlemen haven't got to put any money in now. The money would not have to be paid at once—not for some months, in fact. I think the people will do more if it is made perfectly clear that it will be only a few days before I shall have to throw up the sponge. I cannot keep people waiting. Today I got a cable from Europe asking what I had to say. I don't got know what I have to say. I have to take these men out of places where they are well placed. I want to know something tangible. If that place goes down, we want another place to go into.

"I am going to have a very good conductor. The public have excellent musical taste and they won't take anything. Of course, the best men get high wages and that is the reason it costs so much. The expenses go on, increasing from year to year."

"Do you think enough will be contributed to carry it through?"

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Boston Daily Globe.

MONDAY, JUNE 19.

COMMITTEE AT WORK.

Promise That Boston Will Speedily Have a New Music Hall.

That Boston will not be deprived of a suitable large hall for the symphony concerts during coming seasons is apparent from the fact that a committee on erecting a new building is working assiduously in the matter.

This committee has sent out the following communication:

We have been asked to act as a committee for the building of a new hall for music in Boston and also to receive subscriptions of money, and we shall attend to our duties in that respect. We have made Mr T. D. Boardman of the Ames building our agent, and are glad to answer any questions about the scheme.

The hall will be built under an act of incorporation and shares of $100 each will be issued. It is hard to find in Boston a square lot of 20,000 feet which offers good exits, quietness and cheapness.

The piece of land under option at the corner of Huntington av and West Chester pk combines all these points.

We think it the best site.

We beg to remind the public that great dispatch in subscriptions is needed in order to keep the Symphony orchestra together, and in order to finish the new hall by Oct 1, 1894, as before that date our city will be without a place for larger concerts.

(Signed) EDWARD W. HOOPER,
HENRY F. SEARS.
H. L. HIGGINSON.

SUNDAY HERALD

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIII, NO. 169.

SUNDAY, JUNE 18, 1893.

THE SYMPHONIC CRISIS.

It is questionable if the public at large realizes the imminent danger which now exists as to the future of the Boston Symphony orchestra. Mr. H. L. Higginson, its founder and patron, is about as much a misunderstood man as any that can be named, but those who realize what a fashion he has of carrying out his agreements can hardly fail to have serious anxiety as to the future of the great organization he has so nobly sustained for 12 years.

In order to once again call attention to the matter it may be well to restate the situation. The contracts for the orchestra engagements must be signed at an early day, some of these extending for fully five years. Mr. Higginson, in common with many citizens, thinks that the Music Hall will be taken at an early day by rights granted under the rapid transit bill. Its destruction will make an orchestra an elephant upon his hands, for Boston possesses no other auditorium suited for such concerts as he desires to give.

The position that he takes is, therefore that unless he can be assured of the building a new Music Hall by others than himself suited for his uses in giving orchestral concerts, and unless this assurance can be had within a week's time, he will decline to continue the organization and abandon the Symphony orchestra once and for all.

It is, of course, difficult for the general public to realize this critical situation to its full extent, but it seems reasonable to suppose that those whose wealth has come to them in this city should take interest enough to study the position in which Mr. Higginson finds himself and come forward to extricate him from it.

The organization and maintenance of the Boston Symphony orchestra for 12 years is the greatest public spirited action in the cause of music known in the history of the world. Mr. Higginson has never asked or desired aid in this effort. He does not ask or desire aid now. He simply says that, if his fellow-citizens, many more able than he to do what he has done and is doing, will not guarantee him a place to give his concerts, he sees no necessity for assuming the immense financial obligations incidental to its maintenance.

An intelligent estimate of the extent of the risk assumed yearly by Mr. Higginson in this scheme of orchestral concerts puts the amount at from $200,000 to $250,000. In other words, if Mr. Higginson renews his contracts for the usual terms, and by the demolition of Music Hall and the failure of the plan to build a new one, has no place for his concerts during the season of '94-'95, he is liable to be called upon to pay a quarter of a million dollars for his adherence to his obligations of the last 12 years.

A very large proportion of the Saturday evening patrons of the Symphony concerts are wealthy, and it would be easy to name a dozen sets of a score each of these lovers of high-class music, who, by co-operation, could without personal loss, supply the financial assistance demanded.

The question, then, is, will the wealthy men and women of Boston by lack of action, cause the city the loss of the finest orchestral organization known anywhere in the world?

Boston Daily Globe.

SATURDAY, JUNE 17.

KEEP THE SYMPHONY CONCERTS.

Must the famous Boston symphony concerts, founded through the generous enterprise of Mr H. L. Higginson, and now established as one of our city's great institutions, be suspended indefinitely?

Unless there is a very prompt and liberal response to the urgent appeal which has been made for subscriptions to provide for the erection of a new temple of harmony, the famous orchestra, which has been so justly the pride of Boston, must be disbanded, perhaps never to be brought together again.

The adoption of the rapid transit plan means the demolition of Music hall, and there is no other auditorium now in existence which can serve symphony uses in its stead.

No site for a new structure to be devoted to the interests of our music lovers can be found which will please everybody, but there are many points about the proposed location, on West Chester pk, which commend themselves. No doubt arrangements could readily be made for special stations near the hall on both the Providence and Albany railroad lines, and, although the residents of suburbs to the north would naturally much prefer a more central location, there ought to be no difficulty in the way of securing speedy and convenient transfer to the Back Bay from all quarters of the city.

Let our public-spirited men see to it without delay that the new Music hall shall be an assured fact. There is emolument as well as honor in the plan, and it will be to the lasting discredit of Boston's enterprise and zeal if its success is not speedily and amply assured.

Boston Journal.

TWELVE PAGES.

SATURDAY, JUNE 17, 1893.

THE NEW MUSIC HALL.

The success of the project for a new Music Hall will be a satisfactory test of Boston's interest in and devotion to the art of music. Mr. Higginson has done so much for music in Boston by his Symphony concerts that it is only just and equitable that he should not be called upon to be one of the contributors to the fund for the new building. It is the duty and it should be the pride of our men of wealth to start this enterprise without his assistance. Boston is a kind of Mecca for the music lovers of the country. The Symphony concerts are largely responsible for this fact, but it is also due to the excellent schools to be found here and the many accomplished teachers and the sympathetic appreciation which the community is reputed to give to music as to other forms of intellectual expression. It is fitting that such a city should have a modern structure distinctively a home of music, fulfilling all æsthetic requirements and the more prosaic but not less imperative demands of spaciousness and accessibility. The wonder is not that the city is now anticipating the erection of such a building, but that it has waited so long.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SATURDAY MORNING, JUNE 17, '93.

THE MONEY COMES FIRST.

If Boston is to have a new Music Hall, the question of money comes a long way before the question of site.

This question has been placed before the public spirited men of Boston rather suddenly by the action of the Legislature in prescribing a plan for rapid transit. It comes at a season of the year when those who are most likely to take a substantial interest in such an enterprise are preparing for their summer leisure. And it is propounded with a demand for an instant answer.

Notwithstanding all this, the answer will come, and it will come promptly, unless the Boston of today has lost its traditional characteristics. With the assurance of the funds necessary to carry out the enterprise, the rest will follow easily and in due order.

The first requirement is provision for the purchase of a site and a guarantee for the erection of the building. The location can be considered later.

There is plenty of time to fight over the place for the new Music Hall after the money is raised.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 168.

SATURDAY, JUNE 17, 1893.

THE SYMPHONY CONCERTS.

Widespread Discussion Over the Situation.

No local topic has for years caused such widespread discussion in all circles as the possible loss of the concerts of the Boston Symphony orchestra through the threatened destruction of Music Hall.

The solution of the difficulty, by the raising of the fund for the building of a new hall, is creating a desire for active participation in the work of securing the needed subscriptions, and much quiet canvassing was done "on the street" yesterday, and with very promising results.

The limited time afforded makes the holiday rest somewhat a misfortune, but it is safe to say that many "conversions" may be anticipated as the result of today's social gatherings.

Those who have taken the initiative in this effort to insure the future of the Symphony concerts are more familiar with such undertakings, and it is safe to say that whatever can be done will be done before the time expires.

All subscriptions may be mailed or delivered personally to Mr. T. Dennie Boardman, Ames building, corner Washington and Court streets.

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BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 167.
FRIDAY, JUNE 16, 1893.

PROPOSED NEW MUSIC HALL.

Suggestion That It Shall Be Located on the Back Bay.

What Is Thought of the Plan by Mayor Matthews, Ex-Gov. Ames, Col. Henry L. Higginson and T. Dennie Boardman—Work on the Project Outlined in the Herald Begun.

The article in yesterday's HERALD, "A Critical Situation," in which was outlined the danger of suspension of our symphony concerts in view of the probable taking of the present Music Hall property for the proposed highway under the rapid transit system, excited a great deal of interest among the music loving people of Boston and those who have an interest in the general welfare of the city.

As in all new projects, there is, of course, a variety of opinions, but not a great diversity except as to the matter of location. There is, however, a great unanimity of expression favorable to securing some permanent, suitable and well located music hall, or music hall and opera house combined, in which the grand symphonies of the masters could be presented under the best conditions for reception and enjoyment.

A large number of gentlemen were called upon for an expression of opinion in relation to the matter, but many had not given the matter sufficient thought, and still others were too busy with the concerns of their business, and could not spare the time to think, perhaps much less to express their thought.

One of the busiest men in Boston, without a doubt, is

Mayor Matthews.

But, notwithstanding his cares, he gave enough time—a few minutes only—to talk of the project.

He said that he had the fullest and warmest sympathy with the project to build a new music hall and hoped it would be done, for he did not want to see our grand symphony concerts discontinued for want of an adequate hall in which to give them.

In regard to the proposed location on the Back Bay, however, his first thought was that it was rather too far removed from the centre of population. That section of the city, to be sure, was central to the populations of the Roxburys, the Newtons and Cambridge, but there were large and growing populations north, east and south of Boston that would be better accommodated if the new music hall were located nearer to the present business centre of Boston.

Why not, he said, take the public library property on Boylston street, which would be vacated by the city for its present purposes and be ready for delivery long enough before the present Music Hall would be demolished in any event.

It is true the cost of this property would be very great in comparison with that proposed for the new hall on Huntington avenue, but he believed that, as there was ample room on the library lot for an adequate auditorium in the rear, a very considerable front area could be utilized for business purposes, which would bring in a large revenue to the building association. The area was about 23,000 feet, and the depth about 300 feet.

Of course, the cost of this land would be very high, the lowest price that would be considered being about $35 per square foot, and he believed it would perhaps reach $40. Negotiations for its purchase had already begun, and it was, of course, only a question of a short time when such desirable and valuable property would be secured by some one.

Ex-Gov. Oliver Ames

was found at his office in the Ames building, and, on the subject being presented to him, said:

"The best location in the city of Boston, in my opinion, is the corner diagonally from where I live on Commonwealth avenue and West Chester park, right in the heart of the best residential portion of Boston. That is the best place also for Cambridge, Brookline and other towns. It is near the railroad, too—a large piece of property next to Henry D. Hyde's and Col. Pope's. It always seemed to me to be an ideal place.

"Another site is the corner of Dartmouth and Boylston streets, opposite the new Old South Church. There is a splendid place, central as well. I saw it mentioned some time ago, and it is really the grand spot. A proper building erected on that site and Boston would be proud of it. Of course the land would cost a good deal, but when you want an opera house or theatre, you want to put it where land is high-priced, and it pays to put it there. Such a building in that place could be used for a theatre if necessary.

"In the location proposed the cost would be, it is said, about $400,000. You could not get the land at the corner of Dartmouth street for less than $20 a foot. It is a valuable piece—the gem place in Boston for a building of that kind."

"Do you think the thing would pay there as a business operation?"

"I don't believe any music hall would pay as a business operation. The present one does not. But whoever goes into it does so with the idea that they are going to make a contribution to the public benefit."

"Do you think the moneyed men of Boston would be prepared to help a project of that kind along?"

"Oh, yes. I think so, if you make it fashionable."

"Don't you think they ought to?"

"Yes, I think so."

"What would the land cost near you?"

"I think it would cost from $12 to $13 a foot. Those corners are high. That is the only good corner there is left. You want to go where travel is. Travel by my house is perfectly immense. It is wonderful how it has increased since I have been there. There is a railway there and electric car lines to Brookline and Brighton."

"Would you be prepared, Mr. Ames, to help a project of that kind along?"

"I don't know. It depends altogether on how a fellow feels at the time. Sometimes you feel as poor as a crow; at other times you feel pretty well off. At this time I do not think a subscription would succeed, because everybody feels a little distressed by the trouble in the market."

"But you think that under ordinary circumstances there would be a good show of [illegible] depot. It [illegible] Chester park and to the Providence depot. There is talk that some time the Boston & Albany will have an extra station between Boylston street and Huntington avenue, and that would be equally near each of the sites I have spoken of. The other land is most valuable because there is nothing on it. You know they need a deep cellar in a theatre. That land is at least 20 feet above the track. So in making a building of that kind, where you have to have deep basements for scenery, you get an ideal place for that purpose. There would be hardly any digging. I don't know whether on Huntington avenue they would have to drive piles or not."

Col. Henry L. Higginson,

another busy man, was found in his State street office. Of the project he said:

"The plan is a very nice one, indeed. I like it. This matter is important with me, for I have to make my arrangements for the orchestra for the next five years, and in the next few days. I don't know of any other place. I have looked over the ground again and again, and I know of no other site. You have got to get far away from the railways, from the ringing of bells and from the sound of steam whistles. A man came to me two or three years ago with a plan for a music hall, but it was too noisy for me. I don't think Gov. Ames has taken that into account. The land will cost about $100,000, and the building will be erected for $300,000, perhaps for less. If you pay $100,000 or $200,000 for land, that makes it so much more to raise. It depends on what men will give. No doubt the condition of the market and the way people feel financially has something to do with it.

"This comes at an unfortunate minute for our orchestra, but it is necessary to decide. They can make the building both an opera house and a concert hall if they choose. You know it has taken a good deal of work and a good deal of money to get the orchestra together. We have not had so large an orchestra gathered before, nor has anybody else. There is no such orchestra merely for concert purposes in the world. They use orchestras in operas, and they play them in concerts, but ours is altogether devoted to concerts. In Vienna, Berlin, Paris and London all the great orchestras are used for opera purposes and for concerts, while ours is for concerts alone. I should be very sorry to see it go. I have spent a great deal of time and strength on it, and a great deal of money, and if the orchestra once goes apart, I don't know how we can get it together again.

"Well, we cannot play unless there is a place to play in, and I cannot engage the players unless I know I have a place. It won't do to wait a year, because I have to make my engagements for five years."

"Do you feel sanguine that the plan can be put through?"

"I don't know, but I think so. Every fellow has got to give a lift, or it won't be done. These gentlemen haven't got to put any money in now. The money would not have to be paid at once—not for some months, in fact. I think the people will do more if it is made perfectly clear that it will be only a few days before I shall have to throw up the sponge. I cannot keep people waiting. Today I got a cable from Europe asking what I had to say. I don't got know what I have to say. I have to take these men out of places where they are well placed. I want to know something tangible. If that place goes down, we want another place to go into.

"I am going to have a very good conductor. The public have excellent musical taste and they won't take anything. Of course, the best men get high wages and that is the reason it costs so much. The expenses go on, increasing from year to year."

"Do you think enough will be contributed to carry it through?"

"The first suggestion of it came from a gentleman outside who said that he would do so much, and he has given a handsome sum toward it. I hope there will be enough contributed, but I can't say much about it."

"Have you no assurances?"

"Oh, yes; we have $70,000 or $80,000 assured. It seems to me that the concerts are my share, after all. It has been a great risk and a great responsibility, as everybody knows. I think there is risk about it. I don't want to carry the load. I have all I can do anyway. There are enough other gentlemen interested in the plan to help it along."

Mr. T. Dennie Boardman,

in a brief interview, said:

"I feel that the Boylston street location is far better than the site at West Chester park and Commonwealth avenue, for the very reason that it is more central and that there is more means of conveyance near it. The great objection to having a music hall at the corner of West Chester park and Commonwealth avenue is the noise from the railway there. The situation is an admirable one—there can be no question about that—provided you cannot get a central position. If they could buy a lot of land in back of Copley square, where there is no noise, it would be a good thing. But they cannot. There is no land there. There is not room enough between the front of the street and the passageway. You would need 20,000 feet. This plan fills all the desirable conditions except centrality. The city is growing all the while; the site will be central in a few years, as population extends. We have got to grow to the south and west.

SUNDAY HERALD
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIII, NO. 169.
SUNDAY, JUNE 18, 1893.

THE SYMPHONIC CRISIS.

It is questionable if the public at large realizes the imminent danger which now exists as to the future of the Boston Symphony orchestra. Mr. H. L. Higginson, its founder and patron, is about as much a misunderstood man as any that can be named, but those who realize what a fashion he has of carrying out his agreements can hardly fail to have serious anxiety as to the future of the great organization he has so nobly sustained for 12 years.

In order to once again call attention to the matter it may be well to restate the situation. The contracts for the orchestra engagements must be signed at an early day, some of these extending for fully five years. Mr. Higginson, in common with many citizens, thinks that the Music Hall will be taken at an early day by rights granted under the rapid transit bill. Its destruction will make an orchestra an elephant upon his hands, for Boston possesses no other auditorium suited for such concerts as he desires to give.

The position that he takes is, therefore that unless he can be assured of the building a new Music Hall by others than himself suited for his uses in giving orchestral concerts, and unless this assurance can be had within a week's time, he will decline to continue the organization and abandon the Symphony orchestra once and for all.

It is, of course, difficult for the general public to realize this critical situation to its full extent, but it seems reasonable to suppose that those whose wealth has come to them in this city should take interest enough to study the position in which Mr. Higginson finds himself and come forward to extricate him from it.

The organization and maintenance of the Boston Symphony orchestra for 12 years is the greatest public spirited action in the cause of music known in the history of the world. Mr. Higginson has never asked or desired aid in this effort. He does not ask or desire aid now. He simply says that, if his fellow-citizens, many more able than he to do what he has done and is doing, will not guarantee him a place to give his concerts, he sees no necessity for assuming the immense financial obligations incidental to its maintenance.

An intelligent estimate of the extent of the risk assumed yearly by Mr. Higginson in this scheme of orchestral concerts puts the amount at from $200,000 to $250,000. In other words, if Mr. Higginson renews his contracts for the usual terms, and by the demolition of Music Hall and the failure of the plan to build a new one, has no place for his concerts during the season of '94-'95, he is liable to be called upon to pay a quarter of a million dollars for his adherence to his obligations of the last 12 years.

A very large proportion of the Saturday evening patrons of the Symphony concerts are wealthy, and it would be easy to name a dozen sets of a score each of these lovers of high-class music, who, by co-operation, could without personal loss, supply the financial assistance demanded.

The question, then, is, will the wealthy men and women of Boston by lack of action, cause the city the loss of the finest orchestral organization known anywhere in the world?

Boston Daily Globe.
SATURDAY, JUNE 17.

KEEP THE SYMPHONY CONCERTS.

Must the famous Boston symphony concerts, founded through the generous enterprise of Mr H. L. Higginson, and now established as one of our city's great institutions, be suspended indefinitely?

Unless there is a very prompt and liberal response to the urgent appeal which has been made for subscriptions to provide for the erection of a new temple of harmony, the famous orchestra, which has been so justly the pride of Boston, must be disbanded, perhaps never to be brought together again.

The adoption of the rapid transit plan means the demolition of Music hall, and there is no other auditorium now in existence which can serve symphony uses in its stead.

No site for a new structure to be devoted to the interests of our music lovers can be found which will please everybody, but there are many points about the proposed location, on West Chester pk, which commend themselves. No doubt arrangements could readily be made for special stations near the hall on both the Providence and Albany railroad lines, and, although the residents of suburbs to the north would naturally much prefer a more central location, there ought to be no difficulty in the way of securing speedy and convenient transfer to the Back Bay from all quarters of the city.

Let our public-spirited men see to it without delay that the new Music hall shall be an assured fact. There is emolument as well as honor in the plan, and it will be to the lasting discredit of Boston's enterprise and zeal if its success is not speedily and amply assured.

Boston Daily Globe.
MONDAY, JUNE 19.

COMMITTEE AT WORK.

Promise That Boston Will Speedily Have a New Music Hall.

That Boston will not be deprived of a suitable large hall for the symphony concerts during coming seasons is apparent from the fact that a committee on erecting a new building is working assiduously in the matter.

This committee has sent out the following communication:

We have been asked to act as a committee for the building of a new hall for music in Boston and also to receive subscriptions of money, and we shall attend to our duties in that respect. We have made Mr T. D. Boardman of the Ames building our agent, and are glad to answer any questions about the scheme.

The hall will be built under an act of incorporation and shares of $100 each will be issued. It is hard to find in Boston a square lot of 20,000 feet which offers good exits, quietness and cheapness.

The piece of land under option at the corner of Huntington av and West Chester pk combines all these points.

We think it the best site.

We beg to remind the public that great dispatch in subscriptions is needed in order to keep the symphony orchestra together, and in order to finish the new hall by Oct 1, 1894, as before that date our city will be without a place for larger concerts.

(Signed) EDWARD W. HOOPER,
HENRY F. SEARS.
H. L. HIGGINSON.

Boston Journal.
TWELVE PAGES.
SATURDAY, JUNE 17, 1893.

THE NEW MUSIC HALL.

The success of the project for a new Music Hall will be a satisfactory test of Boston's interest in and devotion to the art of music. Mr. Higginson has done so much for music in Boston by his Symphony concerts that it is only just and equitable that he should not be called upon to be one of the contributors to the fund for the new building. It is the duty and it should be the pride of our men of wealth to start this enterprise without his assistance. Boston is a kind of Mecca for the music lovers of the country. The Symphony concerts are largely responsible for this fact, but it is also due to the excellent schools to be found here and the many accomplished teachers and the sympathetic appreciation which the community is reputed to give to music as to other forms of intellectual expression. It is fitting that such a city should have a modern structure distinctively a home of music, fulfilling all æsthetic requirements and the more prosaic but not less imperative demands of spaciousness and accessibility. The wonder is not that the city is now anticipating the erection of such a building, but that it has waited so long.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SATURDAY MORNING, JUNE 17, '93.

THE MONEY COMES FIRST.

If Boston is to have a new Music Hall, the question of money comes a long way before the question of site.

This question has been placed before the public spirited men of Boston rather suddenly by the action of the Legislature in prescribing a plan for rapid transit. It comes at a season of the year when those who are most likely to take a substantial interest in such an enterprise are preparing for their summer leisure. And it is propounded with a demand for an instant answer.

Notwithstanding all this, the answer will come, and it will come promptly, unless the Boston of today has lost its traditional characteristics. With the assurance of the funds necessary to carry out the enterprise, the rest will follow easily and in due order.

The first requirement is provision for the purchase of a site and a guarantee for the erection of the building. The location can be considered later.

There is plenty of time to fight over the place for the new Music Hall after the money is raised.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 168.
SATURDAY, JUNE 17, 1893.

THE SYMPHONY CONCERTS.

Widespread Discussion Over the Situation.

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The solution of the difficulty, by the raising of the fund for the building of a new hall, is creating a desire for active participation in the work of securing the needed subscriptions, and much quiet canvassing was done "on the street" yesterday, and with very promising results.

The limited time afforded makes the holiday rest somewhat a misfortune, but it is safe to say that many "conversions" may be anticipated as the result of today's social gatherings.

Those who have taken the initiative in this effort to insure the future of the Symphony concerts are more familiar with such undertakings, and it is safe to say that whatever can be done will be done before the time expires.

All subscriptions may be mailed or delivered personally to Mr. T. Dennie Boardman, Ames building, corner Washington and Court streets.

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Boston Daily Globe.
FRIDAY, JUNE 16.

FOR A NEW MUSIC HALL.

Adoption of Rapid Transit Bill Means Much.

Present Building Would Have to be Abandoned for Music.

Col Higginson and Others are Preparing to Build Anew.

The passage of the rapid transit bill by the legislature and the assumption that the bill will be made a law by a vote of the people this fall has produced a critical condition in musical affairs.

If the bill becomes a law it signifies the destruction of Music hall, and until another suitable building is provided all symphony concerts, together with the Haydn, Apollo and Cecilia club concerts must be discontinued.

To meet this threatened emergency Col H. L. Higginson, the founder and patron of the Boston symphony orchestra, and other prominent and public-spirited men have carefully studied the situation and after scanning various localities, with a view to securing a new and desirable site for a music hall, have taken an option on the vacant land on the west corner of West Chester pk and Huntington av, adjoining the children's hospital grounds.

The lot measures 225 feet on West Chester pk, and 150 feet on Huntington av and St Stephen's st.

In location, shape and every other respect it is admirably adapted for the designed use, and adequate to the increased demands as regards dimensions over the present music hall.

The next step on the part of the promoters, who realize that immediate action is required if the Symphony orchestra is to continue, has been to issue a call for subscriptions, and this part of the undertaking has been entrusted to T. Dennie Boardman, whose office is in the Ames building. He has scarcely had time to do anything about it as yet, but no sooner was the call issued than the subscriptions began to flow in.

Already several thousand dollars of the sum total, $400,000, required to insure the immediate building of a new music hall upon the site of the Children's hospital have been subscribed, and the names of the donors will shortly be announced.

Col Higginson thinks that the land can be secured for $100,000, leaving $300,000 for the building, and says that of all the locations which might possibly be suggested, he knows of none so admirably adapted to the requirements of the case as the one here indicated.

"I presume we might be able to get the site of the old public library building on Boylston st," said Col Higginson, "but it would cost us $1,000,000.

"I am inclined to think that the public generally will favor the site on West Chester pk and Huntington av. It certainly is as convenient on the whole as the present music hall and the new hall will, of course, have many advantages peculiar to itself.

"It may be that the rapid transit bill will be defeated at the polls, but I am strongly inclined to think that it will be made a law.

"It would hardly do to wait, however, for if we are to have the Symphony orchestra immediate action is imperative.

"The contracts for the Symphony orchestra are ready for next season, and I can have the new conductor, but I am not going to close the contracts until I am sure that we shall have a suitable hall."

BOSTON HOME JOURNAL.

403 Washington Street, Boston, Mass.

June 17 '93

The prospect of a music famine in Boston is not pleasant, and the call for subscriptions for a new music hall in which can be given the Symphony concerts, the Apollo concerts and those of the Cecilia and Handel and Haydn societies, to say nothing of the hundred and one other concerts, should be promptly met by our public spirited citizens. The rapid transit bill sounds the death knell of the present building, and the directors of the Symphony Orchestra must immediately be assured of a place in which to give their concerts if contracts are to be made. The haste in the matter relates only to the securing of subscriptions, and $400,000 must be pledged within ten days. There is no question about this. Having the money in prospect, it will then be time enough to discuss fully how it can be best expended to meet all requirements, and this opens up a large question to which we shall give full attention. But the raising of the money must come first. Boston must wake to the situation.

Boston Transcript
MONDAY, JUNE 19, 1893.

READY FOR SUBSCRIPTIONS NOW.

A Committee Appointed to Receive Funds for the New Music Hall.

With Henry L. Higginson, Edward W. Hooper and Henry F. Sears as a committee to receive subscriptions and a continuance of the present public interest in the matter, a new and commodious Music Hall for Boston will soon become a reality. These gentlemen have agreed to act as a committee, accepting by the following letter:

We have been asked to act as a committee for the building of a new hall for music in Boston, and also to receive subscriptions of money, and we shall attend to our duties in that respect.

We have made T. Dennie Boardman of the Ames Building our agent, and are glad to answer any questions about the scheme. The hall will be built under an act of incorporation, and shares of $100 each will be issued.

It is hard to find in Boston a square lot of twenty thousand feet which offers good exits, quietness and cheapness. The piece of land under option at the corner of Huntington avenue and West Chester Park combines all these points. We think it the best site. We beg to remind the public that great despatch in subscriptions is needed in order to keep the Symphony Orchestra together and in order to finish the new hall by Oct. 1, 1894, as before that date our city will be without a place for large concerts.

[Signed] EDWARD W. HOOPER.
HENRY F. SEARS.
H. L. HIGGINSON.

Boston, June 17, 1893.

Mr. Boardman is meeting with good success in his efforts to raise the sum needed, but is not prepared to make any definite statement as to the amount subscribed.

SHALL BOSTON HAVE A MUSIC HALL OR NOT?

The connoisseurs of music in Boston generally appreciate the impending crisis in our means of musical enjoyment, the items of which are the demolition of the Music Hall and the dismemberment of the Symphony Orchestra. As chance will have it, however, they among us who are best able to appreciate the splendid opportunities for musical gratification the Symphony concerts afford are, as a rule, precisely the ones who are the least able to furnish the means for a new home for the orchestra. There are, however, citizens who possess both wealth and musical taste and who can sympathize with other music lovers in their anxiety over Mr. Higginson's present dilemma. There is but one way, however, to give expression to that sympathy, and that is to subscribe for stock in the new concert hall which must be built in order to save the orchestra. Furthermore, the emergency is pressing. Unless positive assurace that the hall will be built is in the hands of those who have already made a good start in this matter, within a week, the Symphony Orchestra will cease to be an institution and the city will also be without a proper, well-fitted, adequate hall for other high class concerts that demand a large apartment.

BOSTON EVENING RECORD.

June 19 '93

Entered at the Post Office as second class mail matter.

A new Music Hall. That means, of course, the destruction of the old one. By the time that is demolished and the city hall, with millions of other property, in order to make a roadway for the elevated to Franklin Pk., the bills will be a nice addition to the city debt. This road, however, will build up the southern suburbs, at the expense of those at the north, and still further emphasize the drift from Charlestown, E. Boston and Chelsea towards Dorchester and Jamaica Plain.

Whatever is done, we hope that it may be so arranged as surely to save the Symphony Orchestra. The outlook is not too rose-colored just at present. No conductor has been engaged and the men are waiting to sign contracts. No leader can be signed for one year alone. Mr. HIGGINSON must arrange for 10 years ahead. With any doubt at all of the occupancy of Music Hall he cannot proceed. Hence, the urgent need of settling the question of a new hall within 10 days. Elevated roads may come or not, but Boston wants to be sure of the Symphony Orchestra.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, JUNE 19, 1893.

THE NEW MUSIC HALL.

E. W. Hooper, H. F. Sears and H. L. Higginson Consent to Act as a Committee.

E. W. Hooper, H. F. Sears and H. L. Higginson, having been asked to act as a committee for the building of a new music hall and to receive subscriptions, have accepted and say:—

We have made Mr. T. D Boardman of the Ames Building our agent and are glad to answer any questions about the scheme. The hall will be built under an act of incorporation and shares of $100 each will be issued. It is hard to find in Boston a square lot of 20,000 feet which offers good exits, quietness and cheapness. The piece of land under option at the corner of Huntington ave. and West Chester pk. combines all these points. We think it the best site. We beg to remind the public that great despatch in subscriptions is needed in order to keep the Symphony Orchestra together and in order to finish the new hall by Oct. 1, 1894, as before that date our city will be without a place for larger concerts.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 170.
MONDAY, JUNE 19, 1893.

THE NEW MUSIC HALL.

A Committee Appointed—A Stock Company Plan.

There seem to exist some misapprehensions as to the plan of those who are seeking to insure the future of the Boston Symphony orchestra by raising the fund of $400,000 needed to build a new Music Hall, and thus insure a future home for the organization in the event of the demolition of the present Music Hall.

The subscriptions asked for are not contributions for which no return is to be made, but rather guarantees that such amounts of the stock of a corporation, to be formed under Massachusetts laws, will be taken and paid for when issued in due form.

The shares will have a par value of $100, so that a very general subscription can be had, as any number of shares will be issued as they may be called for by the subscriptions.

It may be interesting to many to know that when the present Music Hall was built it was with money raised in the same way as is now being employed to secure its successor, and there is every reason to suppose that the stock in the new enterprise will prove, quite as good a financial investment as that has in the hall which has served the city so long as its principal concert auditorium.

The committee to whom has been intrusted the duty of securing the subscription to the stock is composed of Mr. E. W. Hooper, Dr. H. F. Sears, Mr. H. L. Higginson and Mr. T. Dennie Boardman, gentlemen whose names are a sufficient guarantee that the business will be advanced as rapidly and as successfully as is possible.

Only a few days remain for securing the subscriptions, and it may be well to again repeat the statement that unless the money needed to build the new hall is guaranteed to this committee the present week, the first of July will see the Boston Symphony orchestra an organization of the past and Boston put in the background among the musical cities of America.

It may also be well to call attention to what has been done and is being done in New York and other cities in this same direction.

New York has its great opera house, as a monument to the public spirit of its music-loving citizens, as well as the beautiful Carnegie Hall which has been provided by Andrew Carnegie as the home of the New York Symphony orchestra, an organization which is sustained by 50 subscribers instead of by a single citizen, as in the case of the Boston orchestra.

Chicago "points with pride" to her great Auditorium as a result of the public spirit of her citizens, and Cincinnati enjoys its own great Music Hall, provided by one of its liberal citizens.

A few more days only remain to determine whether Boston music lovers have the public spirit of their predecessors, and all who feel desirous of maintaining the credit of the Hub in this particular can call upon Mr. T. Dennie Boardman, 56 Ames building, today, and hand him their subscription for the stock of the new Music hall. Offers by mail may be addressed to the same gentleman.

The following circular has been issued by the gentlemen constituting the committee chosen to raise the sum required:

BOSTON, June 17, 1893.

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EDWARD W. HOOPER.
HENRY F. SEARS.
H. L. HIGGINSON.

THE NEW MUSIC HALL.

We are glad to hear that the new Music Hall project is receiving favorable support from a number of influential citizens. The comment has been made that a site might be chosen that was more central than the one which has been selected for the new building, but when one takes into account the rapid growth of population toward the south and west and that in the future advances in methods of transportation will permit people to be carried from the north side to Chester park quite as readily as they now are to Berkeley street, the advantages of this location will not, we think, be seriously questioned. In less than twenty years from this time the district beyond Chester park will be densely populated, and many more people will be found in Boston living west and south of that line than are to be found north and east of it. The point has been made, and it is one deserving of attention, that any Bostonian who has been in Carnegie Hall, New York, will realize how beneficial it would be if we could have a hall of the same kind in Boston. This gives a seating accommodation of about 50 per cent. greater than is furnished by our Music Hall, is light and airy, has acoustic properties quite equal to those to be found in Music Hall, and, in fact, is in all respects what a great public hall should be. If we were to build one in accordance with this model, no one would have reason to regret the change that deprived our city of our time-honored place of amusement.

BOSTON DAILY ADVERTISER.
Established 1813.
TUESDAY MORNING, JUNE 20, 1893.

THE HALL SITE.

Some Valuable Suggestions and Facts From Mr. Jackson.

To the Editor of The Advertiser: You spoke today of the new music hall to be built, and commented on the location. Your remarks on this point are admirable, but it is fair that you should know why this particular place seemed best.

The new music hall must be far removed from steam railroads, because the whistles and ringing of bells, if near the hall, prevent the practice of the orchestra or choruses, as well as the performance of both.

The hall must be built on cheap land, as it is most difficult to get the money needed for it in any case. It must have ample and convenient exits; it must have a large lot of land. Copley sq. would be excellent, but the distance from the street to the alleyway is but 90ft., too small a space. Such land as can be had on Copley sq. is held at $20 a foot. The proposed land on the corner of Huntington ave. and W. Chester pk. is about $5 a foot. As the hall will require about 20,000ft. the price of land makes a great difference. The lot opposite ex-Gov. Ames' is too near the Albany road. The lot proposed by the mayor on Boylston st. and Van Rensselaer pl. is not quiet, and is far too dear. It can never have first rate exits. Mechanics Hall is to near the railroad.

It is not easy to find a large lot of land at the South End or West End which is not either dear or near the Providence or Albany railroads. On this lot on the corner of Huntington ave. and W. Chester pk. the hall would be behind shops, which would screen it to a certain extent from noise.

The truth is that several real estate people have been looking over this problem for five or six years, and have only two good lots—when quiet, exits and the size of the lot are considered—viz., the lot which is spoken of, on the corner of Huntington ave., W. Chester pk. and Falmouth st., and the lot just exactly opposite it to the north, which is far too large for this purpose. It is worth while, not only to get the hall well placed, but to be able to choose one's neighbors, and that can be done on the lot suggested, the hall occupying as much as is needed, say 20,000 ft. The expectation is that the land will cost $100,000 and that the hall will cost $300,000.

This question is still open, and if a better place can be suggested it will, no doubt, be gladly taken, but I think a careful study of the map of Boston, with the best desire to find a better place, will change your views.

Yours very truly, J. JACKSON.

Boston, June 16.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

WEDNESDAY MORNING, JUNE 21, '93.

SUBSCRIBE QUICK.

Colonel Higginson's Explanatory Letter About the New Music Hall.

There has been subscribed to date to the proposed new Music Hall $125,000, leaving $275,000 still needed, which must be subscribed before the close of the week if the Symphony Orchestra is to be saved.

The situation is clearly presented in this letter from Colonel Higginson:

To the Editor of the Post:

Sir—In order to avoid any mistake in the minds of the public as to the new hall for music, of which you have so kindly spoken during the past week, and of my relation to it, I ask leave to make the following statement:

I must engage a conductor for the Boston Symphony Orchestra, if at all, for five years, and musicians for one or more years, and before doing this must be sure of a hall in which to play. Still further, these engagements must be made at once, as the musicians cannot wait longer. In all probability the present Music Hall will be taken by the city within a year for the new street, and in any case it cannot be relied on for more than one season. There is no other hall in Boston which would fill the place of Music Hall for large concerts.

It has been a great pleasure for the past twelve years to plan for, to work for, and to support the Symphony Orchestra, which is the outcome of much artistic skill, knowledge and long and persistent work on the part of the musicians. No good orchestra can be got in any other way. I shall gladly carry on my work as regards the orchestra if a good hall be provided for it, but only on that condition.

The orchestra has this year reached a self-supporting stage, which it may or may not keep, for there is always a considerable risk each year as to the receipts. During these past years the total deficit has been large; but the expenses must always be met, and this risk falls on me, and may be fairly considered my share.

May I suggest that a new hall can readily, and without much greater expense, be so built as to be used for opera, and thus command a larger rental (it may well have open boxes, as in the Carnegie Hall in New York, and seats of various grades and at different prices) At the present time it is very difficult to get any theatre in Boston for opera, or other large occasional entertainments.

Every considerable city in our country has some such hall, and it is for the citizens of Boston and its neighborhood to decide whether they care enough for music in its different forms to build this hall; and for them to decide at once if they wish to keep the orchestra. Money will be wanted for the building later in the year, but the promise of it is needed now.

The building must be ready for use, so far as the Boston Symphony Orchestra is concerned, in October, 1894.

To sum up: The public may be sure that to make a good orchestra much work, much time, and much expense are required. All these elements have been contributed, and we have the orchestra as it now stands. Shall we keep it, or lose it for want of a proper hall? The decision cannot be postponed beyond a few days. Unless within that time a new hall is assured, I must disband the orchestra, and finally abandon the Symphony concerts.

HENRY L. HIGGINSON.

Boston, June 20.

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Boston Daily Globe.
FRIDAY, JUNE 16.

FOR A NEW MUSIC HALL.

Adoption of Rapid Transit Bill Means Much.

Present Building Would Have to be Abandoned for Music.

Col Higginson and Others are Preparing to Build Anew.

The passage of the rapid transit bill by the legislature and the assumption that the bill will be made a law by a vote of the people this fall has produced a critical condition in musical affairs.

If the bill becomes a law it signifies the destruction of Music hall, and until another suitable building is provided all symphony concerts, together with the Haydn, Apollo and Cecilia club concerts must be discontinued.

To meet this threatened emergency Col H. L. Higginson, the founder and patron of the Boston symphony orchestra, and other prominent and public-spirited men have carefully studied the situation and after scanning various localities, with a view to securing a new and desirable site for a music hall, have taken an option on the vacant land on the west corner of West Chester pk and Huntington av, adjoining the children's hospital grounds.

The lot measures 225 feet on West Chester pk, and 150 feet on Huntington av and St Stephen's st.

In location, shape and every other respect it is admirably adapted for the designed use, and adequate to the increased demands as regards dimensions over the present music hall.

The next step on the part of the promoters, who realize that immediate action is required if the Symphony orchestra is to continue, has been to issue a call for subscriptions, and this part of the undertaking has been entrusted to T. Dennie Boardman, whose office is in the Ames building. He has scarcely had time to do anything about it as yet, but no sooner was the call issued than the subscriptions began to flow in.

Already several thousand dollars of the sum total, $400,000, required to insure the immediate building of a new music hall upon the site of the Children's hospital have been subscribed, and the names of the donors will shortly be announced.

Col Higginson thinks that the land can be secured for $100,000, leaving $300,000 for the building, and says that of all the locations which might possibly be suggested, he knows of none so admirably adapted to the requirements of the case as the one here indicated.

"I presume we might be able to get the site of the old public library building on Boylston st," said Col Higginson, "but it would cost us $1,000,000.

"I am inclined to think that the public generally will favor the site on West Chester pk and Huntington av. It certainly is as convenient on the whole as the present music hall and the new hall will, of course, have many advantages peculiar to itself.

"It may be that the rapid transit bill will be defeated at the polls, but I am strongly inclined to think that it will be made a law.

"It would hardly do to wait, however, for if we are to have the Symphony orchestra immediate action is imperative.

"The contracts for the Symphony orchestra are ready for next season, and I can have the new conductor, but I am not going to close the contracts until I am sure that we shall have a suitable hall."

BOSTON HOME JOURNAL.
403 Washington Street, Boston, Mass.
June 17—93

The prospect of a music famine in Boston is not pleasant, and the call for subscriptions for a new music hall in which can be given the Symphony concerts, the Apollo concerts and those of the Cecilia and Handel and Haydn societies, to say nothing of the hundred and one other concerts, should be promptly met by our public spirited citizens. The rapid transit bill sounds the death knell of the present building, and the directors of the Symphony Orchestra must immediately be assured of a place in which to give their concerts if contracts are to be made. The haste in the matter relates only to the securing of subscriptions, and $400,000 must be pledged within ten days. There is no question about this. Having the money in prospect, it will then be time enough to discuss fully how it can be best expended to meet all requirements, and this opens up a large question to which we shall give full attention. But the raising of the money must come first. Boston must wake to the situation.

Boston Transcript
MONDAY, JUNE 19, 1893.

READY FOR SUBSCRIPTIONS NOW.

A Committee Appointed to Receive Funds for the New Music Hall.

With Henry L. Higginson, Edward W. Hooper and Henry F. Sears as a committee to receive subscriptions and a continuance of the present public interest in the matter, a new and commodious Music Hall for Boston will soon become a reality. These gentlemen have agreed to act as a committee, accepting by the following letter:

We have been asked to act as a committee for the building of a new hall for music in Boston, and also to receive subscriptions of money, and we shall attend to our duties in that respect.

We have made T. Dennie Boardman of the Ames Building our agent, and are glad to answer any questions about the scheme. The hall will be built under an act of incorporation, and shares of $100 each will be issued.

It is hard to find in Boston a square lot of twenty thousand feet which offers good exits, quietness and cheapness. The piece of land under option at the corner of Huntington avenue and West Chester Park combines all these points. We think it the best site. We beg to remind the public that great despatch in subscriptions is needed in order to keep the Symphony Orchestra together and in order to finish the new hall by Oct. 1, 1894, as before that date our city will be without a place for large concerts.

[Signed] EDWARD W. HOOPER.
HENRY F. SEARS.
H. L. HIGGINSON.

Boston, June 17, 1893.

Mr. Boardman is meeting with good success in his efforts to raise the sum needed, but is not prepared to make any definite statement as to the amount subscribed.

SHALL BOSTON HAVE A MUSIC HALL OR NOT?

The connoisseurs of music in Boston generally appreciate the impending crisis in our means of musical enjoyment, the items of which are the demolition of the Music Hall and the dismemberment of the Symphony Orchestra. As chance will have it, however, they among us who are best able to appreciate the splendid opportunities for musical gratification the Symphony concerts afford are, as a rule, precisely the ones who are the least able to furnish the means for a new home for the orchestra. There are, however, citizens who possess both wealth and musical taste and who can sympathize with other music lovers in their anxiety over Mr. Higginson's present dilemma. There is but one way, however, to give expression to that sympathy, and that is to subscribe for stock in the new concert hall which must be built in order to save the orchestra. Furthermore, the emergency is pressing. Unless positive assurace that the hall will be built is in the hands of those who have already made a good start in this matter, within a week, the Symphony Orchestra will cease to be an institution and the city will also be without a proper, well-fitted, adequate hall for other high class concerts that demand a large apartment.

BOSTON EVENING RECORD.
June 19—93
Entered at the Post Office as second class mail matter.

A new Music Hall. That means, of course, the destruction of the old one. By the time that is demolished and the city hall, with millions of other property, in order to make a roadway for the elevated to Franklin Pk., the bills will be a nice addition to the city debt. This road, however, will build up the southern suburbs, at the expense of those at the north, and still further emphasize the drift from Charlestown, E. Boston and Chelsea towards Dorchester and Jamaica Plain.

Whatever is done, we hope that it may be so arranged as surely to save the Symphony Orchestra. The outlook is not too rose-colored just at present. No conductor has been engaged and the men are waiting to sign contracts. No leader can be signed for one year alone. Mr. HIGGINSON must arrange for 10 years ahead. With any doubt at all of the occupancy of Music Hall he cannot proceed. Hence, the urgent need of settling the question of a new hall within 10 days. Elevated roads may come or not, but Boston wants to be sure of the Symphony Orchestra.

BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, JUNE 19, 1893.

THE NEW MUSIC HALL.

E. W. Hooper, H. F. Sears and H. L. Higginson Consent to Act as a Committee.

E. W. Hooper, H. F. Sears and H. L. Higginson, having been asked to act as a committee for the building of a new music hall and to receive subscriptions, have accepted and say:—

We have made Mr. T. D Boardman of the Ames Building our agent and are glad to answer any questions about the scheme. The hall will be built under an act of incorporation and shares of $100 each will be issued. It is hard to find in Boston a square lot of 20,000 feet which offers good exits, quietness and cheapness. The piece of land under option at the corner of Huntington ave. and West Chester pk. combines all these points. We think it the best site. We beg to remind the public that great despatch in subscriptions is needed in order to keep the Symphony Orchestra together and in order to finish the new hall by Oct. 1, 1894, as before that date our city will be without a place for larger concerts.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 170.
MONDAY, JUNE 19, 1893.

THE NEW MUSIC HALL.

A Committee Appointed—A Stock Company Plan.

There seem to exist some misapprehensions as to the plan of those who are seeking to insure the future of the Boston Symphony orchestra by raising the fund of $400,000 needed to build a new Music Hall, and thus insure a future home for the organization in the event of the demolition of the present Music Hall.

The subscriptions asked for are not contributions for which no return is to be made, but rather guarantees that such amounts of the stock of a corporation, to be formed under Massachusetts laws, will be taken and paid for when issued in due form.

The shares will have a par value of $100, so that a very general subscription can be had, as any number of shares will be issued as they may be called for by the subscriptions.

It may be interesting to many to know that when the present Music Hall was built it was with money raised in the same way as is now being employed to secure its successor, and there is every reason to suppose that the stock in the new enterprise will prove, quite as good a financial investment as that has in the hall which has served the city so long as its principal concert auditorium.

The committee to whom has been intrusted the duty of securing the subscription to the stock is composed of Mr. E. W. Hoopes, Dr. H. F. Sears, Mr. H. L. Higginson and Mr. T. Dennie Boardman, gentlemen whose names are a sufficient guarantee that the business will be advanced as rapidly and as successfully as is possible.

Only a few days remain for securing the subscriptions, and it may be well to again repeat the statement that unless the money needed to build the new hall is guaranteed to this committee the present week, the first of July will see the Boston Symphony orchestra an organization of the past and Boston put in the background among the musical cities of America.

It may also be well to call attention to what has been done and is being done in New York and other cities in this same direction.

New York has its great opera house, as a monument to the public spirit of its music-loving citizens, as well as the beautiful Carnegie Hall which has been provided by Andrew Carnegie as the home of the New York Symphony orchestra, an organization which is sustained by 50 subscribers instead of by a single citizen, as in the case of the Boston orchestra.

Chicago "points with pride" to her great Auditorium as a result of the public spirit of her citizens, and Cincinnati enjoys its own great Music Hall, provided by one of its liberal citizens.

A few more days only remain to determine whether Boston music lovers have the public spirit of their predecessors, and all who feel desirous of maintaining the credit of the Hub in this particular can call upon Mr. T. Dennie Boardman, 56 Ames building, today, and hand him their subscription for the stock of the new Music hall. Offers by mail may be addressed to the same gentleman.

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BOSTON DAILY ADVERTISER.
Established 1813.
TUESDAY MORNING, JUNE 20, 1893.

THE HALL SITE.

Some Valuable Suggestions and Facts From Mr. Jackson.

To the Editor of The Advertiser: You spoke today of the new music hall to be built, and commented on the location. Your remarks on this point are admirable, but it is fair that you should know why this particular place seemed best.

The new music hall must be far removed from steam railroads, because the whistles and ringing of bells, if near the hall, prevent the practice of the orchestra or choruses, as well as the performance of both.

The hall must be built on cheap land, as it is most difficult to get the money needed for it in any case. It must have ample and convenient exits; it must have a large lot of land. Copley sq. would be excellent, but the distance from the street to the alleyway is but 90ft., too small a space. Such land as can be had on Copley sq. is held at $20 a foot. The proposed land on the corner of Huntington ave. and W. Chester pk. is about $5 a foot. As the hall will require about 20,000ft. the price of land makes a great difference. The lot opposite ex-Gov. Ames' is too near the Albany road. The lot proposed by the mayor on Boylston st. and Van Rensselaer pl. is not quiet, and is far too dear. It can never have first rate exits. Mechanics Hall is to near the railroad.

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The truth is that several real estate people have been looking over this problem for five or six years, and have only two good lots—when quiet, exits and the size of the lot are considered—viz., the lot which is spoken of, on the corner of Huntington ave., W. Chester pk. and Falmouth st., and the lot just exactly opposite it to the north, which is far too large for this purpose. It is worth while, not only to get the hall well placed, but to be able to choose one's neighbors, and that can be done on the lot suggested, the hall occupying as much as is needed, say 20,000 ft. The expectation is that the land will cost $100,000 and that the hall will cost $300,000.

This question is still open, and if a better place can be suggested it will, no doubt, be gladly taken, but I think a careful study of the map of Boston, with the best desire to find a better place, will change your views.

Yours very truly, J. JACKSON.

Boston, June 16.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
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SUBSCRIBE QUICK.

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The situation is clearly presented in this letter from Colonel Higginson:

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The orchestra has this year reached a self-supporting stage, which it may or may not keep, for there is always a considerable risk each year as to the receipts. During these past years the total deficit has been large; but the expenses must always be met, and this risk falls on me, and may be fairly considered my share.

May I suggest that a new hall can readily, and without much greater expense, be so built as to be used for opera, and thus command a larger rental (it may well have open boxes, as in the Carnegie Hall in New York, and seats of various grades and at different prices) At the present time it is very difficult to get any theatre in Boston for opera, or other large occasional entertainments.

Every considerable city in our country has some such hall, and it is for the citizens of Boston and its neighborhood to decide whether they care enough for music in its different forms to build this hall; and for them to decide at once if they wish to keep the orchestra. Money will be wanted for the building later in the year, but the promise of it is needed now.

The building must be ready for use, so far as the Boston Symphony Orchestra is concerned, in October, 1894.

To sum up: The public may be sure that to make a good orchestra much work, much time, and much expense are required. All these elements have been contributed, and we have the orchestra as it now stands. Shall we keep it, or lose it for want of a proper hall? The decision cannot be postponed beyond a few days. Unless within that time a new hall is assured, I must disband the orchestra, and finally abandon the Symphony concerts.

HENRY L. HIGGINSON.

Boston, June 20.

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BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 172.
WEDNSDAY, JUNE 21, 1893.

THE FUTURE OF THE SYMPHONIES.

Mr. Henry L. Higginson on the Need of a New Music Hall.

To the Editor of the Herald: In order to avoid any mistake in the minds of the public as to the new hall for music, of which you have so kindly spoken during the past week, and of my relation to it, I ask leave to make the following statement:

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HENRY L. HIGGINSON.

Boston, June 20, 1893.

THE MUSIC HALL SITE.

It will be a mistake to estimate the site for a Music Hall as we should estimate the site for a theatre. A Music Hall is built for a long time, for the use of audiences who come out less constantly than do those who attend theatres, and who come on occasions when the matter of distances is comparatively of little consequence. The theatres meet large present rivalry, and are so arranged that there are facilities for special audiences in different parts of the city. A Music Hall such as is proposed to be built will take a comparatively limited audience in view of the combined theatre audiences. The point is to accommodate as many of them as possible in its position. The opportunity to reach it by railroad is an important factor here. The South end site seems best of all fitted to this end, as it is accessible from Cambridge, as well as from Newton, Brookline, Dorchester and the Roxburys. There will be good railroad facilities for carrying people even farther north east than Cambridge. Of course the centre of the city would relieve some of these latter from what may seem long travel, but the expense of land would be enormously greater here, and there would be street inconveniences in gathering and dispersing audiences that would not exist farther out. We are inclined to believe that the site proposed is very near the centre of population of concert audiences now, and with an eye to the future it seems impossible that such will not be more and more the case as time progresses.

Boston Transcript
WEDNESDAY, JUNE 21, 1893.

THE NEW MUSIC HALL.

To the Editor of the Transcript: The citizens of Boston seem strangely to fail to appreciate the public importance of completing at once the subscriptions for a new building to take the place of Music Hall, for it is hardly probable that the sum needed—$400,000—would be wanting long if the matter were rightly understood. Briefly stated, the facts of the case are these:

Even were there no question of the removal of the present building, Music Hall has certain obvious defects which prevent its being at all adequate to its uses or worthy of the splendid series of concerts which are given there. The entrances are awkward, and its enclosed position prevents their being improved. The same cause, together with the character of the building, renders proper ventilation impossible; and every frequenter of the Symphony concerts has suffered from the bad air of the the auditorium. Both these considerations are of importance; and it is to be added that it is a shame to Boston that it has so long failed to provide a proper hall for the concerts which are at once a delight and an inspiration to every music-lover, and an object not only of civic pride, but of interest to every man who has a wholesome pleasure in seeing an American city take its place in the front ranks of the musical centres of the world.

The proposed building is to be owned by a corporation—an advantage not to be overlooked—and will afford a hall not only for the symphonies, but for opera, which now seeks in vain for proper accommodation in Boston. If there were a suitable place here, it is not to be doubted that we should have far more opera, and hear it under better conditions, than at present. This would also be likely to insure an income from the house, so that the investment, although a long one, would not be in the end a losing one. Those who subscribe to the fund are not necessarily giving their money to a philanthropic scheme, although under the circumstances there should be no difficulty in raising $400,000 in Boston for a purpose which so vitally affects the best interests of the city.

The thing which complicates the question is the necessity of completing the subscription at once. The contracts with the members of the orchestra for five years must be signed by the first of July. The leading musicians cannot be kept waiting in uncertainty, and Colonel Higginson naturally cannot afford to risk the loss of a quarter of a million by taking the chance of having the orchestra on his hands for four years, with no place in which to give concerts should Music Hall be pulled down next summer. The shares are $100 each, and there should be many among the large body of concert-goers and the music lovers in the city who are able to take a few shares if they cannot do more. Something must be decided within the next week, and it will be cause for lasting regret and shame should our noble orchestra be disbanded because the moneyed men of Boston will not rally to the support of the finest and most disinterested art enterprise which has ever been seen in America, and of which it is not too much to say that it has not had its parallel in the history of music. It is certainly not possible that Bostonians are so insensible to generosity, public spirit and the influence of art as to fail now that a practical test is applied to their appreciation. The response must be instant to be effective. It should be abundant alike from a sense of the merits of the case and from simple justice.

A. B.

Boston Journal.
TEN PAGES.
WEDNESDAY, JUNE 21, 1893.

COL. HIGGINSON'S WORD.

The New Music Hall Must Be Quickly Guaranteed Or the Symphony Orchestra Disbands — An Opera House Urged as Desirable.

BOSTON, June 20, 1893.

To the Editor of the Boston Journal:

In order to avoid any mistake in the minds of the public as to the new hall for music, of which you have so kindly spoken during the past week, and of my relation to it, I ask leave to make the following statement:

I must engage a conductor for the Boston Symphony Orchestra, if at all, for five years, and musicians for one or more years, and before doing this must be sure of a hall in which to play. Still further, these engagements must be made at once, as the musicians cannot wait longer. In all probability the present Music Hall will be taken by the city within a year for the new street, and in any case it cannot be relied on for more than one season. There is no other hall in Boston which would fill the place of Music Hall for large concerts.

It has been a great pleasure for the past twelve years to plan for, to work for, and to support the Symphony Orchestra, which is the outcome of much artistic skill, knowledge and long persistent work on the part of the musicians. No good orchestra can be got in any other way. I shall gladly carry on my work as regards the orchestra, if a good hall be provided for it, but only on that condition.

The orchestra has this year reached a self-supporting stage, which it may or may not keep, for there is always a considerable risk each year as to the receipts. During these past years the total deficit has been large; but the expenses must always be met, and this risk falls on me, and may be fairly considered my share.

May I suggest that a new hall can readily and without much greater expense be built so as to be used for opera, and thus command a larger rental? It may well have open boxes, as in the Carnegie Hall in New York, and seats of various grades and at different prices. At the present time it is very difficult to get any theatre in Boston for opera or other large occasional entertainments.

Every considerable city in our country has some such hall, and it is for the citizens of Boston and its neighborhood to decide whether they care enough for music in its different forms to build this hall; and for them to decide at once if they wish to keep the orchestra. Money will be wanted for the building later in the year, but the promise of it is needed now.

The building must be ready for use, so far as the Boston Symphony Orchestra is concerned, in October, 1894.

To sum up: The public may be sure that to make a good orchestra much work, much time and much expense are required. All these elements have been contributed, and we have the orchestra as it now stands. Shall we keep it or lose it for want of a proper hall? The decision cannot be postponed beyond a few days. Unless within that time a new hall is assured, I must disband the orchestra and finally abandon the Symphony concerts.

H. L. Higginson.

BOSTON DAILY ADVERTISER.
Established 1813.
WEDNESDAY MORNING, JUNE 21, 1893.

HIGGINSON'S OWN WORD.

He Speaks Frankly About the New Music Hall.

H. L. Higginson has written a letter to The Advertiser in which he speaks his mind freely about the new Music Hall.

"In order," says he, "to avoid any mistake in the minds of the public as to the new hall for music, of which you have so kindly spoken during the past week and of my relation to it, I ask leave to make the following statement:—

"I must engage a conductor for the Boston Symphony Orchestra, if at all, for five years, and musicians for one or more years, and before doing this must be sure of a hall in which to play. Still further, these engagements must be made at once, as the musicians cannot wait longer. In all probability the present Music Hall will be taken by the city within a year for the new street, and in any case it cannot be relied on for more than one season. There is no other hall in Boston which would fill the place of Music Hall for large concerts.

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"The orchestra has this year reached a self-supporting stage, which it may or may not keep, for there is always a considerable risk each year as to the receipts. During these past years the total deficit has been large, but the expenses must always be met, and this risk falls on me and may be fairly considered my share.

"May I suggest that a new hall can readily and without much greater expense be built so as to be used for opera, and thus command a larger rental. (It may well have open boxes, as in the Carnegie Hall in New York, and seats of various grades and at different prices.) At the present time it is very difficult to get any theatre in Boston for opera, or other large occasional entertainments.

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"To sum up: The public may be sure that to make a good orchestra much work, much time, and much expense are required. All these elements have been contributed, and we have the orchestra as it now stands. Shall we keep it or lose it for want of a proper hall?

"The decision cannot be postponed beyond a few days. Unless within that time a new hall is assured I must disband the orchestra, and finally abandon the symphony concerts."

BOSTON EVENING RECORD.
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BOSTON'S BEST NAMES

Back of One More Appeal for Music Hall.

The Music Hall subscriptions must be made within a week.

Everybody is interested and hopeful.

A new appeal for it is given out today. It is signed by the best names in Boston. One group includes Martin Brimmer, Senator Lodge, W. E. Russell, Patrick Donahoe, C. W. Eliot, Mrs. Louis Agassiz, Miss Alice Longfellow, Ex-Gov. J. D. Long, Eben Jordan, Matthew Luce, L. A. Johnson, G. O. Shattuck, Solomon Lincoln, J. K. Paine, C. E. Norton, H. S. Grew, George Wheatland, C. L. Pierson, F. Haven, jr., J. L. Gardner, John Lowell, O. H. Durrell, N. W. Rice, T. E. Proctor, Barthold Schlesinger, Roger Wolcott.

Another group includes Mrs. Henry Whitman, A. Shuman, W. T. Winslow, H. M. Whitney, Miss Pauline Shaw, Mrs. George Tyson, G. C. Lee, Robert Bacon, Mrs. S. T. Morse, Miss Frances R. Morse, C. F. Choate, R. H. White, G. F. Fabyan, D. P. Kimball, E. W. Donald, S. E. Peabody, N. W. Jordan, C. A. Coffin, F. G. Webster, W. L. Chase, G. A. Gordon, S. L. Thorndike, F. H. Manning, Henry Parkman, H. L. Morse, J. W. Eliot.

$175,000 FOR HALL.

Funds for the new music hall are coming in quite rapidly, the amount this morning being nearly $175,000. The gentlemen having the matter in charge feel quite encouraged at the outlook, but wish The Record to state that the entire amount must be forthcoming within three days, or the project will have to be abandoned.

The fund increased yesterday from $125,000 to $175,000 this morning, and if the fund continues to grow in this way success is assured on the lines contemplated.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 173.
THURSDAY, JUNE 22, 1893.

THE SITE FOR OUR MUSIC HALL.

A Chance to Build One of the Most Beautiful Buildings in the World.

To the Editor of the Herald: The American is peculiar in his attitude toward time; he has no just conception of its relation to things, excepting in so far that he assumes that it can be made to bear twice the fruit that should be expected of it. This is especially true when it is a question of an important project—demanding careful study—but which he deliberately chooses to treat flippantly.

When this disregard of the necessity of time is associated on the one hand with a very excellent object and on the other with a very stupid habit of action, the situation becomes aggravating.

The case in point is that of the proposed Music Hall.

The conditions which have been considered are these:

A possibility, but not a certainty, that the old hall will be destroyed.

A consequent strong need of a new hall.

A hearty response to this need on the part of certain citizens.

A tight money market.

The usual worthy but blind New England thrift.

The conditions unconsidered are these:

That, as far as precedence in the arts is concerned, music is Boston's forlorn hope. Painting, sculpture and literature have some time since migrated to New York.

That, if music is to be pre-eminent here, it should be worthily enshrined.

That, apart from the Public Library, and possibly the new City Hall, it is the only remaining chance to redeem our almost proverbial stupidity in the matter of public buildings.

Boston has apparently no conception of the fact that it numbers 500,000 people. It has for years been in the habit of treating its streets and its buildings as those of a small town.

There is a lamentably long chapter of foolishly lost opportunies due to timidity, penuriousness and ignorance — blunders that will be paid heavily for by coming generations.

Boston's wharves should long since have become quays; its railroads should long since have been massed, and now that this is being done upon Causeway street, it is being done in a thrifty and consequently very extravagant fashion as far as the future is concerned. The banks of the Charles, though now receiving attention, have long been neglected, and are now only half attacked. There is not now, and there never has been, any intelligent system of laying out streets, boulevards or squares. There is not now, and there never has been, any land taken at important points in different parts of the city and reserved for city buildings at a future date.

Not one important public building, excepting those on Copley square and the postoffice, has a dignified approach or is surrounded by or placed upon adequate grounds. All the theatres are upon narrow streets and are difficult of approach excepting on foot. The court house is badly placed. The City Hall is outgrown. The Institute of Technology is housed in isolated, utilitarian buildings in spite of its thousand pupils, and, finally, the Harvard bridge is built lightly of iron, with a plank roadway, instead of being of stone or brick throughout.

Can a similar series of blunders be found in any other city of equal pretensions?

And now it is proposed to build the new music hall, equivalent with us to the opera in Paris, upon a corner in a district devoted to small apartments and to storage warehouses; and it is proposed to raise money for this purpose, the subscibers to be committed to this choice of site.

In Boston the music hall should be the most monumental building in the city. It should be the best placed building and the most beautiful. It should receive all the study and the money required for such an attainment, and until that can be obtained some temporary building should be used, until the city awakened to its indebtedness to music and its supporters in the past.

There are but two sites in Boston to be thought of in this connection. One is the north side of Copley square, which is good.

The other is better. It is at the end of Commonwealth avenue, on its axis, near where the Leif Ericson statue now stands. The avenue now feebly twists to the right and blossoms into two diminutive patches of grass. The land at the south is largely unbuilt upon. There should be as a termination to the avenue, before its direction is changed, an oval or circle similar to those in London—and in the centre of this, with broad, high approaches, with east and west facades and with side portals, there should rise a building which, seen down the long vista of the avenue, would be not only the most important building in Boston, but the most beautiful temple of music in the new world.

C. HOWARD WALKER.

Boston, June 20, 1893.

Boston Daily Globe.
SATURDAY, JUNE 24, 1893.

AN OPPORTUNITY NOT TO BE LOST.

Up to the present time $268,000 have been subscribed to the proposed new Music hall. This sum falls very decidedly short of reaching the amount which is necessary to assure the realization of the project.

Will our merchants and business men permit the present opportunity to pass unimproved? It means much to them.

Surely they cannot fail to realize the advantage which the establishment of a permanent home of music in this city must bring to pecuniary as well as artistic interests in Boston. There is no room to doubt that a new Music hall, fitted up for grand opera as well as concert uses, would prove from every point of view a paying investment.

We look to see the subscriptions come in rapidly and generously on this last day of opportunity. Save the symphony orchestra! Give to Boston, in place of the historic hall doomed to be sacrificed to rapid transit, a newer and worthier temple of the art harmonic.

The money for the new Music hall must be raised immediately. If Boston has any rich men who are fond of music here is an opportunity for them to give expression to their melodious taste in a practical manner. It is fabled that music from the hand of Orpheus would draw wild beasts from the forest to listen. Can modern music draw wallets from the pockets of rich men? We are waiting to see.

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Boston Transcript

THURSDAY, JUNE 22, 1893.

FIFTY THOUSAND DOLLARS YESTERDAY

Generous Subscriptions to the Music Hall Fund—But $225,000 More Needed.

The success of the new Music Hall enterprise is almost assured, for only $225,000 is needed now by the gentlemen having the matter in charge. Fifty thousand dollars were subscribed yesterday, bringing the amount up to $175,000, and as much more is hoped for today. Still as only two days remain for the securing of the amount needed in order to retain the Symphony concerts, it is necessary for all who contemplate giving their aid to the enterprise to do so at once.

The following circular has been issued in regard to the new Music Hall:

BOSTON, June 21, 1893.

We think that the appeal for a new hall for music in Boston is just, and we urge upon our fellow-citizens the necessity for prompt action. Boston is to lose its Music Hall, and must, in justice to its high name for devotion to education and to art, replace this old hall with a new and better one. The choral societies must have a good home or fade away, and the Symphony Orchestra, which has been called into existence by the long, hard work of so many men, which represents the expenditure of $250,000 voluntarily given by Mr. Higginson, in addition to the receipts from tickets, and which is now fully equipped for the best kind of service to a large and excellent public, must very soon disband, unless a home for it is assured.

We are aware that this is a bad time to start such an undertaking, but circumstances force it upon us. We cannot allow Boston to lose its prestige in these matters without an effort to save it. It is proposed to organize a corporation with a capital of $400,000, divided into 4000 shares of $100 each. It is most important that this money should be assured without delay, although it will not be wanted for a number of months; and it is to be hoped that everybody will take stock according to his means.

Subscriptions may be sent to T. Dennie Boardman, esq., Ames Building, Boston.

Martin Brimmer, Henry Cabot Lodge, William E. Russell, Patrick Donahoe, Charles W. Eliot, Mrs. Louis Agassiz, Miss Alice Longfellow, John D. Long, Eben Jordan, Matthew Luce, Lesley A. Johnson, George O. Shattuck, Solomon Lincoln, J. K. Paine, Charles Eliot Norton, Henry S. Grew, George Wheatland, C. L. Pierson, F. Haven, Jr., John L. Gardner, John Lowell, Oliver H. Durrell, N. W. Rice, Thomas E. Proctor, Barthold Schlesinger, Roger Wolcott, Mrs. Henry Whitman, A. Shuman & Co., Walter T. Winslow, Henry M. Whitney, Miss Pauline Shaw, Mrs. George Tyson, George C. Lee, Robert Bacon, Mrs. Samuel T. Morse, Miss Francis R. Morse, Charles F. Choate, R. H. White, George F. Fabyan, David P. Kimball, E. Winchester Donald, S. Endicott Peabody, N. W. Jordan, C. A. Coffin, F. G. Webster, William L. Chase, George A. Gordon, S. Lothrop Thorndike, Francis H. Manning, Henry Parkman, Henry L. Morse, John W. Eliot.

THE MERCANTILE SIDE of the Music Hall question has already been stated in this column, but it can do no harm to urge it again. Many merchants, possibly, are not aware how many people come to the city to hear first-class concerts or opera. The incoming swarms on Friday and Saturday afternoons are enormous, and there is not one in a hundred of these invaders who does not buy something in a Boston store before going home. It is not claimed that these thousands would not come were there no concerts to invite them, but it is sure that without music, plays and other diversions there would be very many less in these frequent additions to our floating population. To a less degree, but still large enough to make their presence felt, the visitors from a distance who pass at least a week here at a time affect matters and form a factor that cannot be slighted. We may be sure of one thing, that if there is no decent home here for symphony, oratorio and opera, a large part of the travel to this city from places more than fifty miles off will be diverted to New York. It is difficult to believe that our merchants will commit financial suicide by neglecting to furnish the city with a music hall and opera house.

MUSIC HALL AS AN INVESTMENT.

We have taken pains to look up the pecuniary results of the first Boston Music Hall investment, and find that if the corporation were to be wound up today the shares which were obtained at $100 apiece forty years ago have averaged over six per cent as an investment. The shares are probably worth nearer $400 per share than par today, after paying off all obligations and incumbrances. The cash dividends on each share have amounted to $127.20. The increase in the investor's principal is nearly three hundred per cent. Now, wherein is the outlook for a new music hall today less promising than that of forty-one years ago?

To be sure, the cost of the real estate bought and occupied in 1852 was comparatively light, owing to the wise selection of the interior of a block where existed no properties of any great value. This point is of the first and greatest importance. In fact it virtually disposes of all those picturesque projects which insist on the choice of such sites as those suggested on Copley Square or Commonwealth avenue as the base of operations for the creation of a new hall. However desirable such sites would be for the new house, and however ornamental that structure might be made for the city, the success of the project in hand depends on its commending itself to our public-spirited capitalists as an investment. The lot of land that has been bonded on Huntington avenue and West Chester Park, though not in every quality the most fitting, certainly has the merit of rendering the scheme practicable as a fairly promising investment.

We have in mind, however, a lot which in our view combines reasonableness in price and sightliness of situation—namely the land now occupied by the Union Boat Club and the private and livery stables adjacent. The grand and beautiful Charles River Embankment improvement can reach this spot in another year and in the course of one more year extend the whole length of the Back Bay [illegible] authorized by the last Legislature provides for the extension and ornamentation of this river esplanade under the direction of the Park Commission as far as the Charlesgate. Why should not Boston utilize this noble water-front so long neglected and despised, except from the back parlors and dining-rooms of the mansions on the water side of Beacon and Brimmer streets, for some of its best public buildings, theatres, halls and hotels, as is done in London and every other European city which enjoys the advantages of such embankments? The projectors of the rapid transit subway on Tremont street have always contemplated a lateral branch to the Back Bay and Brookline, via tunnel and Mt. Vernon street and the Charles River water front, and that branch would bring an opera house or hall on the Embankment into direct connection with the entire system of city transportation.

But this is a detail to be settled according to the maturer conclusions of the best judges. The point we are pressing is that to be a reasonably safe and promising investment the new Music Hall must begin with a reasonably cheap lot of land, as did the Music Hall project of forty years ago, with the very satisfactory results to the investors above stated on the best authority.

THE NEW MUSIC HALL SHARES.

"Fiddle-de-dee, what's a hundred thousand dollars!" exclaimed a visiting Chicagoan, on hearing that somewhere near this sum is in hand towards the necessary $400,000 for the new Music Hall. "Why, in Chicago, half a dozen men would have offered $100,000 apiece by this time! I'm not asking where's your rich men's devotion to music and to civilization and culture generally, what I want to know is, where's their business hustle? Why, a stranger can see with one eye shut and both hands tied behind him that real estate is moving right down in the direction of the site for your new Music Hall, and it's money in a man's pocket to get shares in the new hall. We built our Auditorium because we wanted the biggest Music Hall in the country, but great Scott! we knew we should make money! If you'll excuse my language you can't boom æsthetics anywhere unless you tackle the problem the way we do in Chicago and look your so much per cent right in the eye along with your high and holy convictions about this or that art or t' other. I heard a man say that it is a shame to let your General Higginson—well, Colonel, then; a man that has given a quarter of a million for music is a fine enough fellow to be called General or anything else—my friend said that it's a shame he should have to disband the Symphony Orchestra for lack of a house to put it in. I said just what I should like to say to every man with a hundred dollars to invest in and around Boston, "What are *you* going to do about it? What makes you even consider a possibility of disbanding the Symphony Orchestra for one single minute? Where is your æsthetic horse-sense? "Where in time's your hustle?"

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The following note is received about the Music Hall site. The Listener may say, by the way, that he has no objection at all to this site:

Dear Listener—We think here at the South End that we are some of the people, and I, for one, confess I feel counted out by a remark in your column to the effect that the placing of the new Music Hall at the corner of Huntington avenue and West Chester Park will make it no longer "a *people's* music hall." Hundreds of people at the South End, including many students of music, as well as other students and workers for wages like me, will have a much shorter walk to the corner of Huntington avenue than to the old Music Hall. And car fare counts for a good many of us "gallery haunters" even on a Saturday night, after we have been paid. Respectfully yours,

WEST NEWTON STREET.

"MONEY TALKS."

To the Editor of the Transcript: Will you give an old croaker space for a few lines on a matter of passing general interest—the imminent danger of losing the Symphony Orchestra. "Thank heaven," said an eminent writer when told of Mrs. Browning's death, "there will be no more Aurora Leighs." The old Music Hall is to go. Thank heaven, say I, there will be no more Symphony concerts. I am tired of being tugged around by Mrs. Grundy to the old hall. I always said to my family that this adoration of classical music was in large part affectation. And here comes a card from the founder of the orchestra in the morning papers which proves me right. For this adoration does not yet go far enough to induce the lovers to provide a home for their beloved. And yet I have never been to one of the old symphony concerts when it was not possible to count up the wealth of one's neighbors to, in the aggregate, forty millions.

PONS.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SATURDAY MORNING, JUNE 24, 1893.

FOR THE NEW MUSIC HALL.

The subscriptions to the stock for the proposed new Music Hall reached $268,000 yesterday afternoon. This leaves $132,000 to be raised before today is over.

THE HOME STRETCH.

The Music Hall subscription must be closed tonight if it is to be available for the purpose intended. Yesterday it rose to nearly three-quarters of the required sum, and although Saturday is not a full business day there is no reason why the 4000 shares cannot be subscribed before our rich men start for their Sunday summer homes.

The encouraging feature of the situation is the evidence of movement among those having the matter in hand.

BOSTON DAILY ADVERTISER.
Established 1813.
FRIDAY MORNING, JUNE 23, 1893.

BOSTON'S BEST NAMES

Are Back of One More Appeal for the New Music Hall.

The Music Hall subscriptions must be made within a week. Everybody is interested and hopeful.

A new appeal for it is given out. It is signed by the best names in Boston. One group includes Martin Brimmer, Senator Lodge, W. E. Russell, Patrick Donahoe, C. W. Eliot, Mrs. Louis Agassiz, Miss Alice Longfellow, Ex-Gov. J. D. Long, Eben Jordan, Matthew Luce, L. A. Johnson, G. O. Shattuck, Solomon Lincoln, J. K. Paine, C. E. Norton, H. S. Grew, George Wheatland, C. L. Pierson, F. Haven, jr., J. L. Gardner, John Lowell, O. H. Durrell, N. W. Rice, T. E. Proctor, Barthold Schlesinger, Roger Wolcott.

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The appeal says: "We think that the appeal for a new hall for music in Boston is just, and we urge upon our fellow-citizens the necessity for prompt action. Boston is to lose its music hall, and must, in justice to its high name for devotion to education and to art, replace this old hall with a new and better one.

"The choral societies must have a good home or fade away, and the Symphony Orchestra, which has been called into existence by the long, hard work of so many men, which represents the expenditure of $250,000 voluntarily given by Mr. Higginson, in addition to the receipts from tickets, and which is now fully equipped for the best kind of service to a large and excellent public, must very soon disband, unless a home for it is assured.

"It is most important that this money should be assured without delay, although it will not be wanted for a number of months, and it is to be hoped that everybody will take stock according to his means."

Funds for the new music hall are coming in quite rapidly, the amount yesterday being nearly $175,000. The gentlemen having the matter in charge feel quite encouraged at the outlook, but wish The Advertiser to say that the entire amount must be forthcoming within three days, or the project will have to be abandoned.

The fund increased Wednesday from $125,000 to $175,000 yesterday, and if the fund continues to grow in this way success is assured on the lines contemplated.

FILE THE SUBSCRIPTIONS.

We are surprised that only $175,000 of the $400,000 required for the proposed new music hall is subscribed. People feel poor, whether they are or not. Then, again, the whole affair is so uncertain. No one knows that the present music hall will have to be abandoned. The chances are, we are sorry to say, that way. If it is to be swept away by an elevated road the money should be ready and the plans all made to go ahead with the new hall. The committee in charge can be trusted to act wisely, and, although the circumstances are perplexing, we trust that those who have hesitated will do so no longer, but join the list of our best citizens, who have signified their desire to be counted as among the subscribers to the new enterprise.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
FRIDAY MORNING, JUNE 23, 1893.

THE NEW MUSIC HALL.

Unless Boston is to step down from the pedestal of musical supremacy which this city has occupied even since music was counted for anything in America, the guaranty of a new Music Hall must be furnished at once.

The gentlemen having this matter especially at heart say in their circular that they are "aware that this is a bad time to start such an undertaking." But it never ought to be a bad time if the prestige of the city demands it. The effort in which these public-spirited citizens are engaged is one that has a claim upon the bank account of every man of wealth here resident.

A good many have already responded. But the sum needed to assure the carrying out of the scheme is not yet half subscribed, and the days are passing with great rapidity.

When it is considered that the failure or the incompletion of this plan within a comparatively short time means the deprivation of Boston of its essential resources for the production of the higher class of music, it seems astonishing that the 4000 shares in the proposed corporation remain untaken for a single day.

Gentlemen, to secure prompt success it is necessary to "hustle."

Boston Daily Globe.

FRIDAY, JUNE 23, 1893.

MINIATURE ALMANAC.....June 23

HOME FOR THE SYMPHONY.

Text of an Appeal Issued, with Well-Known Names Attached, for Funds for the New Music Hall.

The movement in behalf of a new music hall for Boston, which was started about a fortnight ago, is gradually gaining strength financially and otherwise, and the following appeal has been issued from the office of Col H. L. Higginson:

BOSTON, June 21, 1893.

We think that the appeal for a new hall for music in Boston is just, and we urge upon our fellow-citizens the necessity for prompt action. Boston is to lose its Music hall, and must, if justice to its high name for devotion to education and to art, replace this old hall with a new and better one.

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We are aware that this is a bad time to start such an undertaking, but circumstances force it upon us. We cannot allow Boston to lose its prestige in these matters without an effort to save it.

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It is most important that this money should be assured without delay, although it will not be wanted for a number of months, and it is to be hoped that everybody will take stock according to his means.

Subscriptions may be sent to T. Dennie Boardman, Ames building, Boston.

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Henry Cabot Lodge	Eben Jordan
William E Russell	Matthew Luce
Patrick Donahoe	Lesly A Johnson
Charles W Eliot	George O Shattuck
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John L Gardner	Roger Wolcott
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Henry M Whitney	Charles F Choate
Miss Pauline Shaw	R H White
Mrs George Tyson	George F Fabyan
George C Lee	David P Kimball
E Winchester Donald	George A Gordon
S Endicott Peabody	S Lothrop Thorndike
N W Jordan	Francis H Manning
C A Coffin	Henry Parkman
F G Webster	Henry L Morse
William L Chase	John W Eliot

Boston Journal.

FRIDAY, JUNE 23, 1893.

FOR A MUSIC HALL.

A Corporation With a Capital of $400,000 Recommended and Prompt Action Necessary.

Many prominent citizens urge upon the public the necessity of a new hall for music and in a circular just issued consider that prompt action is necessary. It is inevitable that Boston must lose its Music Hall, and should in justice to its high name for devotion to education and to art, replace this old hall with a new and better one. The choral societies must have a good home or fade away, and the Symphony Orchestra, which has been called into existence by the long, hard work of so many men, which represents the expenditure of $250,000 voluntarily given by Mr. Higginson, in addition to the receipts from tickets, and which is now fully equipped for the best kind of service to a large and excellent public, must very soon disband, unless a home for it is assured.

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Among the names appended to the appeal are those of Hon. Martin Brimmer, Prof. J. K. Paine, David P. Kimball, Hon. Henry Cabot Lodge, Hon. William E. Russell, Patrick Donahoe, Prof. Charles W. Eliot, Mrs. Louis Agassiz, Miss Alice Longfellow, Hon. John D. Long, Eben Jordan, Solomon Lincoln, Prof. Charles Eliot Norton, John L. Gardner, Hon. John Lowell, Oliver H. Durrell, N. W. Rice, Thomas E. Proctor, Barthold Schlesinger, Hon. Roger Wolcott, Henry M. Whitney, Hon. Charles F. Choate, R. H. White, George F. Fabyan, Rev. E. Winchester Donald, S. Endicott Peabody, C. A. Coffin, F. G. Webster, Wm. L. Chase, Rev. George A. Gordon, S. Lothrop Thorndike and Hon. Henry Parkman.

Mr. C. Howard Walker says there are but two sites in Boston to be thought of in connection with Music Hall; one is the north side of Copley Square, "which is good," and the other is at the end of Commonwealth Avenue, near the Ericson statue, "which is better." The proposed site on the corner of Huntington Avenue and West Chester Park is dismissed contemptuously as in "a district devoted to small apartments and to storage warehouses."

BOSTON EVENING RECORD.
June 23 93
Entered at the Post Office as second class mail matter

In the four real working days the Music Hall subscriptions have averaged $50,000 a day, and the conditional promises carry the amount well over the danger line. Still the $400,000 is not raised, and the work cannot be dropped.

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Boston Transcript

THURSDAY, JUNE 22, 1893.

FIFTY THOUSAND DOLLARS YESTERDAY

Generous Subscriptions to the Music Hall Fund—But $225,000 More Needed.

The success of the new Music Hall enterprise is almost assured, for only $225,000 is needed now by the gentlemen having the matter in charge. Fifty thousand dollars were subscribed yesterday, bringing the amount up to $175,000, and as much more is hoped for today. Still as only two days remain for the securing of the amount needed in order to retain the Symphony concerts, it is necessary for all who contemplate giving their aid to the enterprise to do so at once.

The following circular has been issued in regard to the new Music Hall:

BOSTON, June 21, 1893.

We think that the appeal for a new hall for music in Boston is just, and we urge upon our fellow-citizens the necessity for prompt action. Boston is to lose its Music Hall, and must, in justice to its high name for devotion to education and to art, replace this old hall with a new and better one. The choral societies must have a good home or fade away, and the Symphony Orchestra, which has been called into existence by the long, hard work of so many men, which represents the expenditure of $250,000 voluntarily given by Mr. Higginson, in addition to the receipts from tickets, and which is now fully eqnipped for the best kind of service to a large and excellent public, must very soon disband, unless a home for it is assured.

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THE MERCANTILE SIDE of the Music Hall question has already been stated in this column, but it can do no harm to urge it again. Many merchants, possibly, are not aware how many people come to the city to hear first-class concerts or opera. The incoming swarms on Friday and Saturday afternoons are enormous, and there is not one in a hundred of these invaders who does not buy something in a Boston store before going home. It is not claimed that these thousands would not come were there no concerts to invite them, but it is sure that without music, plays and other diversions there would be very many less in these frequent additions to our floating population. To a less degree, but still large enough to make their presence felt, the visitors from a distance who pass at least a week here at a time affect matters and form a factor that cannot be slighted. We may be sure of one thing, that if there is no decent home here for symphony, oratorio and opera, a large part of the travel to this city from places more than fifty miles off will be diverted to New York. It is difficult to believe that our merchants will commit financial suicide by neglecting to furnish the city with a music hall and opera house.

MUSIC HALL AS AN INVESTMENT.

We have taken pains to look up the pecuniary results of the first Boston Music Hall investment, and find that if the corporation were to be wound up today the shares which were obtained at $100 apiece forty years ago have averaged over six per cent as an investment. The shares are probably worth nearer $400 per share than par today, after paying off all obligations and incumbrances. The cash dividends on each share have amounted to $127.20. The increase in the investor's principal is nearly three hundred per cent. Now, wherein is the outlook for a new music hall today less promising than that of forty-one years ago?

To be sure, the cost of the real estate bought and occupied in 1852 was comparatively light, owing to the wise selection of the interior of a block where existed no properties of any great value. This point is of the first and greatest importance. In fact it virtually disposes of all those picturesque projects which insist on the choice of such sites as those suggested on Copley Square or Commonwealth avenue as the base of operations for the creation of a new hall. However desirable such sites would be for the new house, and however ornamental that structure might be made for the city, the success of the project in hand depends on its commending itself to our public-spirited capitalists as an investment. The lot of land that has been bonded on Huntington avenue and West Chester Park, though not in every quality the most fitting, certainly has the merit of rendering the scheme practicable as a fairly promising investment.

We have in mind, however, a lot which in our view combines reasonableness in price and sightliness of situation—namely the land now occupied by the Union Boat Club and the private and livery stables adjacent. The grand and beautiful Charles River Embankment improvement can reach this spot in another year and in the course of one more year extend the whole length of the Back Bay. The act passed by the last Legislature provides for the extension and ornamentation of this river esplanade under the direction of the Park Commission as far as the Charlesgate. Why should not Boston utilize this noble water-front so long neglected and despised, except from the back parlors and dining-rooms of the mansions on the water side of Beacon and Brimmer streets, for some of its best public buildings, theatres, halls and hotels, as is done in London and every other European city which enjoys the advantages of such embankments? The projectors of the rapid transit subway on Tremont street have always contemplated a lateral branch to the Back Bay and Brookline, via tunnel and Mt. Vernon street and the Charles River water front, and that branch would bring an opera house or hall on the Embankment into direct connection with the entire system of city transportation.

But this is a detail to be settled according to the maturer conclusions of the best judges. The point we are pressing is that to be a reasonably safe and promising investment the new Music Hall must begin with a reasonably cheap lot of land, as did the Music Hall project of forty years ago, with the very satisfactory results to the investors above stated on the best authority.

THE NEW MUSIC HALL SHARES.

"Fiddle-de-dee, what's a hundred thousand dollars!" exclaimed a visiting Chicagoan, on hearing that somewhere near this sum is in hand towards the necessary $400,000 for the new Music Hall. "Why, in Chicago, half a dozen men would have offered $100,000 apiece by this time! I'm not asking where's your rich men's devotion to music and to civilization and culture generally, what I want to know is, where's their business hustle? Why, a stranger can see with one eye shut and both hands tied behind him that real estate is moving right down in the direction of the site for your new Music Hall, and it's money in a man's pocket to get shares in the new hall. We built our Auditorium because we wanted the biggest Music Hall in the country, but great Scott! we knew we should make money! If you'll excuse my language you can't boom æsthetics anywhere unless you tackle the problem the way we do in Chicago and look your so much per cent right in the eye along with your high and holy convictions about this or that art or t' other. I heard a man say that it is a shame to let your General Higginson—well, Colonel, then; a man that has given a quarter of a million for music is a fine enough fellow to be called General or anything else—my friend said that it's a shame he should have to disband the Symphony Orchestra for lack of a house to put it in. I said just what I should like to say to every man with a hundred dollars to invest in and around Boston, "What are *you* going to do about it? What makes you even consider a possibility of disbanding the Symphony Orchestra for one single minute? Where is your æsthetic horse-sense? "Where in time's your hustle?"

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The following note is received about the Music Hall site. The Listener may say, by the way, that he has no objection at all to this site:

Dear Listener—We think here at the South End that we are some of the people, and I, for one, confess I feel counted out by a remark in your column to the effect that the placing of the new Music Hall at the corner of Huntington avenue and West Chester Park will make it no longer "a *people's* music hall." Hundreds of people at the South End, including many students of music, as well as other students and workers for wages like me, will have a much shorter walk to the corner of Huntington avenue than to the old Music Hall. And car fare counts for a good many of us "gallery haunters" even on a Saturday night, after we have been paid. Respectfully yours,

WEST NEWTON STREET.

"MONEY TALKS."

To the Editor of the Transcript: Will you give an old croaker space for a few lines on a matter of passing general interest—the imminent danger of losing the Symphony Orchestra. "Thank heaven," said an eminent writer when told of Mrs. Browning's death, "there will be no more Aurora Leighs." The old Music Hall is to go. Thank heaven, say I, there will be no more Symphony concerts. I am tired of being tugged around by Mrs. Grundy to the old hall. I always said to my family that this adoration of classical music was in large part affectation. And here comes a card from the founder of the orchestra in the morning papers which proves me right. For this adoration does not yet go far enough to induce the lovers to provide a home for their beloved. And yet I have never been to one of the old symphony concerts when it was not possible to count up the wealth of one's neighbors to, in the aggregate, forty millions.

PONS.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SATURDAY MORNING, JUNE 24, 1893.

FOR THE NEW MUSIC HALL.

The subscriptions to the stock for the proposed new Music Hall reached $268,000 yesterday afternoon. This leaves $132,000 to be raised before today is over.

THE HOME STRETCH.

The Music Hall subscription must be closed tonight if it is to be available for the purpose intended. Yesterday it rose to nearly three-quarters of the required sum, and although Saturday is not a full business day there is no reason why the 4000 shares cannot be subscribed before our rich men start for their Sunday summer homes.

The encouraging feature of the situation is the evidence of movement among those having the matter in hand.

BOSTON DAILY ADVERTISER.
Established 1813.

FRIDAY MORNING, JUNE 23, 1893.

BOSTON'S BEST NAMES

Are Back of One More Appeal for the New Music Hall.

The Music Hall subscriptions must be made within a week. Everybody is interested and hopeful.

A new appeal for it is given out. It is signed by the best names in Boston. One group includes Martin Brimmer, Senator Lodge, W. E. Russell, Patrick Donahoe, C. W. Eliot, Mrs. Louis Agassiz, Miss Alice Longfellow, Ex-Gov. J. D. Long, Eben Jordan, Matthew Luce, L. A. Johnson, G. O. Shattuck, Solomon Lincoln, J. K. Paine, C. E. Norton, H. S. Grew, George Wheatland, C. L. Pierson, F. Haven, jr., J. L. Gardner, John Lowell, O. H. Durrell, N. W. Rice, T. E. Proctor, Barthold Schlesinger, Roger Wolcott.

Another group includes Mrs. Henry Whitman, A. Shuman, W. T. Winslow, H. M. Whitney, Miss Pauline Shaw, Mrs. George Tyson, G. C. Lee, Robert Bacon, Mrs. S. T. Morse, Miss Frances R. Morse, C. F. Choate, R. H. White, G. F. Fabyan, D. P. Kimball, E. W. Donald, S. E. Peabody, N. W. Jordan, C. A. Coffin, F. G. Webster, W. L. Chase, G. A. Gordon, S. L. Thorndike, F. H. Manning, Henry Parkman, H. L. Morse, J. W. Eliot.

The appeal says: "We think that the appeal for a new hall for music in Boston is just, and we urge upon our fellow-citizens the necessity for prompt action. Boston is to lose its music hall, and must, in justice to its high name for devotion to education and to art, replace this old hall with a new and better one.

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"It is most important that this money should be assured without delay, although it will not be wanted for a number of months, and it is to be hoped that everybody will take stock according to his means."

Funds for the new music hall are coming in quite rapidly, the amount yesterday being nearly $175,000. The gentlemen having the matter in charge feel quite encouraged at the outlook, but wish The Advertiser to say that the entire amount must be forthcoming within three days, or the project will have to be abandoned.

The fund increased Wednesday from $125,000 to $175,000 yesterday, and if the fund continues to grow in this way success is assured on the lines contemplated.

FILE THE SUBSCRIPTIONS.

We are surprised that only $175,000 of the $400,000 required for the proposed new music hall is subscribed. People feel poor, whether they are or not. Then, again, the whole affair is so uncertain. No one knows that the present music hall will have to be abandoned. The chances are, we are sorry to say, that way. If it is to be swept away by an elevated road the money should be ready and the plans all made to go ahead with the new hall. The committee in charge can be trusted to act wisely, and, although the circumstances are perplexing, we trust that those who have hesitated will do so no longer, but join the list of our best citizens, who have signified their desire to be counted as among the subscribers to the new enterprise.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

FRIDAY MORNING, JUNE 23, 1893.

THE NEW MUSIC HALL.

Unless Boston is to step down from the pedestal of musical supremacy which this city has occupied even since music was counted for anything in America, the guaranty of a new Music Hall must be furnished at once.

The gentlemen having this matter especially at heart say in their circular that they are "aware that this is a bad time to start such an undertaking." But it never ought to be a bad time if the prestige of the city demands it. The effort in which these public-spirited citizens are engaged is one that has a claim upon the bank account of every man of wealth here resident.

A good many have already responded. But the sum needed to assure the carrying out of the scheme is not yet half subscribed, and the days are passing with great rapidity.

When it is considered that the failure or the incompletion of this plan within a comparatively short time means the deprivation of Boston of its essential resources for the production of the higher class of music, it seems astonishing that the 4000 shares in the proposed corporation remain untaken for a single day.

Gentlemen, to secure prompt success it is necessary to "hustle."

Boston Daily Globe.

FRIDAY, JUNE 23, 1893.

MINIATURE ALMANAC.....June 23

HOME FOR THE SYMPHONY.

Text of an Appeal Issued, with Well-Known Names Attached, for Funds for the New Music Hall.

The movement in behalf of a new music hall for Boston, which was started about a fortnight ago, is gradually gaining strength financially and otherwise, and the following appeal has been issued from the office of Col H. L. Higginson:

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Boston Journal.

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[172]

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 174.
FRIDAY, JUNE 23, 1893.

THE NEW MUSIC HALL.

Some Quiet "Hustling," with Gratifying Results.

The Danger Line Passed—With Earnest Work the Symphonies Safe—A Chicago Man's Ideas—An Appeal Notably Signed—Some Financial Views.

A Chicago man, upon being told the situation as regards the raising of money to build a new Music Hall, is said to have delivered himself in the following eminently characteristic fashion:

"Why, in Chicago, half a dozen men would have offered $100,000 apiece by this time! I'm not asking where's your rich men's devotion to music and to civilization and culture generally; what I want to know is, where's their business hustle? Why, a stranger can see with one eye shut and both hands tied behind him that real estate is moving right down in the direction of the site for your new Music Hall, and it's money in a man's pocket to get shares in the new hall. If you'll excuse my language, you can't boom æsthetics anywhere unless you tackle the problem the way we do in Chicago and look your so much per cent. right in the eye along with your high and holy convictions about this or that art or t' other. I heard a man say that it is a shame to let your Gen. Higginson—well, colonel, then; a man that has given a quarter of a million for music is a fine enough fellow to be called general or anything else—my friend said that it's a shame he should have to disband the Symphony orchestra for lack of a house to put it in. I said just what I should like to say to every man with a hundred dollars to invest in and around Boston: 'What are you going to do about it? Where is your æsthetic horse-sense? Where in time's your hustle?'"

However lacking the native born Bostonian is in the element of "hustle," there has been the best possible evidence of an ability to "get there" in this matter.

It is only eight days since it was generally known that Boston must have a new Music Hall.

About everybody takes a day off on the seventeenth, and this year there was an unusual exodus from the city on account of the Massachusett's day at the World's fair.

Then again, many business men are already at their summer homes and do not come to town with any regularity, so that there have been hardly more than four good working days since the idea of a new hall was suggested to the musical public.

Possibly the committee to whom the duty of getting the funds has been entrusted may object to being classified as "hustlers," but the result of their labors thus far certainly brings them within this classification.

It looks very much as if they would have some "coasting" in their future experience in this undertaking. People are now beginning to realize that the stock in the new hall may be a bit safer investment than some "giltedge" railroad and other securities that have been popular in this section in recent years.

One conservative gentleman remarked in regard to the stock: "It's always a satisfaction to me to see where my money is spent."

The experience of investors in the stock of the present Music Hall is worth quoting at this time. The stock in this corporation was put at $100 a share, and if the affairs of the corporation were to be wound up today, the shares which were obtained 40 years ago have averaged over 6 per cent. as an investment. The shares are probably worth nearer $400 per share than par today, after paying off all obligations and incumbrances. The cash dividends on each share have amounted to $127.20. The increase in the investor's principal is nearly 300 per cent.

It is extremely gratifying to know that for the four real working days the subscriptions have averaged $50,000 a day, and that the conditional promises carry the amount well over the danger line. The people who ought to subscribe have done so; that is, the list already has the names of many of those who are known as patrons of all that is best in music. Many wealthy subscribers have left the committee a wide margin to assess them as the needs of the situation may demand. A peculiarly pleasing feature of the subscription is that there have been a large number of names put down for a single share, thus showing the widespread interest among small investors.

"Nothing succeeds like success," and undoubtedly the fact that the idea is approved by such stanch friends of music as those already "listed" will make the future efforts of the committee far easier than they have been.

The necessity for active energetic and successful effort is still imperative. The total amount needed should be subscribed by tomorrow night. This result can easily be accomplished. It is entirely unnecessary to question the expenditure of the money to be put into this investment. The committee are thoroughly competent to deal with all the details.

A NOTABLE APPEAL.

A number of music lovers of this city propose to organize a stock corporation to erect a suitable building to replace the present Music Hall, which is soon to be lost to the public as a place of enjoyment. They have issued the following appeal:

We think that the appeal for a new hall for music in Boston is just, and we urge upon our fellow-citizens the necessity for prompt action. Boston is to lose its Music Hall, and must, in justice to its high name for devotion to education and to art, replace this old hall with a new and better one. The choral societies must have a good home or fade away, and the Symphony orchestra, which has been called into existence by the long, hard work of so many men, which represents the expenditure of $250,000 voluntarily given by Mr. Higginson, in addition to the receipts from tickets, and which is now fully equipped for the best kind of service to a large and excellent public, must very soon disband unless a home for it is assured.

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It is most important that this money should be assured without delay, although it will not be wanted for a number of months; and it is to be hoped that everybody will take stock according to his means.

Subscriptions may be sent to T. Dennie Boardman, Ames building, Boston.

Signed: Martin Brimmer, Henry Cabot Lodge, William E. Russell, Patrick Donahoe, Charles W. Eliot, Mrs. Louis Agassiz, Miss Alice Longfellow, John D. Long, Eben Jordan, Matthew Luce, Leslie Jackson, George O. Shattuck, Solomon Lincoln, H. Parker, S. W. Bridge, Thomas R. Proctor, Barthold Schlesinger, Robert Wolcott, Mrs. Henry Whitman, A. Shuman & Co., Walter T. Winslow, Henry M. Whitney, Miss Pauline Shaw, Mrs. George Tyson, George C. Lee, Robert Bacon, Mrs. Samuel T. Morse, Miss Frances R. Morse, Charles F. Choate, R. H. White, George F. Fabyan, David P. Kimball, E. Winchester Donald, S. Endicott Peabody, N. W. Jordan, C. A. Coffin, F. G. Webster, William L. Chase, George A. Gordon, S. Lothrop Thornike, Francis H. Manning, Henry Parkman, Henry L. Morse, John W. Eliot.

Boston, June 21, 1893.

AN INDORSEMENT.

To the Editor of the Herald: In today's HERALD you print a letter from Mr. C. Howard Walker on the subject of our public buildings, and particularly the new music hall. This letter criticises so truthfully and justly our past action in this respect, and points out so sensibly and wisely the path to follow if we wish to shun the mistakes of the past, that it deserves a prominent place in the thought of our citizens.

Mr. Walker's summary of our lost opportunities, of our mistakes, of the trouble and expense they will cause our city in the future, is not exaggerated. Any one of our citizens who stands upon one of the many fine bridges which cross the Seine at Paris will think in humiliation of that plank and iron walk from Cambridge to Boston—a lost opportunity! For a bridge, of all things, seems to offer an easy chance to combine beauty and strength. Will his mind go back in pride to the banks of the Charles as he treads the Victoria embankment at London? And in the place de l'Opera at Paris, will he think with pleasure of the facade of Music Hall and the Boston Theatre? Not alone in "effete" Europe must he suffer thus, for in the West he will see an evidence of forest ourht and confidence in the future of cities and towns to which his own city seems a stranger.

In the Fine Arts palace at Chicago, in the United States department, is a part of Mr. Abbey's decoration for our new Public Library. This decoration adds a dignity to the American exhibit, and it will enrich that building we have built for so noble a purpose. We are going to feel very proud of that building, as well as of the treasures it will contain. It will stand a monument to our public spirit, our intelligence, our generosity. Let us then try to build for music as beautiful, as worthy a home. Why not? Perhaps the answer will come, "We lack the land; we cannot afford it." And this from a people who boast the greatest, the richest country on God's earth.

Mr. Walker's advice is valuable. It comes from an artist, it is then common sense. It comes from an architect, it is therefore intelligent, the knowledge of an expert. It will probably prevail, though perhaps not now.

Several years ago the Paint and Clay Club petitioned the city government that the Cogswell fountain be removed. They were permitted to withdraw their petition, it was hardly considered. They recommended a commission of fine arts. They had leave to withdraw. Yet it all came in time. And some time at great expense and trouble Boston will build a fine bridge across the Charles; some time Boston will build a temple worthy of music. Why not now?

E. H. GARRETT.

Winchester, June 22, 1893.

THE NEW MUSIC HALL.

We publish, elsewhere, an appeal for subscriptions for the erection of a new Music Hall in Boston, to take the place of the building now probably doomed to demolition by the requirements of rapid transit. The appeal bears scores of influential signatures—names that represent culture, wealth and public spirit in high development. We have so fully and so recently set forth the claims of this undertaking to prompt and generous support that it is not necessary to repeat the many cogent reasons in its favor. The gentlemen who have the enterprise in charge propose to organize a corporation with a capital of $400,000, divided into 4000 shares of $100 each.

The money will not be needed for some months, but it is essential that the stock shall be subscribed for at once, so that immediate arrangements may be made for a continuance of the Symphony orchestra. As we pointed the other day, it is thought that the property will earn a sufficient income to give a fair return upon the investment. Aside, however, from its business aspect, the enterprise deserves to be supported, not only by lovers of music, but by all Bostonians who can afford to give expression in this way to their desire for the embellishment of our city, a feeling which is the traditional characteristic of its inhabitants. We learn with pleasure that a large amount of stock has already been taken up, and that the managers are especially encouraged by the fact that a number of subscriptions for single shares have been received, a feature very welcome to them, as it evidences the wide popularity of the project.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 175.
SATURDAY, JUNE 24, 1893.

A NEW MUSIC HALL SURE.

Boston business men and the friends of music did not allow the downpour of yesterday to hinder their efforts in aid of the Music Hall fund.

They "hustled" in true western fashion, and when the day's labors were done found that nearly $100,000 had been added to the amount of the subscriptions, making the total at 5 o'clock $268,000, which, with the provisional promises, made sure the round sum of $300,000.

It is gratifying to know that as the amount of the subscription increases the workers in its interest increase also, and those who bore the burden of the first day or two unaided now find able assistance on all sides.

It is not alone the wealthy who are aiding this cause, there are many subscribers to a single share, and these promise to grow more numerous today.

The effort is to be made to finish up the undertaking today so as to announce definitely the completion of the fund in tomorrow's papers.

If yesterday's experience is repeated, this can be accomplished without difficulty. A much better knowledge of the undertaking has been generally gained during the last two days. It is now realized that there is every probability that the stock in the new hall will be as substantial and good paying an investment as that of the old hall has proved, and a 6 per cent. return for 40 consecutive years, with real estate security is about as good as conservative operators expect.

Being a public spirited citizen at 6 per cent on the investment is a combination of desirable results rarely surpassed in these later days.

Any one who has failed to be made aware of how to enjoy this double blessing will be informed by calling upon Mr. T. Dennie Boardman at 56 Ames building, this morning. A call after 12 o'clock may not be altogether as satisfactory.

WITHIN TOUCH OF SUCCESS.

An addition yesterday of nearly $100,000 to the amount of the subscriptions to the stock of the proposed new Music Hall corporation, bringing the total last evening close upon $300,000, seems to make certain the carrying out of the plans for the new structure. In case of any difficulty in securing the balance of the amount needed within the limited time set, would it not be well for the trustees of the permanent fund of the Handel and Haydn Society to subscribe to $25,000 of the stock? This fund, now amounting to over $30,000, is being accumulated with the avowed intention of building a hall. What better investment could be made than in the stock of the new hall? If Mr. Henry L. Higginson, acting as a member of the committee on ways and means to build the new hall, can convince himself as a member of the board of trustees of the Handel and Haydn fund that the action suggested is a wise one, it is reasonable to suppose that he could win over his associate trustees to his own view of the case. Such a subscription today would, without doubt, complete the amount needed before this evening, and within the time originally set by Mr. Higginson.

Boston Journal.
MONDAY, JUNE 19, 1893.

A NEW MUSIC HALL.

Plan on Foot for Supplying the Public With a Substitute for the Present Hall.

The loss of Music Hall, which will probably soon be sacrificed to the necessities of rapid transit, will occasion no regret if it serves to provide the city with a new and better building for musical performances.

Boston has long needed a spacious, comfortable auditorium with all modern appliances for safety and ventilation, and one which shall be an ornament to the city. Under ordinary circumstances it ought not to be difficult to raise funds for the erection of such a building, and this should be accomplished in short order in the emergency which threatens to deprive the city of the splendid concerts of the Boston Symphony Orchestra. The following note explains itself:

BOSTON, June 17, 1893.

We have been asked to act as a committee for the building of a new hall for music in Boston and also to receive subscriptions of money, and we shall attend to our duties in that respect.

We have made Mr. T. D. Boardman of the Ames Building our agent, and are glad to answer any questions about the scheme. The hall will be built under an act of incorporation, and shares of $100 each will be issued. It is hard to find in Boston a square lot which offers good exits, quietness and cheapness. The piece of land under option at the corner of Huntington Avenue and West Chester Park combines all these points. We think it the best site.

We beg to remind the public that great dispatch in subscriptions is needed in order to keep the Symphony Orchestra together and in order to finish the new hall by Oct. 1, 1894, as before that date our city will be without a place for larger concerts.

(Signed) EDWARD W. HOOPER.
HENRY F. SEARS.
H. L. HIGGINSON.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 175.
SATURDAY, JUNE 24, 1893.

WAS IT A DREAM?

Some Strange Experiences of a Herald Man.

What Might, Could, Would or Should Be Shown—The Dissolving Views of an Evening at Music Hall—A Conversion—News of the Music Hall Fund—Nearly $100,000 Added Yesterday.

A HERALD man had some strange experiences last evening.

He was sitting in a corner of Music Hall, and the last strains of the Waldteufel waltz had floated up to his ravished ears. He had been kept on duty for many nights, and just as he thought of moving on toward the office the atmosphere about him had a peculiar effect. He looked about him, and the walls of the hall disappeared, presenting in their stead to this vision the familiar Ames building, with a crowd all up and down Washington and Court streets, peering up into the air and listening intently.

Giving attention to these words he heard: "Now, then, ladies and gentlemen, music lovers and all who take a pride in this old city, now is your opportunity, walk right up and put your names down for the new Music Hall stock. Its going, going, and it will be gone if you don't hurry. Take any elevator, and stop at 56. The crowd were surging into the building, and the women were as energetic in getting into the car for the upward journey as the men.

Suddenly the scene changed, and the HERALD man saw Mr. T. Dennie Boardman at the telephone of his own inner office in the Ames building. This is what he heard: Hello, give me 58—pause—Yes—pause—Ask Henry L. to come to the phone—pause—That you Henry?—pause—What shall I do, they are mobbing me for a chance at the stock?—pause—Well, come up yourself if you don't—pause—Say, Henry, how many halls do you want built? We can get the money for a dozen now if you say the word—pause—Well, good day.

As the scene suddenly faded the HERALD man's attention was attracted to a crowd just in front of Rogers' building, and there right in the centre was Assistant Manager Fred R. Comee of the Symphony orchestra, and all about him were the various railroad agents of all the lines, all talking at once and offering all sorts of inducements for a renewal of last year's contracts. Just as Fred was about to utter the word that caused the cantain in "Pinafore" so much trouble this scene dissolved, and was followed by one that startled even the HERALD man.

Coming up State street, dragging a trustee of the permanent fund of the Handel and Haydn society by either hand, was the portly (?) form of E. B. Hagar, and as he then persuaded his victim toward the Ames building he was heard to argue after the following fashion:

"I tell you, two of you can do it. You have the right, under the deed of trust. I'll act as temporary secretary and draw up the votes. Only get there in time or it will all be gone. You can put us down for $25,000, and then we shall have more than we ought to, but we will give some performances next winter for a quarter, and that will make us so popular that we will get the $25,000 back twice over in 10 years.

While rubbing his eyes to make sure he had made no mistake, the HERALD man lost the outline of this picture and found it replaced by the dim outline of a great banner hung across Copley square, upon which appeared at the top the line, "The next conductor of the symphonies." The face was indistinct and the artist had not completed the name beyond the prefix "Herr."

The banner in turn faded into vapor, and in its place appeared a gorgeously fitted business office. All sorts of new contrivances were noticed about the manager's desk. There were electric buttons, one for each newspaper office, with pneumatic tubes running direct to the desks of the critics, and switches to the night editors' desks. Speaking tubes running to the seats of all the newspaper men, were also there. An indicator prominently placed recorded the degree of heat and humidity in every part of the hall above with automatic connections to wake up or put asleep the firemen and other hall attendants at will. There were three buttons there also marked "light," "more light," "some more light," each calculated to regulate the illumination of the hall above. Seated in a gold framed chair with satin upholstery in a Turkish lounging jacket was the familiar figure of Manager Charles A. Ellis, and all about him piled high on every side were telegrams reading "duplicate last year's engagements, name your terms, the ochestra will go whoever the conductor is. Shall be satisfied with choice made." Just as Manager Ellis was about to start the electric motor which was to operate the new typewriting machine and accept all the offers in duplicate, a shambling sort of a New York Bowery tough entered and said: "Say, boss, we wants the hall for Sullivan tomorrow night, see?" A dazed expression passed over the handsome face of the genial manager, but quickly recovering himself he said: "Ah, pardon, me, my dear sir, you are looking for the athletic club's quarters, fourth block down on your left. This is Music Hall."

Lost in wonder, the HERALD man was about to retire, when the picture caught his intention, and saved him the trouble, another one taking its place. It seemed to be inside a vast hall, filled with staging. Upon the platform in the midst of all the confusion stood two figures, one a well known interior decorator, the other the representative of the Fifty Associates and other corporations. Only a few words caught the HERALD man's ear as he tried to study at the proportions, and these were the words: "Well, I hope you will give them all the white and gold they want this time, put in electrics by the dozen, and see if you can't get a hall that the blind women of Boston can see across."

Some dust dropped into the HERALD man's eye just then, and when he had removed it he found himself standing in the middle of the big room down at 44 State street. Up in the corner stood the usual occupant of the desk there, reading from the HERALD, "the whole amount needed to secure a continuance of the Symphony concerts by building a new music hall has been subscribed." Just as the HERALD man was about to leave the room, with his usual crushed feeling after visits to that locality, he was astonished to hear a very familiar voice cry out: "Say, boys, if I ever cuss the newspapers for meddling with my affairs again just some one nit me, will you?"

The unanimous shout "we will" startled the HERALD man and he groped his way down stairs in the dark just as "Mac" was about to lock the outer door of Music Hall for the night.

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Boston Daily Globe.
FRIDAY, JULY 7, 1893.

PAUR COMING TO LEAD.

Leipsic Director Soon to Succeed Nikisch.

Has Exceptional Talent in the Line of Concert Music.

Is Young, Married, Has Two Sons and Wears His Hair Long.

A conductor for the Boston symphony orchestra has been found, and from every source of information it seems that Bostonians have reason to be very grateful that the man is Emil Paur of the opera house at Leipsic.

Mr Paur has been selected after a very careful consideration of all well-known available conductors. Col Higginson found able men who were particularly superior in various ways, but none seemed to be the best man for concert leadership save Paur.

There is no doubt now but that Mr Paur will be in Boston in the fall ready for his season's task.

From cable dispatches, the management here understand that Mr Paur has obtained a release and has signed the contract with the Symphony orchestra.

Emil Paur is about 38 years old, and is known as one of the ablest conductors of today.

He is an Austrian, and was born at Czernowitz, in Bukowina, a province of the Austrian empire. He showed himself as a boy to be so highly gifted that his father, himself a fine musician and the director of the Musikverein of Czernowitz, sent him to the conservatory of music in Vienna when he was 14 years of age. He remained there for about six years, studying composition under Dessoff and the violin under Hellmesberger. Among his fellow students were Arthur Nikisch, Felix Motte and Eugene Gruenberg.

Emil Paur was one of the brightest students in his class and though quick enough to accomplish his tasks easily always applied himself very closely. He showed such

Marked Talent as a Conductor

when a very young man that he was chosen for the position of court conductor at Cassel. Shortly afterward he became court conductor at Konigsberg, but only remained there a short time before he was called to the still more important position as court conductor at Mannheim. In such a musical center as Mannheim Mr Paur's success means a great deal.

Mr Slagemann, director of the opera house at Leipsic, tried for some time to get Mr Paur from Mannheim, and finally succeeded when Mr Nikisch left that position for Boston.

It is rather odd that he should succeed Mr Nikisch again in his next change.

Mr Paur is a fine pianist and a master of the violin. He graduated with high honors, receiving the large medal for his superior work, and immediately secured the chair of first violin in the orchestra of the Vienna opera house. At this time he composed a number of concertos for violins.

When at the opera house in Vienna he was under Richter and Herbeck. He has made a good impression from the beginning, not only with the public, but with very harsh critics.

Speaking of the Italian benevolent concert, in his Leipsic letter to the New York Musical Courier, August Guesbacher says:

"The Bruckner symphony, 7, E major, filled the first part of the program of the Liszt Verein, and also tested the endurance of the audience, the performance of that work requiring about 1 hour and 10 minutes. Mr Paur conducted and the interpretation this pretentious composition received was wonderful, considering his material (the orchestra of the 134th regiment at best can only be ranked as second class). In this work, as well as in the closing number, Liszt's symphonic poem 'Tasso,' the precision of attack and accuracy in obedience to the conductor's interpretation, showed the best drilling of all the orchestra concerts heard here this season.

In another portion of his letter Guesbacher says:

"'If director Paur can obtain his leave, I most heartily congratulate America, and Boston in particular, on securing so worthy a successor to Nikisch. That the American public should wish to see their best institutions in the hands of flickering great lights, for the sake of beholding an illustrious name at the head of their programs, has been a source of regret to me. Paur or Weingartner were names that came to my mind from the first, and with director Paur at the helm the Boston Symphony orchestra will be in the hands of

One of the Most Thorough

ann conscientious conductors of the present time.

"Paur's talents are especially for concert conducting, his disposition being a little too nervous for the opera, while his thoroughness, magnetism and generalship qualify him particularly for concerts.

"Of the numerous orchestra concerts here during the past season the two conducted by Paur for the Liszt-Verein and his part in the benefit concerts at the Gewandhaus were incomparably superior gems.

"That Americans are willing to encourage rising talent and genius is one of the most gratifying indications of their rapid advancement in music. That the greatest disappointment would have been in store for the Boston public if some of the gentlemen first considered had accepted I was convinced of by some of their recent exhibitions in conducting. For once, circumstances were kinder to the attendants of Boston Symphony concerts than the good will of the managers."

Mr Paur is married and has two sons. He is of medium height, light complexion, with light hair, rather long. He wears a full beard, cut square. He is said to be a somewhat exacting conductor, but agreeable and mild.

His wife is described as being a very bright woman, with unusual ability as a pianist.

Mr Paur is said to be a broad-minded, progressive man. He has composed many beautiful pieces, but does not put them forward very often. His bent in composition has a strong leaning toward concert music.

BOSTON DAILY ADVERTISER.
Established 1813.
FRIDAY MORNING, JULY 7, 1893.

IT IS EMIL PAUR,

WHO WILL CONDUCT THE SYMPHONY ORCHESTRA.

Is at Present at the Leipsic Opera House—A Thorough Musician.

It is authoritatively stated that Mr. Emil Paur is to be the conductor of the Boston Symphony Orchestra next season. A despatch from Leipsic, which has just been received by Col. H. L. Higginson, contains the welcome news.

The new conductor is the successor of Arthur Nikisch in the conduct of the opera house at Leipsic, and a man whose unusual abilities, both as a musical director and composer, have already gained him hearty commendation from the severest of the critics of that musical-loving city. He is about 38 years of age. Col. Higginson had him in mind 10 years ago, when he was in Vienna.

Director Paur was born in Czernowitz, Austria, and received his education in Vienna. He studied violin with Hellmesberger and composition with Dessoff, and played first violin in the Court opera, Vienna, under Richter and Herbeck.

He early developed extraordinary talent as a conductor in so marked a degree that without influential friends he was chosen, while still a young man, for the fine position of court conductor in Cassel. His superior work at Cassel soon brought him a better offer from Koenigsberg, at the leading theatre of eastern Prussia.

His stay here was also short, as he was wanted for the more important position at the head of the court opera in Mannheim. His success with the critical public of this city was very great and he held the position for many years.

Director Staegemann of the Leipsic opera is a great admirer of Conductor Paur, and for many years had desired to secure his services for that city. He succeeded in engaging him when Arthur Nikisch left for America, and for the last four years Mr. Paur has conducted the opera and most important orchestral concerts there.

Mr. Paur is an accomplished piano virtuoso and a master of the violin. His compositions possess great merit, though he modestly refrains from playing them in public. He is, it is said, broad minded and progressive.

While at Mannheim Paur married, and he now has two sturdy-looking little sons. His wife, who has a keenly intelligent and expressive face, is an unusually fine piano player, but is prouder of her reputation as a good housewife than of her artistic success. Paur himself is a broad-shouldered, thickset man of medium height, with regular features and light hair and beard. His character is a sterling one; he is earnest and energetic, and at the same time kind-hearted and tolerant. While firm, strict even exacting, as a conductor, he is invariably courteous and courteous in per-

The Beacon.
BOSTON, SATURDAY, JULY 8, 1893.

A CONDUCTOR FOR THE SYMPHONIES.

At last the much-mooted question as to who will lead the Symphony orchestra the coming season has been settled by the selection of Mr. Emil Paur of the Opera House at Leipsig. After a careful consideration of the qualifications of all the available conductors, Mr. Higginson has chosen Mr. Paur, not, perhaps, because he could be called the greatest, but on account of his special talents for concert conducting, his disposition being a little too nervous for the opera, while his thoroughness, magnetism and generalship qualify him particularly for concert work. Mr. Paur is also a fine composer, his beat in composition having a strong leaning toward concert music. He is a finished pianist, and a master of the violin. Mr. Paur is about thirty-eight years of age, of medium height, light complexion, with light hair, worn long. He wears a full beard, cut square. His wife is described as being a very bright woman, with unusual ability as a pianist, It is rather odd that Mr. Paur should have succeeded Mr. Nikisch as conductor at the Opera House in Leipsig when the latter came to Boston, and now succeeds him again in his next change. The selection meets the hearty approval of all music-lovers here.

TEN PAGES.
SATURDAY, JULY 8, 1893.

PAUR'S METHODS.

Characteristics of the Symphony's New Leader.

He Is a Strict Disciplinarian, but Kind Hearted.

His Orchestra Must Follow Him Closely and Never Drag.

Mr. Eugene Gruenberg of the Boston Conservatory of Music is a most intimate friend of Emil Paur, the new conductor of the Symphony Orchestra. Perhaps no one, certainly no one in this country, can speak with greater authority in regard to Mr. Paur's ideals and methods.

"You want to know something about the new conductor, do you?" said Mr. Gruenberg to a Journal representative yesterday. "I have had many talks with Mr. Paur on musical ques-

EMIL PAUR AT THE AGE OF 24.
(From a photograph taken in 1879.)

tions, and especially on the ideals which the great conductor should always have before him and the end which he should strive to reach. Mr. Paur is a strict disciplinarian, I remember he said to me once:

On Discipline.

"'It seems to me that orchestra leaders are, as a rule, better liked if they are less strict, and act like machines rather than as intelligent men with an end to reach. This I noticed when I began my musical career at Vienna, and also while I had charge of the orchestras in Cassel, Berlin, Hanover, Konigsberg and Mannheim. I, personally, care nothing for popularity bought at such a cost. As long as a player in my orchestra does his best, says the proper attention and follows closely my leadership, he will find in me, if he cares for it, a true friend, who is willing to aid him in every possible way.'

"Mr. Paur," continued Mr. Gruenberg, "has a strong, energetic will, and is able by his overpowering personality to mold his orchestra and carry through his artistic wishes and plans. He also believes in knowing the men under him as individuals. Speaking to me at another time in regard to his experience with one of his orchestras he said:

"'When I took it in hand, I found many things in a condition which were far from pleasing, especially in regard to dynamic expression. But in a half year I was happy to see that my men understood, almost intuitively it seemed at times, the slightest hint which a movement of the hand or the expression of the face might give, and followed it immediately.

Leader Must Be in Touch With His Men.

"'The constant change of leaders, usual in so many places, especially in opera orchestras, is a thing which works destruction, and there is certainly nothing worse for an orchestra, in my opinion, than to be led by a self-conceited, automatic dilettante who happens by some mischance to wave the sceptre of power. There ought to be a law to compel an orchestra to remain under one man. "Too many cooks spoil the broth," as the saying goes.'

"You might say also," said Mr. Gruenberg, after a little pause, "that Mr. Paur as a conductor is full of fire and swing, but without ec-

EMIL PAUR AT THE AGE OF 35.
[From a photograph taken in 1890.]

centricity or affectation. He has been remarkably successful in inspiring his orchestra with this same feeling.

Above All Fire and Swing.

"'It is often difficult,' he remarked once, 'to get fire and swing into an orchestra, but I must have it. Why, I would rather, even in the great works, to drop a few notes, than to lose this fire. Above all I hate heavy, tedious playing. Even the great B—— is often too pedagogical for me, and makes too prominent the principles which belong to theory rather than to practice. I don't mean of course to play hurriedly, but you know our Herbeck, and so you know what a conductor ought to be.

"'Everybody, who is honest, will try to do his best, but even the best and wisest of us err at times. I like young men in my orchestras. They are so flexible and willing to be guided. This does not mean, of course, that I cannot appreciate experience.'

"Mr. Paur," continued Mr. Gruenburg, "is by no means what you would call a society man. He is too frank and outspoken for that. But while his manner may seem a little brusque he has a warm heart. He has a strong and powerful voice, and even when he speaks softly it sounds almost like thunder. His physique, also, is large and powerful, and he is a man who inspires confidence at first sight, and one believes in him intuitively.

"He is a fine pianist, but she is rather [illegible] than otherwise, and [illegible] before the public, though [illegible]

FRIDAY, JULY 7, 1893.

SUCCEEDS NIKISCH.

Emil Pauer to Lead the Symphony Orchestra.

Has Been Director of the Leipsic Opera.

A Young Austrian 38 Years of Age.

Emil Pauer is the man that will stand as conductor before the Boston Symphony Orchestra in Music Hall Oct. 14.

And who is Pauer?

The musical dictionaries know him not.

There is Ernst Pauer, the celebrated pianist and editor of classical compositions for the piano; but Emil Pauer is not his kinsman, according to report.

The other men mentioned, or sought, for the position, are described by musical biographers at greater or lesser length; Richter, Weingartner, Mottl, Levi, et al.

But Pauer is not even spoken of by Riemann in his "Musik-Lexikon" of '87.

He comes from Leipsic, a town that is to-day of little authority in Germany, so far as music is concerned.

But Pauer is said to be greater than his surroundings.

Now Emil Pauer was born at Czernowitz, Austria, and he is about 38 years old. He was educated at the Vienna Conservatory, where he studied the violin with Hellmesberger and composition with Dessoff.

From the first he was a brilliant student, and although his capacity enabled him to accomplish his tasks easily, he proved himself capable of application and effort. It is related of him that just before a vacation his father would suggest that if he composed something good his effort would be remembered him in a way that would enable him to spend his vacation much more pleasantly than he otherwise might; whereupon he would compose a string quartette. He graduated from the Conservatory with high honors, receiving the large medal, and he secured the chair of first violin in the orchestra of the Vienna Opera House.

He early developed talent for conducting. This became so marked that without the aid of influential friends, and while still a young man, he was given the position of Court Conductor at Cassel. His good work there brought him a better offer from Koenigsberg. His stay in Koenigsberg was short, as he was wanted at the Court Opera in Mannheim.

Director Staegemann of the Leipzig Opera desired the services of Mr. Paur, and finally succeeded in securing him four years ago when Mr. Nikisch left for America. Besides his duties as Conductor of the opera he has conducted important concerts in that city and with uniform success. He is an accomplished pianist, a master of the violin, and his compositions are said to possess merit, though he modestly refrains from performing them in public.

Mr. August Guesbacher in the Musical Courier of July 1, has this to say concerning Mr. Paur. The letter is dated Leipsic, June 13:

"The Bruckner symphony, No. 7, E major, filled the first part of the programme of the Liszt Verein, and also tested the endurance of the audience, the performance of that work requiring about one hour and ten minutes. Mr. Paur conducted and the interpretation this pretentious composition received was wonderful, considering his material (the orchestra of the One Hundred and Thirty-fourth Regiment at best can only be ranked as second-class). In this work, as well as in the closing number, Liszt's symphonic poem, 'Tasso,' the precision of attack and accuracy in obedience to the conductor's interpretation, showed the best drilling of all the orchestra concerts heard here this season.

"'Paur is going to America' I was informed a few days ago. If Director Paur can obtain his leave, I most heartily congratulate America, and Boston in particular, on securing so worthy a successor to Nikisch. That the American public should wish to see their best institutions in the hands of flickering great lights, for the sake of beholding an illustrious name at the head of their programmes, has been a source of regret to me. Paur or Weingartner were names that came to my mind from the first, and with Director Paur at the helm the Boston Symphony Orchestra will be in the hands of one of the most thorough and conscientious conductors of the present time.

"'Paur's talents are especially for concert conducting, his disposition being a little too nervous for the opera, while his thoroughness, magnetism and generalship qualify him particularly for concerts. Of the numerous orchestra concerts here during the past season the two conducted by Paur for the Liszt Verein and his part in the benefit concert at the Gewandhaus were incomparably superior gems. That Americans are willing to encourage rising talent and genius is one of the most gratifying indications of their rapid advancement in music. That the greatest disappointment would have been in store for the Boston public if some of the gentlemen first considered had accepted I was convinced of by some of their recent exhibitions in conducting. For once circumstances were kinder to the attendants of the Boston Symphony concerts than the good will of the managers."

Mr. Paur is married and has two children.

Boston Daily Globe.
FRIDAY, JULY 7, 1893.

PAUR COMING TO LEAD.

Leipsic Director Soon to Succeed Nikisch.

Has Exceptional Talent in the Line of Concert Music.

Is Young, Married, Has Two Sons and Wears His Hair Long.

A conductor for the Boston symphony orchestra has been found, and from every source of information it seems that Bostonians have reason to be very grateful that the man is Emil Paur of the opera house at Leipsic.

Mr Paur has been selected after a very careful consideration of all well-known available conductors. Col Higginson found able men who were particularly superior in various ways, but none seemed to be the best man for concert leadership save Paur.

There is no doubt now but that Mr Paur will be in Boston in the fall ready for his season's task.

From cable dispatches, the management here understand that Mr Paur has obtained a release and has signed the contract with the Symphony orchestra.

Emil Paur is about 38 years old, and is known as one of the ablest conductors of today.

He is an Austrian, and was born at Czernowitz, in Bukowina, a province of the Austrian empire. He showed himself as a boy to be so highly gifted that his father, himself a fine musician and the director of the Musikverein of Czernowitz, sent him to the conservatory of music in Vienna when he was 14 years of age. He remained there for about six years, studying composition under Dessoff and the violin under Hellmesberger. Among his fellow students were Arthur Nikisch, Felix Motte and Eugene Grunberg.

Emil Paur was one of the brightest students in his class and though quick enough to accomplish his tasks easily always applied himself very closely. He showed such

Marked Talent as a Conductor

when a very young man that he was chosen for the position of court conductor at Cassel. Shortly afterward he became court conductor at Konigsberg, but only remained there a short time before he was called to the still more important position as court conductor at Mannheim. In such a musical center as Mannheim Mr Paur's success means a great deal.

Mr Slagemann, director of the opera house at Leipsic, tried for some time to get Mr Paur from Mannheim, and finally succeeded when Mr Nikisch left that position for Boston.

It is rather odd that he should succeed Mr Nikisch again in his next change.

Mr Paur is a fine pianist and a master of the violin. He graduated with high honors, receiving the large medal for his superior work, and immediately secured the chair of first violin in the orchestra of the Vienna opera house. At this time he composed a number of concertos for violins.

When at the opera house in Vienna he was under Richter and Herbeck. He has made a good impression from the beginning, not only with the public, but with very harsh critics.

Speaking of the Italian benevolent concert, in his Leipsic letter to the New York Musical Courier, August Gussbacher says:

"The Bruckner symphony, 7, E major, filled the first part of the program of the Liszt Verein, and also tested the endurance of the audience, the performance of that work requiring about 1 hour and 10 minutes. Mr Paur conducted and the interpretation this pretentious composition received was wonderful, considering his material (the orchestra of the 134th regiment at best can only be ranked as second class). In this work, as well as in the closing number, Liszt's symphonic poem 'Tasso,' the precision of attack and accuracy in obedience to the conductor's interpretation, showed the best drilling of all the orchestra concerts heard here this season.

In another portion of his letter Gussbacher says:

"'If director Paur can obtain his leave, I most heartily congratulate America, and Boston in particular, on securing so worthy a successor to Nikisch. That the American public should wish to see their best institutions in the hands of flickering great lights, for the sake of beholding an illustrious name at the head of their programs, has been a source of regret to me. Paur or Weingartner were names that came to my mind from the first, and with director Paur at the helm the Boston Symphony orchestra will be in the hands of

One of the Most Thorough

ann conscientious conductors of the present time.

"Paur's talents are especially for concert conducting, his disposition being a little too nervous for the opera, while his thoroughness, magnetism and generalship qualify him particularly for concerts.

"Of the numerous orchestra concerts here during the past season the two conducted by Paur for the Liszt-Verein and his part in the benefit concerts at the Gewandhaus were incomparably superior gems.

"That Americans are willing to encourage rising talent and genius is one of the most gratifying indications of their rapid advancement in music. That the greatest disappointment would have been in store for the Boston public if some of the gentlemen first considered had accepted I was convinced of by some of their recent exhibitions in conducting. For once, circumstances were kinder to the attendants of Boston Symphony concerts than the good will of the managers."

Mr Paur is married and has two sons. He is of medium height, light complexion, with light hair, rather long. He wears a full beard, cut square. He is said to be a somewhat exacting conductor, but agreeable and mild.

His wife is described as being a very bright woman, with unusual ability as a pianist.

Mr Paur is said to be a broad-minded, progressive man. He has composed many beautiful pieces, but does not put them forward very often. His bent in composition has a strong leaning toward concert music.

BOSTON DAILY ADVERTISER.
Established 1813.
FRIDAY MORNING, JULY 7, 1893.

IT IS EMIL PAUR,

WHO WILL CONDUCT THE SYMPHONY ORCHESTRA.

Is at Present at the Leipsic Opera House—A Thorough Musician.

It is authoritatively stated that Mr. Emil Paur is to be the conductor of the Boston Symphony Orchestra next season. A despatch from Leipsic, which has just been received by Col. H. L. Higginson, contains the welcome news.

The new conductor is the successor of Arthur Nikisch in the conduct of the opera house at Leipsic, and a man whose unusual abilities, both as a musical director and composer, have already gained him hearty commendation from the severest of the critics of that musical-loving city. He is about 38 years of age. Col. Higginson had him in mind 10 years ago, when he was in Vienna.

Director Paur was born in Czernowitz, Austria, and received his education in Vienna. He studied violin with Hellmesberger and composition with Dessoff, and played first violin in the Court opera, Vienna, under Richter and Herbeck.

He early developed extraordinary talent as a conductor in so marked a degree that without influential friends he was chosen, while still a young man, for the fine position of court conductor in Cassel. His superior work at Cassel soon brought him a better offer from Koenigsberg, at the leading theatre of eastern Prussia.

His stay here was also short, as he was wanted for the more important position at the head of the court opera in Mannheim. His success with the critical public of this city was very great and he held the position for many years.

Director Staegemann of the Leipsic opera is a great admirer of Conductor Paur, and for many years had desired to secure his services for that city. He succeeded in engaging him when Arthur Nikisch left for America, and for the last four years Mr. Paur has conducted the opera and most important orchestral concerts there.

Mr. Paur is an accomplished piano virtuoso and a master of the violin. His compositions possess great merit, though he modestly refrains from playing them in public. He is, it is said, broad minded and progressive.

While at Mannheim Paur married, and he now has two sturdy-looking little sons. His wife, who has a keenly intelligent and expressive face, is an unusually fine piano player, but is prouder of her reputation as a good housewife than of her artistic success. Paur himself is a broad-shouldered, thick-set man of medium height, with regular features and light hair and beard. His character is a sterling one; he is earnest and energetic, and at the same time kind-hearted and tolerant. While firm, strict and even exacting as a conductor, he is invariably agreeable and courteous in personal intercourse.

Now and then Mr. Paur has delighted his Leipsic audiences by having one of his own compositions played, but he has done this only on special occasions; and his modest disposition inclines him rather to keep back than to push it to the front. Unlike Weingartner, Strauss and [illegible] have a bent toward the composi[illegible] Paur has a strong leaning to[illegible]

The Beacon.
BOSTON, SATURDAY, JULY 8, 1893.

A CONDUCTOR FOR THE SYMPHONIES.

At last the much-mooted question as to who will lead the Symphony orchestra the coming season has been settled by the selection of Mr. Emil Paur of the Opera House at Leipsig. After a careful consideration of the qualifications of all the available conductors, Mr. Higginson has chosen Mr. Paur, not, perhaps, because he could be called the greatest, but on account of his special talents for concert conducting, his disposition being a little too nervous for the opera, while his thoroughness, magnetism and generalship qualify him particularly for concert work. Mr. Paur is also a fine composer, his best in composition having a strong leaning toward concert music. He is a finished pianist, and a master of the violin. Mr. Paur is about thirty-eight years of age, of medium height, light complexion, with light hair, worn long. He wears a full beard, cut square. His wife is described as being a very bright woman, with unusual ability as a pianist. It is rather odd that Mr. Paur should have succeeded Mr. Nikisch as conductor at the Opera House in Leipsig when the latter came to Boston, and now succeeds him again in his next change. The selection meets the hearty approval of all music-lovers here.

Boston Journal.
TEN PAGES.
SATURDAY, JULY 8, 1893.

PAUR'S METHODS.

Characteristics of the Symphony's New Leader.

He Is a Strict Disciplinarian, but Kind Hearted.

His Orchestra Must Follow Him Closely and Never Drag.

Mr. Eugene Gruenberg of the Boston Conservatory of Music is a most intimate friend of Emil Paur, the new conductor of the Symphony Orchestra. Perhaps no one, certainly no one in this country, can speak with greater authority in regard to Mr. Paur's ideals and methods.

"You want to know something about the new conductor, do you?" said Mr. Gruenberg to a Journal representative yesterday. "I have had many talks with Mr. Paur on musical ques-

EMIL PAUR AT THE AGE OF 24.
(From a photograph taken in 1879.)

tions, and especially on the ideals which the great conductor should always have before him and the end which he should strive to reach. Mr. Paur is a strict disciplinarian. I remember he said to me once:

On Discipline.

"'It seems to me that orchestra leaders are, as a rule, better liked if they are less strict, and act like machines rather than as intelligent men with an end to reach. This I noticed when I began my musical career at Vienna, and also while I had charge of the orchestras in Cassel, Berlin, Hanover, Konigsberg and Mannheim. I, personally, care nothing for popularity bought at such a cost. As long as a player in my orchestra does his best, pays the proper attention and follows closely my leadership, he will find in me, if he cares for it, a true friend, who is willing to aid him in every possible way.'

"Mr. Paur," continued Mr. Gruenberg, "has a strong, energetic will, and is able by his overpowering personality to mold his orchestra and carry through his artistic wishes and plans. He also believes in knowing the men under him as individuals. Speaking to me at another time in regard to his experience with one of his orchestras he said:

"'When I took it in hand, I found many things in a condition which were far from pleasing, especially in regard to dynamic expression. But in a half year I was happy to see that my men understood, almost intuitively it seemed at times, the slightest hint which a movement of the hand or the expression of the face might give, and followed it immediately.

Leader Must Be in Touch With His Men.

"'The constant change of leaders, usual in so many places, especially in opera orchestras, is a thing which works destruction, and there is certainly nothing worse for an orchestra, in my opinion, than to be led by a self-conceited, automatic dilettante who happens by some mischance to wave the sceptre of power. There ought to be a law to compel an orchestra to remain under one man. "Too many cooks spoil the broth," as the saying goes.'

"You might say also," said Mr. Gruenberg, after a little pause, "that Mr. Paur as a conductor is full of fire and swing, but without eo-

EMIL PAUR AT THE AGE OF 35.
[From a photograph taken in 1890.]

centricity or affectation. He has been remarkably successful in inspiring his orchestra with this same feeling.

Above All Fire and Swing.

"'It is often difficult,' he remarked once, 'to get fire and swing into an orchestra, but I must have it. Why, I would rather, even in the great works, to drop a few notes, than to lose this fire. Above all I hate heavy, tedious playing. Even the great B—— is often too pedagogical for me, and makes too prominent the principles which belong to theory rather than to practice. I don't mean of course to play hurriedly, but you know our Herbeck, and so you know what a conductor ought to be.

"'Everybody, who is honest, will try to do his best, but even the best and wisest of us err at times. I like young men in my orchestras. They are so flexible and willing to be guided. This does not mean, of course, that I cannot appreciate experience.'

"Mr. Paur," continued Mr. Gruenburg, "is by no means what you would call a society man. He is too frank and outspoken for that. But while his manner may seem a little brusque he has a warm heart. He has a strong and powerful voice, and even when he speaks softly it sounds almost like thunder. His physique, also, is large and powerful, and he is a man who inspires confidence at first sight, and one believes in him intuitively.

"His wife is a fine pianist, but she is rather domestic in her tastes than otherwise, and rarely appears before the public, though amply qualified to do so. She much prefers to devote herself to her husband and her two boys."

Boston Journal.
FRIDAY, JULY 7, 1893.

SUCCEEDS NIKISCH.

Emil Pauer to Lead the Symphony Orchestra.

Has Been Director of the Leipsic Opera.

A Young Austrian 38 Years of Age.

Emil Pauer is the man that will stand as conductor before the Boston Symphony Orchestra in Music Hall Oct. 14.

And who is Pauer?

The musical dictionaries know him not.

There is Ernst Pauer, the celebrated pianist and editor of classical compositions for the piano; but Emil Pauer is not his kinsman, according to report.

The other men mentioned, or sought, for the position, are described by musical biographers at greater or lesser length: Richter, Weingartner, Mottl, Levi, et al.

But Pauer is not even spoken of by Riemann in his "Musik-Lexikon" of '87.

He comes from Leipsic, a town that is to-day of little authority in Germany, so far as music is concerned.

But Pauer is said to be greater than his surroundings.

Now Emil Pauer was born at Czernowitz, Austria, and he is about 38 years old. He was educated at the Vienna Conservatory, where he studied the violin with Hellmesberger and composition with Dessoff.

From the first he was a brilliant student, and although his capacity enabled him to accomplish his tasks easily, he proved himself capable of application and effort. It is related of him that just before a vacation his father would suggest that if he composed something good his effort would be remembered him in a way that would enable him to spend his vacation much more pleasantly than he otherwise might; whereupon he would compose a string quartette. He graduated from the Conservatory with high honors, receiving the large medal, and he secured the chair of first violin in the orchestra of the Vienna Opera House.

He early developed talent for conducting. This became so marked that without the aid of influential friends, and while still a young man, he was given the position of Court Conductor at Cassel. His good work there brought him a better offer from Koenigsberg. His stay in Koenigsberg was short, as he was wanted at the Court Opera in Mannheim.

Director Staegemann of the Leipzig Opera desired the services of Mr. Paur, and finally succeeded in securing him four years ago when Mr. Nikisch left for America. Besides his duties as Conductor of the opera he has conducted important concerts in that city and with uniform success. He is an accomplished pianist, a master of the violin, and his compositions are said to possess merit, though he modestly refrains from performing them in public.

Mr. August Guessbacher in the Musical Courier of July 1, has this to say concerning Mr. Paur. The letter is dated Leipsic, June 13:

"The Bruckner symphony, No. 7, E major, filled the first part of the programme of the Liszt Verein, and also tested the endurance of the audience, the performance of that work requiring about one hour and ten minutes. Mr. Paur conducted and the interpretation this pretentious composition received was wonderful, considering his material (the orchestra of the One Hundred and Thirty-fourth Regiment at best can only be ranked as second-class). In this work, as well as in the closing number, Liszt's symphonic poem, 'Tasso,' the precision of attack and accuracy in obedience to the conductor's interpretation, showed the best drilling of all the orchestra concerts heard here this season.

"'Paur is going to America' I was informed a few days ago. If Director Paur can obtain his leave, I most heartily congratulate America, and Boston in particular, on securing so worthy a successor to Nikisch. That the American public should wish to see their best institutions in the hands of flickering great lights, for the sake of beholding an illustrious name at the head of their programmes, has been a source of regret to me. Paur or Weingartner were names that came to my mind from the first, and with Director Paur at the helm the Boston Symphony Orchestra will be in the hands of one of the most thorough and conscientious conductors of the present time.

"Paur's talents are especially for concert conducting, his disposition being a little too nervous for the opera, while his thoroughness, magnetism and generalship qualify him particularly for concerts. Of the numerous orchestra concerts here during the past season the two conducted by Paur for the Liszt Verein and his part in the benefit concert at the Gewandhaus were incomparably superior gems. That Americans are willing to encourage rising talent and genius is one of the most gratifying indications of their rapid advancement in music. That the greatest disappointment would have been in store for the Boston public if some of the gentlemen first considered had accepted I was convinced of by some of their recent exhibitions in conducting. For once circumstances were kinder to the attendants of the Boston Symphony concerts than the good will of the managers."

Mr. Paur is married and has two children.

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CONDUCTOR PAUR.

A Leipsic Man to Lead the Symphony.

He Succeeded Nikisch There—A Thorough Musician.

It is authoritatively stated that Mr. Emil Paur is to be the conductor of the Boston Symphony Orchestra next season. A despatch from Leipsic, which has just been received by Col. H. L. Higginson, contains the welcome news.

The new conductor is the successor of Arthur Nikisch in the conduct of the opera house at Leipsic, and a man whose unusual abilities, both as a musical director and composer, have already gained him hearty commendation from the severest of the critics of that musical-loving city. He is about 38 years of age. Col. Higginson had him in mind 10 years ago, when he was in Vienna.

Director Paur was born in Czernowitz, Austria, and received his education in Vienna. He studied violin with Hellmesberger and composition with Dessoff, and played first violin in the Court opera, Vienna, under Richter and Herbeck.

He early developed extraordinary talent as a conductor in so marked a degree that without influential friends he was chosen, while still a young man, for the fine position of court conductor in Cassel. His superior work at Cassel soon brought him a better offer from Koenigsberg, at the leading theatre of eastern Prussia.

His stay here was also short, as he was wanted for the more important position at the head of the court opera in Mannheim. His success with the critical public of this city was very great and he held the position for many years.

Director Staegemann of the Leipsic opera is a great admirer of Conductor Paur, and for many years had desired to secure his services for that city. He succeeded in engaging him when Arthur Nikisch left for America, and for the last four years Mr. Paur has conducted the opera and most important orchestral concerts there.

Mr. Paur is an accomplished piano virtuoso and a master of the violin. His compositions possess great merit, though he modestly refrains from playing them in public. He is, it is said, broad minded and progressive.

While at Mannheim Paur married, and he now has two sturdy-looking little sons. His wife, who has a keenly intelligent and expressive face, is an unusually fine piano player, but is prouder of her reputation as a good housewife than of her artistic success. Paur himself is a broad-shouldered, thick-set man of medium height, with regular features and light hair and beard. His character is a sterling one; he is earnest and energetic, and at the same time kind-hearted and tolerant. While firm, strict and even exacting as a conductor, he is invariably agreeable and courteous in personal intercourse.

Now and then Mr. Paur has delighted his Leipsic audiences by having one of his own compositions played, but he has done this only on rare occasions; and his modest disposition inclines him rather to keep back his work than to push it to the front. Unlike Mahler, Weingartner, Strauss and Mottl, who have a bent toward the composition of opera, Paur has a strong leaning toward concert music.

American Art Journal.

NEW YORK, SATURDAY, JULY 15, 1893.

Emil Paur Appoint d Conductor of the Boston Symphony Orchestra.

No event of late in the musical world has attracted as much attention or has been fraught with as much interest as the selection of Emil Paur as conductor of the Boston Symphony Orchestra. Not only the unrivaled reputation of this superb orchestral organization has been at stake depending upon Colonel Higginson's choice, but Boston's musical future seems to have been especially uncertain, depending in good part upon the provision made for a new music hall. Both subjects seem to have been satisfactorily disposed of, and Boston can once more dream in peace and adjust its spectacles with an air of extreme satisfaction and contentment.

It is not known how soon Herr Paur will come to this country, but it is hoped before the opening of the season of the Symphony Orchestra in October.

Emil Pauer was born in Czernowitz, Austria, and is now about 37 years old He is a man of large physique. He received his musical education in Vienna, studying the violin under Hellmsberger and composition under Dessorf. His advancement was rapid, and soon he was playing first violin in the court opera in Vienna under Richter, and also under Herbeck. His ability as a conductor soon showed itself, and in so marked degree that he was appointed leader at Cassel, and his excellence there soon led to his promotion to the leadership at Koenigsberg. From Koenigsberg he went to the court opera at Mannheim, and was there many years, until Nikisch left Leipsic for America, when he succeeded Nikisch at Leipsic, where he now is. Pauer has also played with success as a piano virtuoso, while his ability as a violinist is of high order.

Herr Paur has seemed to follow Nikisch with ermarkable persistence. When the latter resigned the post of conductor of the Leipsic Opera House to come to this country Pauer succeeded him, and the position he still retains. He now takes the baton that Nikisch so successfully wielded for so many years.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIV. NO. 8.

SATURDAY, JULY 8, 1893.

THE SYMPHONY ORCHESTRA.

The collection of the money needed to build the new music hall, and the engagement of Herr Emil Paur as conductor, remove entirely the doubt that a short time ago existed as to the continuance of the Boston Symphony orchestra. One may be sure that our townsman, Mr. Henry L. Higginson, has done everything that an extraordinarily discriminating and liberal spirit could suggest in the way of procuring as leader of his orchestra the best available person. The man who has the highest reputation in Europe as the conductor of an orchestra would have been secured if his official relations had permitted him to make the needed engagement. Failing in him, the choice has fallen upon Herr Paur, who, if he does not hold the highest position, ranks closely after the one who stands at the head. There is every reason for thinking that the Boston Symphony orchestra will continue in the immediate future, as it has in the past, to steadily improve, on account of a management which spares no expense in order to obtain the best results, and because the policy of control is directed by a love of the highest class of music.

THE NEW HALL.

A Way to Make It a Benefit to All the People of Boston.

To the Editor of the Herald: This Music Hall scheme which is now being so much discussed seems to me to afford a fine chance to do something for the benefit of the entire public, and not only for the comparative few who can afford to pay high prices for the weekly Symphony concert.

In the first place, the sum of $400,000 is inadequate to make a building of the noble monumental and architectural character which befits our community, for are we not going to build for 50 years hence, as well as for the present generation? In addition to the sum above named, several hundred thousand dollars more would be needed to make the building worthy of us.

Why could we not have popular concerts given two or three evenings each week almost the whole year round under somewhat the same conditions as the present popular concerts are given, thereby giving the multitude a chance to get an improving and innocent amusement at prices within the reach of all. I am sure that these concerts would pay a profit, as the present populars do, and this profit could be devoted to paying the interest and part of the principal required over and above the $400,000 now being talked about. It would not be necessary to have as expensive a lot of performers as compose the Symphony orchestra.

I admire the orchestra as now organized as much as anybody, but its scope is limited and the public at large derive no benefit. Let us have a music hall for the whole population of the community.

W. W.

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MR.

GEORGE GROSSMITH'S

• • First American Tour • •

Under the Direction of Mr. N. VERT.

Friday Evening, Nov. 25,
At Eight.

MUSIC HALL,
BOSTON.

Tickets, with reserved seats, $1.50 and $1.00, according to location.
Sale of seats opens at Music Hall, Friday, November 18.

C. A. ELLIS, Manager.

Friday Evening, Nov. 25,
At Eight.

MUSIC HALL,
BOSTON.

First appearance in Boston of
. the distinguished Comedian .

MR. GEORGE GROSSMITH,

IN HIS ORIGINAL

HUMOROUS AND MUSICAL RECITAL.

PROGRAMME.

• Part I. •

A Musical Sketch entitled

"SOCIETY UP TO DATE."

General advice to "Go with the Times."— A hint for very old and very young gentlemen.— Mammas past and present.— Music past and present.— The secret of a Sonata.— An extremely short Modern German Piece.— An "Up to Date" Love Song, with a sample of modern Poetry.— "*Thou of my Thou.*"— Influence of G. R. Sims on the "Modern Reciter."— A Colloquial and Confidential Recitation, "*Brokers Ahead, or the Old Armchair.*"— The Modern Comic Irish Song.— The Ball-room of to-day and the Ball-room of the past.— The "Up to Date" Waltz and the Dances of years ago.

AN INTERVAL OF FIVE MINUTES.

• Part II. •

A Humorous Sketch on the Drama entitled

"PLAY ACTING,"

Including Examples of Acting ON and OFF the Stage.— Holding the Mirror up to Nature.— How to play a Comic Countryman, a Villager, a Heroine, a Villain, an Earnest Lover, a Stage Child, etc.— Italian Opera, with a very long Recitative.

AN INTERVAL OF THREE MINUTES.

• Part III. •

Numerous Illustrations and Imitations.

SONG, "THE OLD ORGAN MAN," "LADIES' SHOPPING."

RECITATION (with music), "THE MOTHER AND THE CHILD WERE THERE."

GEORGE GROSSMITH.

George Grossmith, the subject of this slight sketch, was born in London, in 1847. His father was for many years one of the best entertainers known to London. He possessed the extraordinary power of keeping an audience in roars of laughter with a succession of stories, imitations, dramatic illustrations, or recitals from Dickens, etc., without any aid from the theatrical *costumier* or *peruquier*. No better *raconteur* was to be met with. He was a universal favorite, and was esteemed and honored by all who had the pleasure of his acquaintance. His son, George Grossmith, inherits his father's talents; but the style of his entertainments is entirely different, inasmuch as he sings and plays the piano, and relies almost entirely on his own writings and compositions for his répertoire. During his early days, and when in his teens, he and his younger brother Weedon (whose success in America a few years ago as a member of Miss Vokes's company is pleasantly remembered) were allowed to give entertainments at home, and even at that time showed that both possessed the proper sort of stuff that goes towards the making of good actors.

The list of guests who occasionally witnessed these performances, and who were intimate friends of Mr. Grossmith's parents, embraced many well-known persons, among them Henry Irving, John Toole, J. Clarke, H. J. Byron, author, John Oxenford, of the *Times* news-

paper, Kate and Ellen Terry, Madame Celeste, Miss Woolgar (Mrs. Alfred Mellon), Andrew Halliday, Artemus Ward, Charles Wyndham, Lionel Brough, Luke Fieldes, Royal Academician, Joseph Hatton, author, Dillon Croker, J. Prowse, Fred Barnard, Mrs. Eilvort, Eliza Winstanley, Emma Stanley, the entertainer, W. S. Woodin, entertainer, Arthur Sketchley, Tom Hood, Jr., T. W. Robertson, author, Miss Furtado, Paul Bedford, Frank Burnand, editor of *Punch*, John Hollingshead, manager, Alhambra Theatre, London, etc.

About this time, 1868, Mr. Grossmith began to give sketches (which were almost always written by himself) in public, and continued to do so until November, 1869, when he was offered an appointment under Professor Pepper at the Royal Polytechnic Institution, London, where he gave his entertainment consisting of "Human Oddities" and other sketches.

Mr. Grossmith also helped his father in making reports of the cases heard at the Metropolitan Police Court, Bow Street, and remained at this post until 1877, when he appeared at the Opera Comique Theatre.

It was in the month of November, 1877, that Mr. Grossmith received the following letter from Sir Arthur Sullivan, which was to cause such a great change in his vocation and life,—a change which was to bring him into almost immediate prominence among London actors:—

BEEF STEAK CLUB,
KING WILLIAM STREET, STRAND,
Tuesday Night.

DEAR MR. GROSSMITH,—Are you inclined to go on the stage for a time? There is a part in the new piece I am doing with Gilbert which I think you would play admirably. I can't find a good man for it. Let me have a line, or come to 9 Albert Mansions to-morrow after 4, or Thursday before 2.30.

Yours sincerely,

ARTHUR SULLIVAN.

Mr. Grossmith was naturally much delighted at receiving so kind a letter, and great was the conflict in his mind as to whether he should go on the stage or continue an entertainer. His father and a whole host of friends were very much against his going on the stage, and thought he was very foolish to give up his entertainments for the uncertainties of the stage. Others, however, advised him strongly to become an actor; and, after weighing the matter seriously for a week, and having obtained a guarantee from Mr. D'Oyley Carte of a six weeks' engagement certain, he finally agreed, after having seen Sir Arthur Sullivan and Mr. W. S. Gilbert, to become one of their company. He made his début at the Opera Comique Theatre in December, 1877, in the character of John Wellington Wells, in the Sullivan and Gilbert opera of "The Sorcerer," produced at that theatre by Mr. D'Oyley Carte, who was responsible for the whole of the productions of the united operas at the above-named theatre and also at the Savoy Theatre. How Mr. Grossmith took the town by storm, achieving a tremendous success, is well known to every theatre-goer; and, as most of the public are theatre-goers, the public knew it also. Then came the extraordinary Sullivan and Gilbert run. Mr. Grossmith created successively the parts of Sir Joseph Porter in H.M.S. "Pinafore," General Stanley in the "Pirates of Penzance," Bunthorne in "Patience," the Lord Chancellor in "Iolanthe," King Goma in "Princess Ida," Ko-Ko, the Lord High Executioner, in "The Mikado," Robin Oakapple in "Ruddigore," and last, but not least, Jack Point in the "Yeomen of the Guard." For a month in 1884, when "Trial by Jury" was played with the revival of "The Sorcerer," Mr. Grossmith played the Judge. It will therefore be seen that during an engagement terminating in August, 1889, lasting nearly twelve years, this actor had only played ten parts. The personation of those parts in the very able provincial companies sent out by Mr. D'Oyley Carte were all modelled on the Savoy productions. Twelve years was a long time

for one actor to remain in the same theatre; and Mr. Grossmith began to feel that he was getting too cramped in his acting, and was seriously thinking of making a change. He had sometimes, on very rare occasions, taken two or three parts at some special benefit matinées, but, as a rule, at these entertainments he generally gave a short sketch at the piano. He gave some of his sketches regularly after some of the Gilbert and Sullivan operas, both at the Opera Comique and the Savoy Theatres, among those specially written for this purpose being "The Musical Nightmare," "The Juvenile Party," "Five Hamlets," "The Drama on Crutches," "Homburg; or, Haunted by the Mikado," and "Holiday Hall." Mr. Grossmith has written and composed some fifty of the sketches, and included in them are some forty of his own published songs. During the period between 1877 and 1889 Mr. Grossmith's evenings were often (after the theatre) devoted to giving entertainments in drawing-rooms at all the very best houses in London society. He was then an immense public favorite, and he found his drawing-room audiences most delightful. At last, in the early part of 1889, he decided to sever his connection with the Savoy and start on tour with his entertainment, consisting, as Mr. Grossmith humorously puts it, of "himself and a Brinsmead grand piano." A London leading newspaper thus describes his last appearance at the Savoy: "Nothing has become Mr. George Grossmith more than his manner of leaving (for the present) the Savoy. No flourish of trumpets attended it. The audience that evening was not exceptional in proportion, but it was very appreciative; and at the close Mr. Grossmith was the object of a special demonstration. At first, he only bowed his thanks; but, called out again, he addressed the public in a few remarks, judiciously conceived and humorously delivered. When Mr. Grossmith said that he felt 'fit' for his country engagements, one of the 'gods' called out 'Good old Grossmith,' to which the ever-ready actor responded with an equally cheery 'Good old

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END OF VOLUME

VOLUME 6

BSO
KNEISEL QUARTET

1893 - 1894

Invoice & Scrap BOOK

Boston Symphony Orchestra.

MR. EMIL PAUR, CONDUCTOR.

THIRTEENTH SEASON, 1893-94. EIGHTH SEASON IN NEW YORK.

- - Five Concerts in - - Music Hall

(Seventh Avenue and Fifty-seventh Street),

Wednesday Evening, November 8,
Thursday Evening, December 14,
Thursday Evening, January 11,
Thursday Evening, February 8,
Thursday Evening, March 29.

SOLOISTS.

Mme. EMMA EAMES, Mme. LILLIAN NORDICA,
Mr. FRANZ KNEISEL,

And others to be announced.

Subscription tickets, with reserved seats for the series of five concerts, $7.50, $6.00, $5.00, and $4.00, according to location. Boxes (seating six), $50.00.

The sale of subscription tickets opens Thursday, Oct. 12, at Messrs. E. Schuberth & Co.'s, 23 Union Square.

☞ Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of subscription tickets.

C. A. ELLIS, Manager.

The Kneisel Quartet

NINTH SEASON, 1893-94

FRANZ KNEISEL, 1st Violin.
OTTO ROTH, 2d Violin.
L. SVECENSKI, Viola.
ALWIN SCHROEDER, Violoncello.

EIGHT CONCERTS

IN

CHICKERING HALL, 152 Tremont St.

ON

MONDAY EVENINGS, October 23, November 13, December 4, January 1, January 22, February 12, March 5, and March 19.

Assisting Artists to be announced.

PROGRAMME OF FIRST CONCERT.

BEETHOVEN . . . . Quartet in F major, Op. 59
HAYDN . . . . . Quartet in G minor
BRAHMS . . . . . Quintet in F major, Op. 88
(Second Viola, MR. ZACH.)

Later programmes will include the Quartet in E minor, Smetana; Quartet in E-flat major, D'Albert; Quartet in A minor, Op. 132, Beethoven; Quartet in E-flat, Op. 127, Beethoven; Septet, Beethoven; Piano Quintet in F minor, Brahms, etc.

Subscription tickets, with reserved seats for the series, $8.

Sale opens at the Box Office, Music Hall, Monday morning, October 16.

C. A. ELLIS, *Manager*.

Boston Symphony Orchestra.

MR. EMIL PAUR, CONDUCTOR.

SEASON 1893-94.

TEN CONCERTS

. . IN . .

Sanders Theatre, Cambridge,

. . ON . .

THURSDAY EVENINGS, October 19, November 2, November 16, December 7, January 4, January 25, February 15, March 8, April 5, April 26.

SOLOISTS:

MME. NORDICA. MR. LEO SCHULZ.

MR. MAX HEINRICH. MR. FRANZ KNEISEL.

And others to be announced.

Season tickets, with reserved seats for the series of ten concerts, $7.50.

☞ The sale of season tickets opens at the University Bookstore, Cambridge, *Saturday, October 14, at 8 A.M.*

A limited number of seats have been reserved for College officers and invited guests.

Boston Symphony Orchestra.

MR. EMIL PAUR, CONDUCTOR.

Thirteenth Season, 1893-94. Eighth Season in Philadelphia.

~ FIVE CONCERTS
~ ACADEMY OF MUSIC

Thursday Evening, November 9.

Wednesday Evening, December 13.

Wednesday Evening, January 10.

Wednesday Evening, February 7.

Wednesday Evening, March 28.

SOLOISTS.

Mme. EMMA EAMES, Mr. MAX HEINRICH,

Mr. FRANZ KNEISEL,

AND OTHERS TO BE ANNOUNCED.

Subscription tickets, with reserved seats for the series of five concerts, $3.50, $5.00, and $7.00, according to location.

Experience has shown the unfairness of accepting orders for seats in advance of the public sale, and the custom has caused great dissatisfaction in the past. For this reason orders cannot be accepted. To save patrons the annoyance of waiting in line at the Box Office, and to insure a fair distribution of tickets,

The $5 and the $7 seats will be sold at auction in the Academy of Music on Monday morning, October 30, beginning at 10 o'clock.

Bids will be the premium on each seat, and will be accepted for seats in their regular order only, and not for choice. No more than six seats will be sold on one bid. The seats open to competition will be shown on a large diagram erected on the stage, and will be marked off as sold. Tickets will be delivered at once, and must be paid for as soon as bought, or they will be resold.

The seats not taken at the auction, and all the $3.50 seats, will be on sale at regular prices at 1221 Chestnut Street, on Tuesday, October 31, at 8 A.M.

☞ Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of subscription tickets.

C. A. ELLIS, Manager.

Thirteenth Season.

Boston Symphony Orchestra,

MR. EMIL PAUR, CONDUCTOR.

SIX GRAND CONCERTS

. . IN . .

Infantry Hall, Providence

. . ON . .

WEDNESDAY EVENINGS, October 25, November 22, December 20, 1893, January 17, February 28, and April 11, 1894.

☞ **Mme. Nordica,**
Mr. Loeffler,

And other artists will appear as soloists.

Season tickets, with reserved seats for the series of six concerts, **Five Dollars.**

☞ The sale of season tickets opens at the Box Office, Infantry Hall, Monday morning, October 16, at 9 o'clock.

To insure a fair distribution of tickets, no more than ten will be sold to any one person.

C. A. ELLIS,
Manager.

Boston Symphony Orchestra.

MR. EMIL PAUR, CONDUCTOR.

Thirteenth Season, 1893-94. Eighth Season in Washington.

FIVE CONCERTS IN METZEROTT MUSIC HALL

Monday Evening, November 6.

Monday Evening, December 11.

Monday Evening, January 8.

Monday Evening, February 5.

Monday Evening, March 26.

. . SOLOISTS . .

MME. LILLIAN NORDICA, MR. FRANZ KNEISEL,

AND OTHERS TO BE ANNOUNCED.

Subscription tickets, with reserved seats for the series of five concerts, $5 and $7, according to location.

The sale of subscription tickets opens Monday, October 30, at Metzerott's Music Store.

☞ Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of subscription tickets.

C. A. ELLIS, *Manager.*

Boston Symphony Orchestra.

Mr. EMIL PAUR, Conductor.

THIRTEENTH SEASON, 1893-94.

UNDER THE AUSPICES OF THE

Philharmonic Society of Brooklyn.

FIVE CONCERTS,
FIVE PUBLIC REHEARSALS,
ACADEMY OF MUSIC.

Friday Afternoon, November 10.
Saturday Evening, November 11.
Friday Afternoon, December 15.
Saturday Evening, December 16.
Friday Afternoon, January 12.
Saturday Evening, January 13.
Friday Afternoon, February 9.
Saturday Evening, February 10.
Friday Afternoon, March 30.
Saturday Evening, March 31.

AFTERNOONS AT 3. EVENINGS AT 8.

Soloists.

Mme. EMMA EAMES, Mme. LILLIAN NORDICA,
Mr. FRANZ KNEISEL,
and others to be announced.

Subscription tickets, with reserved seats for the series of five concerts, $3.00, $5.00, and $6.50, according to location, and for the Rehearsals, $3.00, $4.00, and $5.00, according to location.

The sale of subscription tickets for both series opens at Chandler's, 300 Fulton St., Thursday, October 26, at 8 A. M.

☞ Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of subscription tickets.

C. A. ELLIS, *Manager.*

BOSTON SYMPHONY ORCHESTRA.

Mr. EMIL PAUR, Conductor.

Thirteenth Season, 1893-94. Eighth Season in Baltimore.

FIVE CONCERTS,
FORD'S OPERA HOUSE,

TUESDAY AFTERNOONS at three o'clock, NOVEMBER 7th, DECEMBER 12th, JANUARY 9th, FEBRUARY 6th, and MARCH 27th.

SOLOISTS:

Mme. LILLIAN NORDICA,

Mr. MAX HEINRICH,

Mr. FRANZ KNEISEL,

And others to be announced.

Subscription tickets with reserved seats for the series of five concerts, $5.00 and $7.00, according to location.

The sale of subscription tickets opens at ALBERT'S TICKET OFFICE, 13 N. Charles Street, TUESDAY MORNING, OCTOBER 31st.

Programme books with descriptive notes on the works to be performed will be mailed in advance of each concert to purchasers of subscription tickets.

C. A. ELLIS,
Manager.

Boston Symphony Orchestra.

13th SEASON, 1893-94.

November Itinerary.

Leave Boston Sunday, November 5, at 7.30 P.M. Providence Depot.
Breakfast Philadelphia, Monday, November 6, at 7, A.M. Broad St. Station Penn. R. R.
Arrive Baltimore, Camden Street Station B. & O. R. R. at 9.45 A.M.
CARROLLTON HOTEL.
Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.
Arrive Washington 7.05 P.M.
Concert at Metzerott's Music Hall, 1110 F Street, at 8 P.M.
Leave Washington at 10.45 P.M.
Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.
Concert at Ford's Opera House, Baltimore, Tuesday, November 7, at 3 P.M.
Leave Baltimore, Camden Street Station, B. & O. R. R. 5.55 P.M. directly after matinee.
Arrive New York, 10.55 P.M.
PARK AVENUE HOTEL.
Wednesday, November 8, Rehearsal at Music Hall, 7th Avenue and 57th Street, at 11.30 A.M.
Concert at Music Hall at 8, P.M.
Leave New York, B. & O. R. R. Ferry foot of Liberty Street, Thursday, November 9, at 10 A.M.
Arrive Philadelphia, 12th and Market Streets, 12.33 P.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8, P.M.
Leave Philadelphia, Friday, November 10, 12th and Market Streets, 8 30 A.M.
Arrive New York, 10.55 A.M.
PARK AVENUE HOTEL.
Public Rehearsal at Academy of Music, Brooklyn, Friday, November 10, at 3 P.M.
Concert at Academy of Music, Brooklyn, Saturday, November 11, at 8.15. P.M.
Leave New York, Saturday, November 11, midnight. Grand Central Depot.
Arrive Boston, Sunday, November 12, at 7 A.M. Providence Depot.
Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, November 4, 1893.

Boston Symphony Orchestra.

THIRTEENTH SEASON, 1893-94.

HOTEL LIST.

E. Paur.

F. R. Comee.
C. M. Loeffler.

Fr. Kneisel.

T. Adamowski.
J. Adamowski.

A. Schroeder.

C. Mole.

A. Hackebarth.

L. Svecenski.
O. Roth.

E. Grunberg.
M. Zach.

W.W. Swornsbourne.
F. E. Schuchmann.

D. Kuntz.
H. Eichheim.

J. Akeroyd,
H. A. Greene.

I. Schnitzler.
P. Fiumara.

H. D. Simpson.
E. B. Marble.

E. Fiedler.
A. Moldauer.

J. Edw. Eichler.
W. Krafft.

E. Golde.
W. A. Field.

H. Schuecker.
J. Hoffmann.

F. Mahn.
H. Berger.

G. Strube.
F. E. Hahn.

G. Goldschmidt.
A. Gutter.

J. Knecht.

A. Goldstein.
S. Goldstein.

P. Metzger.
F. Muller.

A. Kolster.
M. Kluge.

E. M. Heindl.
Jul. E. Eichler.

C. Schumann.

G. Bareither.
L. Jennewein.

G. Gerhardt.
H. Hoyer.

C. Reibl.

H. J Butler.
R. Kurth.

A. Rigg.

A. Heindl.

PERSONNEL of the . . . . .

BOSTON SYMPHONY ORCHESTRA.

Thirteenth Season, 1893-94.

MR. EMIL PAUR, CONDUCTOR.

FIRST VIOLINS.

Kneisel, Fr., *Concertmeister.*

Loeffler, C. M.	Fiedler, E.	Eichheim, H.	Knecht, J.
Adamowski, T.	Moldauer, A.	Hoffmann, J.	Krafft, W.
Roth, O.	Kuntz, D.	Strube, G.	Hahn, F. E.
Schnitzler, I.	Ondricek, K.	Mahn, F.	

SECOND VIOLINS.

Akeroyd, J.	Schuchman, F. E.	Kurth, R.	Eichler, Jul. E.
Fiumara, P.	Kneisel, Jos.	Zahn, F.	Eichler, J. Edw.
Swornsbourne, W. W.		Goldstein, S.	Michael, J.
Marble, E. B.	Tischer-Zeitz, H.	Berger, H.	

VIOLAS.

Svecenski, L.	Rietzel, W.	Grunberg, E.	Kluge, M.
Zach, M.	Kolster, A.	Hoyer, H.	Taubert, O.
Heindl, H.			Post, L.

VIOLONCELLOS.

Schroeder, A.	Adamowski, J.	Rose, E.	Reibl, C.
Schulz, L.	Mingels, E. F.	Loeffler, E.	Heindl, A.

BASSES.

Goldstein, A.	Bareither, G.	Jennewein, L.	Butler, H. J.
Greene, H. A.	Boernig, H.	Gerhardt, G.	Barth, C.

FLUTES.			OBOE.	
Mole, C.	Heindl, E. M.	Fox, Paul.	Sautet, A.	Demuth, L.

ENGL. HORN.	CLARINETS.		BASS CLARINET.
Muller, F.	Goldschmidt, G.	Metzger, P.	Strasser, E.

BASSOONS.

Gutter, A. Gunzel, F. H.

HORNS.

Hackebarth, A. Hein, Fr. Lorbeer, H. Schumann, C.

TRUMPETS.		TROMBONES.		
Muller, P.	Mann, Jos.	Hampe, C.	Abloescher, J.	Rigg, A.

HARP.	TUBA.	TYMPANI.	DRUMS.
Schuecker, H.	Golde, E.	Ludwig, C. R.	Simpson, H. D.

CYMBALS, TRIANGLE, ETC.	TAMBOUR AND CASTENETS.	LIBRARIAN.
Field, W. A.	Senia, T. B.	Sauerquell, J.

BOSTON SYMPHONY ORCHESTRA.

Mr. EMIL PAUR, Conductor.

Thirteenth Season, 1893-94. Eighth Season in Baltimore.

FIVE CONCERTS,

FORD'S OPERA HOUSE,

TUESDAY AFTERNOONS at three o'clock, NOVEMBER 7th, DECEMBER 12th, JANUARY 9th, FEBRUARY 6th, and MARCH 27th.

SOLOISTS:

Mme. LILLIAN NORDICA,

Mr. MAX HEINRICH,

Mr. FRANZ KNEISEL,

And others to be announced.

Subscription tickets with reserved seats for the series of five concerts, $5.00 and $7.00, according to location.

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C. A. ELLIS,
Manager.

[4]

Boston Symphony Orchestra.

13th SEASON, 1893-94.

November Itinerary.

Leave Boston Sunday, November 5, at 7.30 P.M. Providence Depot.
Breakfast Philadelphia, Monday, November 6, at 7, A.M. Broad St. Station Penn. R. R.
Arrive Baltimore, Camden Street Station B. & O. R. R. at 9.45 A.M.
CARROLLTON HOTEL.
Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.
Arrive Washington 7.05 P.M.
Concert at Metzerott's Music Hall, 1110 F Street, at 8 P.M.
Leave Washington at 10.45 P.M.
Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.
Concert at Ford's Opera House, Baltimore, Tuesday, November 7, at 3 P.M.
Leave Baltimore, Camden Street Station, B. & O. R. R. 5.55 P.M. directly after matinee.
Arrive New York, 10.55 P.M.
PARK AVENUE HOTEL.
Wednesday, November 8, Rehearsal at Music Hall, 7th Avenue and 57th Street, at 11.30 A.M.
Concert at Music Hall at 8, P.M.
Leave New York, B. & O. R. R. Ferry foot of Liberty Street, Thursday, November 9, at 10 A.M.
Arrive Philadelphia, 12th and Market Streets, 12.33 P.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8, P.M.
Leave Philadelphia, Friday, November 10, 12th and Market Streets, 8 30 A.M.
Arrive New York, 10.55 A.M.
PARK AVENUE HOTEL.
Public Rehearsal at Academy of Music, Brooklyn, Friday, November 10, at 3 P.M.
Concert at Academy of Music, Brooklyn, Saturday, November 11, at 8.15. P.M.
Leave New York, Saturday, November 11, midnight. Grand Central Depot.
Arrive Boston, Sunday, November 12, at 7 A.M. Providence Depot.
Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, November 4, 1893.

Boston Symphony Orchestra.

THIRTEENTH SEASON, 1893-94.

HOTEL LIST.

E. Paur.

F. R. Comee.
C. M. Loeffler.

Fr. Kneisel.

T. Adamowski.
J. Adamowski.

A. Schroeder.

C. Mole.

A. Hackebarth.

L. Svecenski.
O. Roth.

E. Grunberg.
M. Zach.

W.W. Swornsbourne.
F. E. Schuchmann.

D. Kuntz.
H. Eichheim.

J. Akeroyd,
H. A. Greene.

I. Schnitzler.
P. Fiumara.

H. D. Simpson.
E. B. Marble.

E. Fiedler.
A. Moldauer.

J. Edw. Eichler.
W. Krafft.

E. Golde.
W. A. Field.

H. Schuecker.
J. Hoffmann.

F. Mahn.
H. Berger.

G. Strube.
F. E. Hahn.

G. Goldschmidt.
A. Gutter.

J. Knecht.

A. Goldstein.
S. Goldstein.

P. Metzger.
F. Muller.

A. Kolster.
M. Kluge.

E. M. Heindl.
Jul. E. Eichler.

C. Schumann.

G. Bareither.
L. Jennewein.

G. Gerhardt.
H. Hoyer.

C. Reibl.

H. J Butler.
R. Kurth.

A. Rigg.

A. Heindl.

PERSONNEL of the . . . . .
BOSTON SYMPHONY ORCHESTRA.

Thirteenth Season, 1893-94.

MR. EMIL PAUR, CONDUCTOR.

FIRST VIOLINS.

Kneisel, Fr., *Concertmeister.*

Loeffler, C. M. — Fiedler, E. — Eichheim, H. — Knecht, J.
Adamowski, T. — Moldauer, A. — Hoffmann, J. — Krafft, W.
Roth, O. — Kuntz, D. — Strube, G. — Hahn, F. E.
Schnitzler, I. — Ondricek, K. — Mahn, F.

SECOND VIOLINS.

Akeroyd, J. — Schuchman, F. E. — Kurth, R. — Eichler, Jul. E.
Fiumara, P. — Kneisel, Jos. — Zahn, F. — Eichler, J. Edw.
Swornsbourne, W. W. — Goldstein, S. — Michael, J.
Marble, E. B. — Tischer-Zeitz, H. — Berger, H.

VIOLAS.

Svecenski, L. — Rietzel, W. — Grunberg, E. — Kluge, M.
Zach, M. — Kolster, A. — Hoyer, H. — Taubert, O.
Heindl, H. — Post, L.

VIOLONCELLOS.

Schroeder, A. — Adamowski, J. — Rosé, E. — Reibl, C.
Schulz, L. — Mingels, E. F. — Loeffler, E. — Heindl, A.

BASSES.

Goldstein, A. — Bareither, G. — Jennewein, L. — Butler, H. J.
Greene, H. A. — Boernig, H. — Gerhardt, G. — Barth, C.

FLUTES.

Molé, C. — Heindl, E. M. — Fox, Paul.

OBOE.

Sautet, A. — Demuth, L.

ENGL. HORN.

Müller, F.

CLARINETS.

Goldschmidt, G. — Metzger, P.

BASS CLARINET.

Strasser, E.

BASSOONS.

Gütter, A. — Gunzel, F. H.

HORNS.

Hackebarth, A. — Hein, Fr. — Lorbeer, H. — Schumann, C.

TRUMPETS.

Müller, P. — Mann, Jos.

TROMBONES.

Hampe, C. — Abloescher, J. — Rigg, A.

HARP.

Schuecker, H.

TUBA.

Golde, E.

TYMPANI.

Ludwig, C. R.

DRUMS.

Simpson, H. D.

CYMBALS, TRIANGLE, ETC.

Field, W. A.

TAMBOUR AND CASTENETS.

Senia, T. B.

LIBRARIAN.

Sauerquell, J.

BOSTON SYMPHONY ORCHESTRA.

Mr. EMIL PAUR, Conductor.

Thirteenth Season, 1893-94. — Eighth Season in Baltimore.

FIVE CONCERTS,

FORD'S OPERA HOUSE,

TUESDAY AFTERNOONS at three o'clock, NOVEMBER 7th, DECEMBER 12th, JANUARY 9th, FEBRUARY 6th, and MARCH 27th.

SOLOISTS:

Mme. LILLIAN NORDICA,

Mr. MAX HEINRICH,

Mr. FRANZ KNEISEL,

And others to be announced.

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The sale of subscription tickets opens at ALBERT'S TICKET OFFICE, 13 N. Charles Street, TUESDAY MORNING, OCTOBER 31st.

Programme books with descriptive notes on the works to be performed will be mailed in advance of each concert to purchasers of subscription tickets.

C. A. ELLIS,
Manager.

CHAMBER MUSIC HALL

(57th Street and Seventh Avenue.)

SEASON 1893–94.

FIRST CONCERT

— BY —

The Kneisel Quartet

OF BOSTON.

FRANZ KNEISEL, 1st Violin. L. SVECENSKI, Viola.

OTTO ROTH, 2nd Violin. ALVIN SCHROEDER, Violoncello.

WITH THE ASSISTANCE OF

MR. MAX ZACH.

FRIDAY EVENING, NOVEMBER 10, at 8.15.

Programme:

BEETHOVEN. QUARTET in F major, op. 59, No. 1.
Allegro.—Allegretto vivace e sempre scherzando.—
Adagio molto e mesto.—Theme Russe, (Allegro.)

HAYDN. QUARTET in G minor, op. 74, No. 3.
Allegro.—Largo assai.—Menuetto (allegretto).—
Finale. (Allegro con brio).

BRAHMS. QUINTET in F major, op. 88.
Allegro non troppo ma con brio.—
Grave ed appassionato.—Allegro.

Second Violo: Mr. ZACH.

Second Concert, Friday Evening, December 15.

Boston Symphony Orchestra.

13th SEASON, 1893-94.

January Itinerary.

Leave Boston Sunday, January 7, at 7.30 P.M. Providence Depot.
Breakfast Philadelphia, Monday, January 8, at 7, A.M. Broad St. Station Penn. R. R.
Arrive Baltimore, Union Depot, Penn. R. R. at 9.45 A.M.
CARROLLTON HOTEL.
Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.
Arrive Washington 7.05 P.M.
Concert at Metzerott's Music Hall, 1110 F Street, at 8 P.M.
Leave Washington at 10.45 P.M.
Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.
Concert at Ford's Opera House, Baltimore, Tuesday, January 9, at 3 P.M.
Leave Baltimore, Camden Street Station, B. & O. R. R. Wednesday, January 10, at 8. 50 A.M.
Arrive Philadelphia, 12th and Market Streets, 11.31 A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8, P.M.
Leave Philadelphia, Thursday, January 11, 12th and Market Streets, 9.45 A.M.
Arrive New York, 12.10 P.M.
PARK AVENUE HOTEL.
Concert at Music Hall, at 8 P.M.
Public Rehearsal at Academy of Music, Brooklyn, Friday, January 12, at 3 P.M.
Concert at Academy of Music, Brooklyn, Saturday, January 13, at 8.15. P.M.
Leave New York, Saturday, January 13, midnight. Grand Central Depot.
Arrive Boston, Sunday, January 14, at 7 A.M. Providence Depot.
Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, January 6, 1894.

Boston Symphony Orchestra.

13th SEASON, 1893-94.

December Itinerary.

Leave Boston Sunday, December 10, at 7.30 P.M. Providence Depot.
Breakfast Philadelphia, Monday, December 11, at 7, A.M. Broad St. Station Penn. R. R.
Arrive Baltimore, Union Depot, Penn. R. R. at 9.45 A.M.
CARROLLTON HOTEL.
Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.
Arrive Washington 7.05 P.M.
Concert at Metzerott's Music Hall, 1110 F Street, at 8 P.M.
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Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.
Concert at Ford's Opera House, Baltimore, Tuesday, December 12, at 3 P.M.
Leave Baltimore, Camden Street Station, B. & O. R. R. Wednesday, December 13, at 8. 50 A.M.
Arrive Philadelphia, 12th and Market Streets, 11.31 A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8, P.M.
Leave Philadelphia. Thursday, December 14, 12th and Market Streets, 9 45 A.M.
Arrive New York, 12.10 P.M.
PARK AVENUE HOTEL.
Concert at Music Hall, at 8 P.M.
Public Rehearsal at Academy of Music, Brooklyn, Friday, December 15, at 3 P.M.
Concert at Academy of Music, Brooklyn, Saturday, December 16, at 8.15. P.M.
Leave New York, Saturday, December 16, midnight. Grand Central Depot.
Arrive Boston, Sunday, December 17, at 7 A.M. Providence Depot.
Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, December 9, 1893.

Boston Symphony Orchestra.

13th SEASON, 1893-94.

February Itinerary.

Leave Boston Sunday, February 4, 12, midnight. Providence Depot.
Arrive New York, Monday, February 5, at 7 A.M.
Leave New York, B. & O. R. R. Ferry foot of Liberty Street, 9 A.M.
Arrive Baltimore, at 2.05 P.M.
CARROLLTON HOTEL.
Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.
Arrive Washington 7.05 P.M.
Concert at Metzerott's Music Hall, 1110 F Street, at 8 P.M.
Leave Washington at 10.45 P.M.
Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.
Concert at Ford's Opera House, Baltimore, Tuesday, February 6, at 3 P.M.
Leave Baltimore, Camden Street Station, B. & O. R. R. Wednesday, February 7, at 8.50 A.M.
Arrive Philadelphia, 12th and Market Streets, 11.31 A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8, P.M.
Leave Philadelphia, Thursday, February 8, 12th and Market Streets, 9.45 A.M.
Arrive New York, 12.10 P.M.
PARK AVENUE HOTEL.
Concert at Music Hall, at 8 P.M.
Public Rehearsal at Academy of Music, Brooklyn, Friday, February 9, at 3 P.M.
Concert at Academy of Music, Brooklyn, Saturday, February 10, at 8.15. P.M.
Leave New York, Saturday, February 10, midnight. Grand Central Depot.
Arrive Boston, Sunday, February 11, at 7 A.M. Providence Depot.
Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, February 3, 1894.

CHAMBER MUSIC HALL

(57th Street and Seventh Avenue.)

SEASON 1893–94.

FIRST CONCERT

— BY —

The Kneisel Quartet

OF BOSTON.

FRANZ KNEISEL, 1st Violin. L. SVECENSKI, Viola.

OTTO ROTH, 2nd Violin. ALVIN SCHROEDER, Violoncello.

WITH THE ASSISTANCE OF

MR. MAX ZACH.

FRIDAY EVENING, NOVEMBER 10, at 8.15.

Programme:

BEETHOVEN. QUARTET in F major, op. 59, No. 1.
Allegro.—Allegretto vivace e sempre scherzando.—Adagio molto e mesto.—Theme Russe, (Allegro.)

HAYDN. QUARTET in G minor, op. 74, No. 3.
Allegro.—Largo assai.—Menuetto (allegretto).—Finale. (Allegro con brio).

BRAHMS. QUINTET in F major, op. 88.
Allegro non troppo ma con brio.—Grave ed appassionato.—Allegro.

Second Violo: Mr. ZACH.

Second Concert, Friday Evening, December 15.

Boston Symphony Orchestra.

13th SEASON, 1893-94.

December Itinerary.

Leave Boston Sunday, December 10, at 7.30 P.M. Providence Depot.
Breakfast Philadelphia, Monday, December 11, at 7, A.M. Broad St. Station Penn. R. R.
Arrive Baltimore, Union Depot, Penn. R. R. at 9.45 A.M.
CARROLLTON HOTEL.
Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.
Arrive Washington 7.05 P.M.
Concert at Metzerott's Music Hall, 1110 F Street, at 8 P.M.
Leave Washington at 10.45 P.M.
Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.
Concert at Ford's Opera House, Baltimore, Tuesday, December 12, at 3 P.M.
Leave Baltimore, Camden Street Station, B. & O. R. R. Wednesday, December 13, at 8. 50 A.M.
Arrive Philadelphia, 12th and Market Streets, 11.31 A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8, P.M.
Leave Philadelphia. Thursday, December 14, 12th and Market Streets, 9 45 A.M.
Arrive New York, 12.10 P.M.
PARK AVENUE HOTEL.
Concert at Music Hall, at 8 P.M.
Public Rehearsal at Academy of Music, Brooklyn, Friday, December 15, at 3 P.M.
Concert at Academy of Music, Brooklyn, Saturday, December 16, at 8.15. P.M.
Leave New York, Saturday, December 16, midnight. Grand Central Depot.
Arrive Boston, Sunday, December 17, at 7 A.M. Providence Depot.
Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, December 9, 1893.

Boston Symphony Orchestra.

13th SEASON, 1893-94.

January Itinerary.

Leave Boston Sunday, January 7, at 7.30 P.M. Providence Depot.
Breakfast Philadelphia, Monday, January 8, at 7, A.M. Broad St. Station Penn. R. R.
Arrive Baltimore, Union Depot, Penn. R. R. at 9.45 A.M.
CARROLLTON HOTEL.
Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.
Arrive Washington 7.05 P.M.
Concert at Metzerott's Music Hall, 1110 F Street, at 8 P.M.
Leave Washington at 10.45 P.M.
Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.
Concert at Ford's Opera House, Baltimore, Tuesday, January 9, at 3 P.M.
Leave Baltimore, Camden Street Station, B. & O. R. R. Wednesday, January 10, at 8. 50 A.M.
Arrive Philadelphia, 12th and Market Streets, 11.31 A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8, P.M.
Leave Philadelphia. Thursday, January 11, 12th and Market Streets, 9.45 A.M.
Arrive New York, 12.10 P.M.
PARK AVENUE HOTEL.
Concert at Music Hall, at 8 P.M.
Public Rehearsal at Academy of Music, Brooklyn, Friday, January 12, at 3 P.M.
Concert at Academy of Music, Brooklyn, Saturday, January 13, at 8.15. P.M.
Leave New York, Saturday, January 13, midnight. Grand Central Depot.
Arrive Boston, Sunday, January 14, at 7 A.M. Providence Depot.
Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, January 6, 1894.

Boston Symphony Orchestra.

13th SEASON, 1893-94.

February Itinerary.

Leave Boston Sunday, February 4, 12, midnight. Providence Depot.
Arrive New York, Monday, February 5, at 7 A.M.
Leave New York, B. & O. R. R. Ferry foot of Liberty Street, 9 A.M.
Arrive Baltimore, at 2.05 P.M.
CARROLLTON HOTEL.
Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.
Arrive Washington 7.05 P.M
Concert at Metzerott's Music Hall, 1110 F Street, at 8 P.M.
Leave Washington at 10.45 P.M.
Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.
Concert at Ford's Opera House, Baltimore, Tuesday, February 6, at 3 P.M.
Leave Baltimore, Camden Street Station, B. & O. R. R. Wednesday, February 7, at 8.50 A.M.
Arrive Philadelphia, 12th and Market Streets, 11.31 A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8, P.M.
Leave Philadelphia. Thursday, February 8, 12th and Market Streets, 9.45 A.M.
Arrive New York, 12.10 P.M.
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Concert at Music Hall, at 8 P.M.
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Arrive Boston, Sunday, February 11, at 7 A.M. Providence Depot.
Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, February 3, 1894.

BRATTLE HALL . . . CAMBRIDGE

Three Concerts by the . . .

Kneisel Quartet

FRANZ KNEISEL, 1st Violin.
OTTO ROTH, 2d Violin.
L. SVECENSKI, Viola.
ALWIN SCHROEDER, Violoncello.

Wednesday Evening, March 21

Tuesday Evening, April 3 . . . . At . . 8 o'clock

Tuesday Evening, April 24 . .

ASSISTING ARTISTS:

Mrs. EMIL PAUR,

Miss MARIE GESELSCHAP,

and

MLLE. ANTOINETTE TREBELLI.

WEDNESDAY EVENING, MARCH 21

PROGRAMME

HAYDN, ... Quartet in G minor

BRAHMS, . . . Trio for Pianoforte, Violin, and Violoncello
Mrs. PAUR, Mr. KNEISEL, and Mr. SCHROEDER.

DVORAK, ... Quartet in F major

Season Tickets, with reserved seats, for the series of three Concerts, $3.00. Subscription list now open at the University Bookstore, Cambridge. Tickets will be delivered to subscribers only on Saturday, March 17. Public sale opens Monday, March 19.

C. A. ELLIS, Manager.

Boston Symphony Orchestra.

13th SEASON, 1893-94.

March Itinerary.

Leave Boston Sunday, March 25, 12, midnight. Providence Depot.
Arrive New York, Monday, March 26, at 7 A.M.
Leave New York, B. & O. R. R. Ferry foot of Liberty Street, 9 A.M.
Arrive Baltimore, at 2.05 P.M.
CARROLLTON HOTEL.
Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.
Arrive Washington 7.05 P.M.
Concert at Metzerott's Music Hall, 1110 F Street, at 8 P.M.
Leave Washington at 10.30 P.M.
Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.
Concert at Ford's Opera House, Baltimore, Tuesday, March 27, at 3 P.M.
Leave Baltimore, Camden Street Station, B. & O. R. R. Wednesday, March 28, at 8.50 A.M.
Arrive Philadelphia, 12th and Market Streets, 11.31 A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8, P.M.
Leave Philadelphia, Thursday, March 29, 12th and Market Streets, 9.45 A.M.
Arrive New York, 12.10 P.M.
PARK AVENUE HOTEL.
Concert at Music Hall, at 8 P.M.
Public Rehearsal at Academy of Music, Brooklyn, Friday, March 30, at 3 P.M.
Concert at Academy of Music, Brooklyn, Saturday, March 31, at 8.15. P.M.
Leave New York, Saturday, March 31, midnight. Grand Central Depot.
Arrive Boston, Sunday, April 1, at 7 A.M. Providence Depot.
Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, March 24, 1894.

BOSTON, MASS.,

April 9, 1894.

To the Ladies of the Cecilia:

Mr. Lang desires to be blamed for this late request for your kind services in singing the two choruses for female voices in the performances of Mendelssohn's music to the "Midsummer-Night's Dream," at the concerts of the Boston Symphony Orchestra, in Music Hall, on Friday afternoon and Saturday evening of this week, under the conductorship of Mr. Paur. The invitation is most earnestly extended by Mr. Paur, and warmly seconded by the President and by the conductor of the Cecilia.

If you are willing to sing this delightful music, will you be in your seats at seven o'clock promptly, on Thursday evening, and rehearse it during the half-hour preceding the usual rehearsal? It will be understood that those who are present at seven are willing to sing. With the hope for a favorable response from all, this invitation is sent you from Mr. Thorndike, Mr. Paur, and Mr. Lang.

BOSTON MUSIC HALL

THIRTEENTH SEASON, 1893-94

THE BOSTON SYMPHONY ORCHESTRA

Mr. EMIL PAUR, Conductor.

TWENTY-FOUR CONCERTS

ON CONSECUTIVE SATURDAY EVENINGS, FROM OCTOBER 14, 1893, TO APRIL 28, 1894, OMITTING NOV. 11, DEC. 16, 1893, JAN. 13, FEB. 10, AND MARCH 31, 1894, AND

TWENTY-FOUR PUBLIC REHEARSALS

ON CONSECUTIVE FRIDAY AFTERNOONS, FROM OCTOBER 13, 1893, TO APRIL 27, 1894, OMITTING NOV. 10, DEC. 15, 1893, JAN. 12, FEB. 9, AND MARCH 30, 1894.

TICKETS for the series of Concerts and for the series of Rehearsals, $12.00 and $7.50, according to location.

The $12 Seats for the Rehearsals will be sold at auction, at Music Hall, **MONDAY,** September 25th, at 10 A.M.

The $7.50 Seats for the Rehearsals will be sold at auction, at Music Hall, **TUESDAY,** September 26th, at 10 A.M.

The $12 Seats for the Concerts will be sold at auction, at Music Hall, on **THURSDAY,** September 28th, at 10 A.M.

The $7.50 Seats for the Concerts will be sold in like manner at the same place, on **FRIDAY,** September 29th, at 10 A.M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be immediately resold.

Boston Symphony Orchestra.

Mr. EMIL PAUR, Conductor.

1893-94.

NOTICE TO SUBSCRIBERS.

Subscribers of last year may secure seats for the coming season in advance of the public sale by applying at Schuberth's, 23 Union Square, before Wednesday evening, October 11.

C. A. ELLIS,

Manager.

Boston Symphony Orchestra.

BOSTON, September 25th, 1893.

AUCTION SALE of $12 Season Tickets for the Friday Afternoon PUBLIC REHEARSALS at Music Hall this (Monday) morning, beginning at ten o'clock.

BOSTON SYMPHONY ORCHESTRA.
SEASON 1893-94. 132
REHEARSALS.
No.
Premium.
Name.

BOSTON SYMPHONY ORCHESTRA.
SEASON 1893-94. 239
REHEARSALS.
No.
Premium.
Name.

BOSTON SYMPHONY ORCHESTRA.
SEASON 1893-94. 536
CONCERTS.
No.
Premium.
Name.

BOSTON SYMPHONY ORCHESTRA.
SEASON 1893-94. 553
CONCERTS.
No.
Premium.
Name.

COLORED PAPER

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BOSTON MUSIC HALL

THIRTEENTH SEASON, 1893-94

THE BOSTON SYMPHONY ORCHESTRA

Mr. EMIL PAUR, Conductor.

TWENTY-FOUR CONCERTS

ON CONSECUTIVE SATURDAY EVENINGS, FROM OCTOBER 14, 1893, TO APRIL 28, 1894, OMITTING NOV. 11, DEC. 16, 1893, JAN. 13, FEB. 10, AND MARCH 31, 1894, AND

TWENTY-FOUR PUBLIC REHEARSALS

ON CONSECUTIVE FRIDAY AFTERNOONS, FROM OCTOBER 13, 1893, TO APRIL 27, 1894, OMITTING NOV. 10, DEC. 15, 1893, JAN. 12, FEB. 9, AND MARCH 30, 1894.

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Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be immediately resold.

Boston Symphony Orchestra.

Mr. EMIL PAUR, Conductor.

1893-94.

NOTICE TO SUBSCRIBERS.

Subscribers of last year may secure seats for the coming season in advance of the public sale by applying at Schuberth's, 23 Union Square, before Wednesday evening, October 11.

C. A. ELLIS,

Manager.

Boston Symphony Orchestra.

BOSTON, September 25th, 1893.

AUCTION SALE of $12 Season Tickets for the Friday Afternoon PUBLIC REHEARSALS at Music Hall this (Monday) morning, beginning at ten o'clock.

BOSTON SYMPHONY ORCHESTRA.
SEASON 1893-94. 432
REHEARSALS.

No. .....
Premium, ...
Name, ...

BOSTON SYMPHONY ORCHESTRA.
SEASON 1893-94. 239
REHEARSALS.

No. .....
Premium, ...
Name, ...

BOSTON SYMPHONY ORCHESTRA.
SEASON 1893-94.
CONCERTS.

No.
Premium.
Name,

BOSTON SYMPHONY ORCHESTRA.
SEASON 1893-94. 383
CONCERTS.

No. .....
Premium, ...
Name, ...

COLORED PAPER

[8]

Boston Transcript

SUNDAY, SEPTEMBER 9, 1893.

The thirteenth season of concerts in the Music Hall by the Boston Symphony Orchestra will begin on Oct. 1 with the customary public rehearsal on the afternoon before. As usual there will be twenty-four concerts and as many public rehearsals, at weekly intervals, with some lapses to be hereafter announced. The engagements of solo artists include several who have not before been heard here. Some particulars of the purposes of the new conductor in the matter of programmes will be made known soon after the arrival here of Mr. Paur. The sales by auction of the season tickets are thus appointed: Monday, Sept. 25, higher priced seats for the public rehearsals; Sept. 26, lower priced rehearsal seats; Sept. 28, higher priced concert seats; Sept. 29, lower priced concert seats. The prices will be $12 and $7.50, and the bids will be for premiums. As formerly not more than four consecutive seats will be sold to a single bidder, and payment for the tickets must immediately follow the sale. The sales will be held in the Music

Boston Sunday Globe.

SUNDAY, SEPT. 10, 1893.

Symphony Orchestra Season.

The Boston Symphony orchestra will enter upon its 13th season under conditions which promise to make it exceedingly interesting. The change in conductor is already known to all who follow current musical events, and the appearance of Mr Emil Paur at the head of the orchestra will be awaited with the liveliest interest.

All accounts agree that he is the possessor of great qualities as a conductor. His undoubted ability and his achievements in the positions which he has held abroad give assurance of satisfactory results when he shall have assumed the duties of his high position. The orchestra long ago assumed the leading place among musical organizations of the country, and the management will leave nothing undone to maintain its position and to make the concerts of the coming season artistically the equal of any in the world.

The magnificent body of instrumentalists, so carefully selected during the last 12 years, will remain practically unchanged. A notable addition to the ranks of the first violins is Mr Oudricek, formerly concertmeister of the Prague orchestra. Mr Kneisel will again lead the violins, supported by Mr Loeffler, Mr Adamowski and other able violinists.

Messrs Svecenski, Schroder, Goldstein, Mole, Sautet, Goldschmidt, Gutter, Hackebarth, Ablocscher, Golde and Ludwig will as before head their respective departments. Mr Schnecker has been reengaged as harpist.

The season will consist as usual of 24 public rehearsals on Friday afternoons, and 24 concerts on Saturday evenings. The dates of the first performances will be Oct 13 and 14.

The soloists already engaged include several artists of great reputation who have never been heard here. The list is said to be the strongest ever presented in these concerts, and will add greatly to the attractions of the season.

The season tickets will be sold at auction at Music hall, Sept 25, 26, 28 and 29. The rehearsal seats will be sold on Monday and Tuesday, Sept 25 and 26, and the concert tickets on Thursday and Friday, Sept 28 and 29.

Gazette

BOSTON, SUNDAY MORNING, SEPT. 10.

The Boston Symphony Orchestra

Will begin its thirteenth season at Music Hall, on October 14. Both in an artistic sense and considered as a popular attraction, this organization has long held first place among the musical enterprises of this country. Its coming series of performances will excite more than usual interest for many reasons. They will introduce a new conductor, who has won high honors in more than one important position in Europe, and who will infuse new blood into the undertaking. The selection of Mr. Emil Paur was made after a careful consideration of the merits of nearly a score of eminent conductors who were available for the place. The position he is to assume is a most difficult one; but Mr. Paur is said to possess abilities which especially qualify him for its duties. He will find at his command an orchestra second to none in the world, and every incentive for the best work of his life. The members of the orchestra, with very few exceptions, will be the same as last year. A notable addition to the first violins will be Mr. Oudricek, formerly concert meister at Prague. Mr. Kneisel will again lead the violins, and will be ably supported by Mr. Loeffler, Mr. Adamowski and the unrivalled section of violinists. Messrs. Svecenski, Schroeder, Goldstein, Molé, Sautet, Goldschmidt, Gutter, Hackebarth, Ablocscher, Golde and Ludwig will, as before, head their respective departments of the orchestra, and Mr. Schuecker has been re-engaged as harpist. Little can be said about the programmes, pending the arrival of Mr. Paur. Negotiations are in progress with many soloists of distinction, and a partial list will be announced later. The sales of season tickets will take place at Music Hall on September 25, 26, 28 and 29, and will be by auction, as usual. The Rehearsal tickets will be sold on Monday and Tuesday, Sept. 25 and 26. The Concert tickets on Thursday and Friday, Sept. 28 and 29.

— Herr Emil Pauer, the new conductor of the Boston Symphony Concerts, will sail from Europe for this country on the 19th inst.

GENERAL HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCIV. NO. 66.

SUNDAY, SEPTEMBER 10, 1893.

The Symphony Concerts. Comic Opera Productions.

It is doubtful if any one topic is now more generally discussed by returning patrons of musical entertainments than the concerts of the Boston Symphony orchestra, and every detail of the season's arrangements as it becomes known is a new theme of general public interest.

An hour at the Music Hall during the last week would convince the most sceptical of the widespread interest in this important branch of the season's attractions. For every few minutes a new applicant for information regarding some feature of the season's scheme has presented herself or himself, and the same answers have been given with the courtesy possible only by men who have sold the tickets to these concerts for years.

The coming of the new conductor, Herr Emil Paur, has opened up a new field of inquiry this season, and the chief events of his career, his age, the probabilities as to his programmes and the hundred and one possibilities of his advent have been stated with unfailing patience to all inquiring minds.

In some ways, of course, the new conductor is an unknown quantity, but the time since his contract was signed has been well improved by those familiar with his record during his musical career, and among the many contributions to this stock of information the following, by an eminent writer upon musical matters in Leipsic, will be read with general interest.

Conductor Emil Paur.

Some weeks ago the report was spread in a local paper that Mr. Paur, the conductor of our theatre orchestra, had been offered an excellent engagement in Boston as conductor of the famous Symphony orchestra there, and had already accepted it. The hope that this report would be contradicted was not fulfilled, for full confirmation of it soon followed. Why should Mr. Paur refuse so favorable an offer? Such a splendid position as leader of the best and most celebrated symphony orchestra in America was for him equal to winning the great prize in the lottery, while the leadership of the theatre orchestra here—a not well-salaried and very troublesome post—promised nothing higher. So he exchanged tinsel for gold.

As he is in the prime of life, and as full confidence can be placed in his well known great capacity for work and genial talent, in the new home his efforts and abilities will no doubt have full play and be crowned with success. For the second time Emil Paur has been chosen successor of Arthur Nikisch, first here in Leipsic at the theatre, now in Boston. Four years ago he began as leader of the orchestra in a performance of "Tannhauser" with triumphant success. No puffing, no blowing of trumpets preceded him, only a short notice of his activity in Mannheim. His predecessor, Nikisch, had not only been enthusiastically, almost idolatrously, receive at the farewell evening in the theatre, but also at farewell festivities in private circles.

The partisans of Nikisch coldly declared such a conductor could never be replaced. What a surprise was the first appearance of Mr. Paur! Unexampled applause, loud recalls, glowing enthusiasm! The musicians in the orchestra declared never to have felt so animated, overpowered and carried away as then. It was a perfect victory. It was very interesting to observe how the new conductor differed in externals from his predecessor. If Nikisch impressed by his solemn manner, quiet and almost stiff demeanor, one might almost say, his stony calmness, Paur led with youthful fire and glowing inspiration. The former held his head, framed in black, with immovable pale face, always high, but the latter moved in a lively way, his fair curly hair strayed about, and every movement betrayed his south German temperament. One would see he was quite taken up by his artistic office, that he wished every tone to be given with full effect, and that with his whole soul he seemed to play himself alone on every instrument.

With the sparkling look of his eyes he inspired the performers in the orchestra, and forced them to the highest exercise of their powers. The greatest energy was produced by peculiar movements of the arm in crescendi and forte passages, while by picturesque gestures he plainly showed piano passages, especially a sudden change to piano. No wonder if all shades were successful when by the contrasts in the music light and shadow were thrown out in the best way. So at the very outset the conductor's eminent talent for leading made a good impression, which nothing since has dimmed. It remains bright and clear in our memory.

We have numbered in the last decades many very talented artists among the conductors of our opera, of whom we will only name Seid, Sneker, and Nickish. None of these certainly famous conductors equalled our Emil Paur in musical variety and conscientiousness, as well as in ideality of conception and in heroic endurance. He bestowed the same care on the works of the great masters of the past as on the modern ones. Beethoven's "Fidelia," Mozart's "Don Juan," and "Zauberflote," Cherubini's "Wasserträger," Weber's "Freischutz," and "Euryanthe," he treated as lovingly as Richard Wagner's "Ring der Nibelungen," "Meistersinger," "Tristam and Isolde," "Tannhauser," and "Lohengrin."

Whatever is beautiful and sublime, full of majesty and genius, filled his artistic heart with delight and joy, fired and inspired him. He was free from all national prejudice. He conducted the operas of the old and new French and Italian composers just as carefully, spiritedly and ingeniously as the German ones. The mutilation of masterpieces, as is unfortunately the custom, through unscrupulous leaders and careless singers, he thoroughly condemned. He reproduced them, as in the original, however much it annoyed the indolent singers and members of the orchestra. So we have to thank the meritorious conductor for many beautiful parts in operas which were formerly left out.

The Ticke Sales.

The plans for the sales of seats for the rehearsals and concerts of the season have been completed upon substantially the lines which have proved so generally satisfactory for many years.

The $12 seats for the 24 public rehearsals, beginning Oct. 14, will be offered at auction on Monday, Sept. 25, no more than four seats being sold to one bidder. The $7.50 seats for the rehearsals will be sold on Tuesday, Sept. 26, with the same limitation.

The $12 seats for the 24 Saturday evening concerts, beginning Oct. 15, will be sold at auction on Thursday, Sept. 28, with the same limitation as to numbers, and the $7.50 seats for the concerts will be sold on Friday, Sept. 29. The seats will, as usual, be sold in the regular order, beginning with the front row. No bid of less than 25 cents will be taken, and the division lines regulating the prices will be the same as in former years.

The general testimony of those who have to do with the selling of these seats is that the interest in the concerts shows no abatement, orders having been received in many instances immediately after the close of last season's concerts, while the question of Mr. Nikisch's successor was yet involved in mystery, all showing that the concerts have become a fixed institution with a numerous portion of the Boston public.

One statement has to be made annually. Ladies can not attend the sale of seats in person, but all letters, always with [illegible]

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, SEPT. 10, 1893

The Boston Symphony Orchestra enters upon its thirteenth season at Music Hall, Oct. 13 and 14, the first public rehearsal being on Friday, the 13th, and the Saturday evening concert on the 14th. The change in conductors has already been announced and the appearance of Mr. Emil Paur at the head of the orchestra will be awaited with much interest. From all accounts at hand he is the possessor of great qualities as a conductor. There will be few changes in the makeup of the orchestra.

Mr. Kneisel will again be concertmeister and will be ably supported by Mr. Loeffler, Mr. Adamowski and the unrivalled section of violinists. Able soloists have already been engaged, who have never been heard here. Season tickets will be sold as usual at auction commencing on Sept. 25 and continuing on the 26th, 28th and 29th. The rehearsal seats will be sold on Monday and Tuesday, Sept. 25-26, and the concert tickets on Thursday and Friday, Sept. 28-29.

THE BOSTON TIMES

BOSTON, SUNDAY, SEPT. 10, 1893.

The thirteenth season of concerts in Music hall by the Boston Symphony orchestra will begin on Oct. 1 with the customary public rehearsal on the afternoon before. As usual there will be twenty-four concerts and as many public rehearsals, at weekly intervals, with some lapses to be hereafter announced. The engagements of solo artists include several who have not before been heard here. Some particulars of the purposes of the new conductor in the matter of programmes will be made known soon after the arrival here of Mr. Paur The sales by auction of the season tickets are thus appointed: Monday, Sept. 25, higher priced seats for the public rehearsals; Sept. 26, lower priced rehearsal seats; Sept. 28, higher priced concert seats; Sept. 29, lower priced concert seats. The prices will be $12 and $7.50, and the bids will be for premiums. As formerly not more than four consecutive seats will be sold to a single bidder, and payments for the tickets must immediately follow the sale. The sales will be held in Music hall.

Boston Transcript

SATURDAY, SEPTEMBER 16, 1893.

The thirteenth season of the Boston Symphony Orchestra in the Music Hall will begin on Oct. 13, Friday afternoon, public rehearsal, and Oct. 14, Saturday night. It will, as usual, include twenty-four concerts and as many public rehearsals, at weekly intervals, with some lapses to be hereafter announced. The sales by auction of the season tickets are thus appointed: Monday, Sept. 25, twelve-dollar seats for the public rehearsals; Sept. 26, seven dollar and a half rehearsal seats; Sept. 28, twelve-dollar concert seats; Sept. 29, seven dollar and a half concert seats. The bids will be for premiums, not more than four consecutive seats will be sold to a single bidder, and payment for the tickets must immediately follow the sale. The sales will be held in the Music Hall.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

Mr. EMIL PAUR, Conductor.

Thirteenth Season. 1893-94.

TWENTY-FOUR CONCERTS

On consecutive Saturday Evenings, from Oct. 14, 1893, to April 28, 1894, omitting Nov. 11, Dec. 16, 1893, Jan. 13, Feb. 10, and March 31, 1894, and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday Afternoons, from Oct. 13, 1893, to April 27, 1894, omitting Nov. 10, Dec. 15, 1893, Jan. 12, Feb. 9 and March 30, 1894.

Tickets for the series of Concerts and for the series of Rehearsals $12 and $7.50 according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, MONDAY, Sept. 25, at 10 A. M.
The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, TUESDAY, Sept. 26, at 10 A. M.
The $12 seats for the concerts will be sold at auction at Music Hall, on THURSDAY, Sept. 28, at 10 A. M.
The $7.50 seats for the concerts will be sold in like manner at the same place on FRIDAY, Sept. 29, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold. 7t(A) s 16

The Beacon.

BOSTON, SATURDAY, SEPT. 16, 1893.

BOSTON SYMPHONY ORCHESTRA.

Thirteenth Season beginning Oct. 14

Auction Sales of Season Tickets at Music Hall Sept. 25, 26, 28 and 29.

Boston Courier.

SUNDAY MORNING, SEPT. 17, 1893.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA.

Mr. EMIL PAUR, Conductor.

Thirteenth Season. 1893-4.

TWENTY-FOUR CONCERTS

On consecutive Saturday Evenings, from Oct. 14, 1893, to April 28, 1894, omitting Nov. 11, Dec. 16, 1893, Jan. 13, Feb. 10, and March 31, 1894, and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday Afternoons, from Oct. 13, 1893, to April 27, 1894, omitting Nov. 10, Dec. 15, 1893, Jan. 12, Feb. 9 and March 30, 1894.

Tickets for the series of Concerts and for the series of Rehearsals $12 and $7 50 according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, MONDAY, Sept. 25, at 10 A. M.
The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, TUESDAY, Sept. 26, at 10 A. M.
The $12 seats for the concerts will be sold at auction at Music Hall, on THURSDAY, Sept. 28, at 10 A. M.
The $7.50 seats for the concerts will be sold in like manner at the same place on FRIDAY, Sept. 29, at 10 A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought or they will be resold.

THE SYMPHONY CONCERTS.

The thirteenth season of the Boston Symphony Orchestra concerts will comprise twenty-four performances, given on consecutive Saturday evenings from Oct. 14, 1893, to April 28, 1894, omitting Nov. 11, Dec. 16, Jan. 13, Feb. 10 and March 31; and twenty-four public rehearsals on consecutive Friday afternoons, from Oct. 13, 1893, to April 27, 1894, omitting Nov. 10, Dec. 15, Jan. 12, Feb. 9 and March 30. Tickets for the series of concerts and for the series of rehearsals will be sold for $12 and $7.70 according to location. The $12 seats for the rehearsals will be sold at auction, at Music Hall, Monday, Sept. 25, at 10 A. M. The $7.50 seats for the rehearsals will be sold at auction at the same place Tuesday, Sept. 26, at 10 A. M. The $12 seats for the concerts will be sold at auction on Thursday, Sept. 28, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Sept. 29, at 10 A. M. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold.

Herr Emil Paur writes: "I am anticipating with much satisfaction my coming to Boston to take the direction of the Symphony orchestra. It is pleasant for me to learn that American people have a taste for all that is best in music, and show judicious criticism in separating real art from dilettanteism." Herr Paur will sail from Bremen on the steamship Aller, Sept. 19, for New York.

Manager Schoefiel is expected home from Chicago on Monday. He writes that the enormous success of "[illegible]

Gazette

BOSTON, SUNDAY MORNING, SEPT. 17.

Symphony Auction Sales.

The annual auction sale of season tickets for the twenty-four public Rehearsals, and twenty-four Saturday evening Concerts, by the Boston Symphony Orchestra, Mr. Emil Paur, conductor, will take place at Music Hall on September 25, 26, 28 and 29, beginning at 10 o'clock each morning. The $12.00 seats for the Rehearsals will be sold on Monday, Sept. 25; the $7.50 seats for the Rehearsals on Tuesday, Sept. 26. On Thursday, Sept. 28, the $12.00 seats for the Concerts will be sold, and on Friday, Sept. 29, the $7.50 seats. As in past years, bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats to be sold will be shown on a diagram and marked off, as sold.

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Boston Transcript

SATURDAY, SEPTEMBER 9, 1893.

The thirteenth season of concerts in the Music Hall by the Boston Symphony Orchestra will begin on Oct. 1 with the customary public rehearsal on the afternoon before. As usual there will be twenty-four concerts and as many public rehearsals, at weekly intervals, with some lapses to be hereafter announced. The engagements of solo artists include several who have not before been heard here. Some particulars of the purposes of the new conductor in the matter of programmes will be made known soon after the arrival here of Mr. Paur. The sales by auction of the season tickets are thus appointed: Monday, Sept 25, higher priced seats for the public rehearsals; Sept. 26, lower priced rehearsal seats; Sept. 28, higher priced concert seats; Sept. 29, lower priced concert seats. The prices will be $12 and $7.50, and the bids will be for premiums. As formerly not more than four consecutive seats will be sold to a single bidder, and payment for the tickets must immediately follow the sale. The sales will be held in the Music Hall.

Boston Sunday Globe.

SUNDAY, SEPT. 10, 1893.

Symphony Orchestra Season.

The Boston Symphony orchestra will enter upon its 13th season under conditions which promise to make it exceedingly interesting. The change in conductor is already known to all who follow current musical events, and the appearance of Mr Emil Paur at the head of the orchestra will be awaited with the liveliest interest.

All accounts agree that he is the possessor of great qualities as a conductor. His undoubted ability and his achievements in the positions which he has held abroad give assurance of satisfactory results when he shall have assumed the duties of his high position. The orchestra long ago assumed the leading place among musical organizations of the country, and the management will leave nothing undone to maintain its position and to make the concerts of the coming season artistically the equal of any in the world.

The magnificent body of instrumentalists, so carefully selected during the last 12 years, will remain practically unchanged. A notable addition to the ranks of the first violins is Mr Oudricek, formerly concertmeister of the Prague orchestra. Mr Kneisel will again lead the violins, supported by Mr Loeffler, Mr Adamowski and other able violinists.

Messrs Svecenski, Schroder, Goldstein, Mole, Sautet, Goldschmidt, Gutter, Hackebarth, Abloescher, Golde and Ludwig will as before head their respective departments. Mr Schnecker has been reengaged as harpist.

The season will consist as usual of 24 public rehearsals on Friday afternoons, and 24 concerts on Saturday evenings. The dates of the first performances will be Oct 13 and 14.

The soloists already engaged include several artists of great reputation who have never been heard here. The list is said to be the strongest ever presented in these concerts, and will add greatly to the attractions of the season.

The season tickets will be sold at auction at Music hall, Sept 25, 26, 28 and 29. The rehearsal seats will be sold on Monday and Tuesday, Sept 25 and 26, and the concert tickets on Thursday and Friday, Sept 28 and 29.

Gazette

BOSTON, SUNDAY MORNING, SEPT. 10.

The Boston Symphony Orchestra

Will begin its thirteenth season at Music Hall, on October 14. Both in an artistic sense and considered as a popular attraction, this organization has long held first place among the musical enterprises of this country. Its coming series of performances will excite more than usual interest for many reasons. They will introduce a new conductor, who has won high honors in more than one important position in Europe, and who will infuse new blood into the undertaking. The selection of Mr. Emil Paur was made after a careful consideration of the merits of nearly a score of eminent conductors who were available for the place. The position he is to assume is a most difficult one; but Mr. Paur is said to possess abilities which especially qualify him for its duties. He will find at his command an orchestra second to none in the world, and every incentive for the best work of his life. The membere of the orchestra, with very few exceptions, will be the same as last year. A notable addition to the first violins will be Mr. Oudricek, formerly concert meister at Prague. Mr. Kneisel will again lead the violins, and will be ably supported by Mr. Loeffler, Mr. Adamowski and the unrivalled section of violinists. Messrs. Svecenski, Schroeder, Goldstein, Molé, Sautet, Goldschmidt, Gutter, Hackebarth, Ablocscher, Goldo and Ludwig will, as before, head their respective departments of the orchestra, and Mr. Schuecker has been re-engaged as harpist. Little can be said about the programmes, pending the arrival of Mr. Paur. Negotiations are in progress with many soloists of distinction, and a partial list will be announced later. The sales of season tickets will take place at Music Hall on September 25, 26, 28 and 29, and will be by auction, as usual. The Rehearsal tickets will be sold on Monday and Tuesday, Sept. 25 and 26. The Concert tickets on Thursday and Friday, Sept. 28 and 29.

—— Herr Emil Pauer, the new conductor of the Boston Symphony Concerts, will sail from Europe for this country on the 19th inst.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCIV, NO. 66.

SUNDAY, SEPTEMBER 10, 1893.

The Symphony Concerts. Comic Opera Productions.

It is doubtful if any one topic is now more generally discussed by returning patrons of musical entertainments than the concerts of the Boston Symphony orchestra, and every detail of the season's arrangements as it becomes known is a new theme of general public interest.

An hour at the Music Hall during the last week would convince the most sceptical of the widespread interest in this important branch of the season's attr. ctions. For every few minutes a new applicant for information regarding some feature of t e season's scheme has presented herself or himself, and the s me answers have been give with the courtesy possible only by men who have sold the tickets to these concerts for years.

The coming of the new conductor, Herr Emil Paur, has opened up a new field of inquiry this seaso , and the chief events of his career, his age, the probabilities as to his programmes and the hundred and one possibilities of his advent have been s ated with unfailing patience to all inquiring minds.

In some ways, of course, the new conductor is an unknown quantity, but the time since his contract was igned has been well improved by those familiar with his record during his musical career, and among the many contributions to this stock of information the following, by an eminent writer upon musical matters in Leipsic, will be read with general interest:

Conductor Emil Paur.

Some weeks ago the report was spread in a local paper that Mr. Paur, the conductor of our theatre or hestra, had been offered an excellent engagement in Boston as conductor of the famous Symphony orchestra there, and had already accepted it. The hope t at this report would be contradicted was not fulfilled, for full confirmation of it soon followed. Why should Mr. Paur refuse so favorable an offer? Such a splendid position as leader of the best and most celebrated symphony orchestra in America was for him equal to wi ning the great prize in the lo tery, while the leadership of the theatre orchestra here—a not well-salaried and very trou lesome post—promised nothing higher. So he exchanged tinsel for gold.

As he is in the prime of life, and as full confidence can be placed in his well known great capacity for work and ge ial talent, in the new home his efforts and abilities wi l no doubt have full play and be crowned with success. For the second time Emil Paur has been chosen successor of Arthur Nikisch, first here in Leipsic at the theatre, now in Boston. Four years ago he began as leader of the orc estra in a performance of "Tannhauser" with triumphant success. No puffing, no blowing of trumpets preceded him, only a short notice of his activity in Mannheim. His predecessor, Nikisch, had not only been enthusiastically, almost idolatreusly, receive at the farewell evening in the theatre, but also at farewell festivities in private circles.

The partisans of Nikisch coldly declared such a conductor could never be replaced. What a surpr se was the first appearan e of Mr. Paur! Unexampled applause, loud recalls, glowing enthusiasm! The musicians in the orchestra dec ared never to have felt so animated, overpowered and carried away as then. It was a perfect victory. It was very interesting to observe how the new conductor differed in externals from his predecessor. If Nikisch impressed by his solemn manner, quiet and almost stiff demeanor, one might almost say, his stony calmness, Paur led with youthful fire and glowing inspiration. The former held his ead, framed in black, with immovable pale face, always high, but the latter moved in a lively way, his fair curly hair strayed about, and every movement betrayed his south German temperament. One would see he was quite taken up by his artistic office, that he wished every tone to be given with full effect, and that with his w ole soul he seemed to play himself alone on every instrument.

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One statement has to be made annually, ladies can and do attend the sales of seats in large numbers, and their bids are always watched for by Auctioneer Jackson.

BOSTON POST.

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, SEPT. 10, 1893

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Mr. Kneisel will again be concertmeister and will be ably supported by Mr. Loeffler, Mr. Adamowski and the unrivalled section of violinists. Able soloists have already been engaged, who have never been heard here. Season tickets will be sold as usual at auction commencing on Sept. 25 and continuing on the 26th, 28th and 29th. The rehearsal seats will be sold on Monday and Tuesday, Sept. 25-26, and the concert tickets on Thursday and Friday, Sept. 28-29.

THE BOSTON TIMES

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Boston Transcript

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MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

Mr. EMIL PAUR, Conductor.

Thirteenth Season. 1893-94.

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Tickets for the series of Concerts and for the series of Rehearsals $12 and $7.50 according to location.

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The $7.50 seats for the concerts will be sold in like manner at the same place on FRIDAY, Sept. 29, at 10 A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold. 7t[A] s 16

The Beacon.

BOSTON, SATURDAY, SEPT. 16, 1893.

BOSTON SYMPHONY ORCHESTRA.

Thirteenth Season beginning Oct. 14

Auction Sales of Season Tickets at Music Hall Sept. 25, 26, 28 and 29.

Boston Courier.

SUNDAY MORNING, SEPT. 17, 1893.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA.

Mr. EMIL PAUR, Conductor.

Thirteenth Season. 1893-4.

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Tickets will be delivered in the Hall, and must be paid for as soon as bought or they will be resold.

THE SYMPHONY CONCERTS.

The thirteenth season of the Boston Symphony Orchestra concerts will comprise twenty-four performances, given on consecutive Saturday evenings from Oct. 14, 1893, to April 28, 1894, omitting Nov. 11, Dec. 16, Jan. 13, Feb. 10 and March 31; and twenty-four public rehearsals on consecutive Friday afternoons, from Oct. 13, 1893, to April 27, 1894, omitting Nov. 10, Dec. 15, Jan. 12, Feb. 9 and March 30. Tickets for the series of concerts and for the series of rehearsals will be sold for $12 and $7.70 according to location. The $12 seats for the rehearsals will be sold at auction, at Music Hall, Monday, Sept. 25, at 10 A. M. The $7.50 seats for the rehearsals will be sold at auction at the same place Tuesday, Sept. 26, at 10 A. M. The $12 seats for the concerts will be sold at auction on Thursday, Sept. 28, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Sept. 29, at 10 A. M. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold.

Herr Emil Paur writes: "I am anticipating with much satisfaction my coming to Boston to take the direction of the Symphony orchestra. It is pleasant for me to learn that American people have a taste for all that is best in music, and show judicious criticism in separating real art from dilettanteism." Herr Paur will sail from Bremen on the steamship Aller, Sept. 19, for New York.

Manager Schoeffel is expected home from Chicago on Monday. He writes that the enormous success of "A merica"

Gazette

BOSTON, SUNDAY MORNING, SEPT. 17.

Symphony Auction Sales.

The annual auction sale of season tickets for the twenty-four public Rehearsals, and twenty-four Saturday evening Concerts, by the Boston Symphony Orchestra, Mr. Emil Paur, conductor, will take place at Music Hall on September 25, 26, 28 and 29, beginning at 10 o'clock each morning. The $12.00 seats for the Rehearsals will be sold on Monday, Sept. 25; the $7.50 seats for the Rehearsals on Tuesday, Sept. 26. On Thursday, Sept. 28, the $12.00 seats for the Concerts will be sold, and on Friday, Sept. 29, the $7.50 seats. As in past years, bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats to be sold will be shown on a diagram and marked off, as sold.

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SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCIV. NO. 79.
SUNDAY, SEPTEMBER 17, 1893.

BOSTON MUSIC HALL.
THIRTEENTH SEASON.

THE BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, CONDUCTOR.
WILL GIVE A SERIES OF

TWENTY-FOUR CONCERTS

On Consecutive Saturday Evenings, from Oct. 14, 1893, to April 28, 1894, Omitting Nov. 11, Dec. 16, 1893, Jan. 13, Feb. 10 and March 31, 1894, and

TWENTY-FOUR PUBLIC REHEARSALS

ON CONSECUTIVE FRIDAY AFTERNOONS, from Oct. 13, 1893, to April 27, 1894, omitting Nov. 10, Dec. 15, 1893, Jan. 12, Feb. 9 and March 30, 1894.

TICKETS for the series of Concerts and for the series of Rehearsals, **$12.00** *and* **$7.50,** *according to location.*

The $12 Seats for the Rehearsals will be sold at auction, at Music Hall, **Monday,** Sept. 25, at 10 A. M.
The $7.50 Seats for the Rehearsals will be sold at auction, at Music Hall, **Tuesday,** Sept. 26, at 10 A. M.
The $12 Seats for the Concerts will be sold at auction, at Music Hall, on **Thursday,** Sept. 28, at 10 A. M.
The $7.50 Seats for the Concerts will be sold in like manner, at the same place, on **Friday,** Sept. 29, at 10 A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

THE SYMPHONY CONCERTS.

Inquiries continue to be made daily at Music Hall concerning the ticket sales for the Symphony rehearsals and concerts of the coming season, and ample evidence is given that the Boston orchestra is held to be an institution commanding the stanchest support from all resident music lovers.

It is questionable if there was ever a more practical test of the estimation of an organization by a public than that proven to exist hereabout for this orchestra, by the subscription to the stock of the corporation which is to provide it with a new home in readiness.

The raising of nearly $500,000, in sums of from $100 to $25,000, showed that all classes are alike alive to the value of the Symphony orchestra in the musical life of Boston, and so there is no need to question the future support of its concerts.

It is announced by Manager Ellis that the 13th season of the orchestra, with Mr. Emil Paur as conductor, will consist of 24 concerts on consecutive Saturday evenings, from Oct. 14, 1893, to April 28, 1894, omitting Nov. 11, Dec. 16, 1893, Jan. 13, Feb. 10 and March 31, 1894, and 24 public rehearsals on consecutive Friday afternoons, from Oct. 13, 1893, to April 27, 1894, omitting Nov. 10, Dec. 15, 1893, Jan. 12, Feb. 9 and March 30, 1894.

The $12 seats for the rehearsals will be sold at auction at Music Hall, Monday, Sept. 25, at 10 A. M. The $7.50 seats for the rehearsals will be sold at auction at Music Hall, Tuesday, Sept. 26, at 10 A. M. The $12 seats for the concerts will be sold at auction at Music Hall on Thursday, Sept. 28, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Sept. 29, at 10 A. M. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Negotiations concluded and pending indicate that the orchestral features of the season will be supplemented by the appearance of many notable soloists aside from those included in the organization, and prominent on the list of singers engaged are Mme. Lillian Nordica and Mme. Emma Eames, both of whom have an early appearance.

EMIL PAUR IN THE CONCERT HALL.

One of Leipsic's best critics writes of Emil Paur in the concert hall as follows: Emil Paur has only been four years in Leipsic, and yet he has succeeded in gaining laurels of fame and crosses of honor as incomparable conductor in large concerts; namely, in the new Gewandhaus for the benefit of the orchestra aspirants, in the Liszt Vereine, etc. In studying great symphonies and difficult novelties he endeavored to interpret the composer correctly, to leave nothing doubtful, and to impress everything thoroughly till perfection was attained. No commanding "Sir volo, sir jubeo," did the musicians hear from him, but they were convinced in a friendly tone of the correctness of his instructions.

They all learned from him, and they all must thank him for it. We had never before heard Liszt's "Faust Symphony," the same composer's symphonic poem, "Tasso," R. Wagner's overture to "Faust," Berlioz's "Symphony Fantastique" performed with such swing and force as under Paur's genial leading. He conducted lately, in the last concerts of the Liszt Vereine, the powerful "Seventh Symphony" (E dur), by J. Bruckner, a book with seven seals for many conductors who did not venture to attack it, and earned brilliant success.

The same symphony, which had been unfavorably criticised in the Gewandhaus concerts and been received with tokens of disapproval, now suddenly appeared in quite a new light and found universal approbation. That was called forth by the divine spark of real inspiration, which the impulsive conductor, Mr. Paur, bears in him and radiates. Pedantic and mediocre minds cannot do that.

As to the virtuosoship of the pianist and violinist. Mr. Paur has seldom, but always with success, appeared here as pianist. He played brilliantly in the Gewandhaus concerts Beethoven's great "E's dur Concert," and later on Brahm's "B dur Concert," etc. The pieces on two pianos which Mr. Paur with his congenial wife, a highly intelligent and talented pianiste, played in different concerts, as well as at their own house before a distinguished audience (matinee), were unique in their kind.

We remember with pleasure these excellent matinees in Mr. Paur's house. Here was first heard many a good new work (chamber music) which helped to bring it into notice. Here Brahm's beautiful "Clarinet Quintet" (op. 15) was played for the first time in Leipsic. Not even a first rate violinist could have played the first violin part better than Mr. Paur did then. His melting melodious tone in adagio delighted every hearer. One felt the whole soul of the player was turned into music.

The fresh south German temperament, and the pleasant, unconstrained, natural behavior of the conductor Paur caused him to be liked in every circle in which he associated. No hypocrite and no paragon, no kid-gloved drawing room visitor and no maker of fine speeches in self interest, but a healthy, honest and jovial German, with his heart in the right place, but also a great artist, soaring to the highest aims with justifiable, self-consciousness; in this light Mr. Paur has shown and maintained himself always here. May fortune smile on him in his more distant artist career! His genius will everywhere find admiration and bring him success.

THE WORCESTER FESTIVAL.

THE BOSTON TIMES

BOSTON, SUNDAY, SEPT. 17, 1893.

The auction sales for the concerts of the Boston Symphony orchestra, the thirteenth season of which is to begin Oct. 14, will be held at Music hall, Sept. 25, 26, 28 and 29. Great interest is already manifested in these concerts, and that the seats will meet with a rapid sale is already indicated.

Herr Emil Paur, the new conductor of the Boston Symphony concerts, will sail from Europe for this country next Tuesday.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

MONDAY MORNING, SEPT. 18, 1893.

SYMPHONY TICKET SALES.

The Boston Symphony Orchestra will open its thirteenth season on Oct. 14 and will give, as usual, twenty-four concerts on Saturday evenings and twenty-four public rehearsals on Friday afternoons. The auction sales of season tickets for both series will be held at Music Hall next week. The $12 seats for the rehearsals will be sold on Monday, Sept. 25, and the $7.50 seats for the same series on Tuesday, Sept. 26. The $12 seats for the concerts will be sold on Thursday, Sept. 28, and the cheaper seats for the concerts on Friday, Sept. 29. The sales will be conducted by Auctioneer H. W. Jackson and will begin each day at 10 a. m.

Bids will be accepted for seats in their regular order only, and not for the choice, and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought or they will be resold.

The advent of the famous conductor, Emil Paur of Leipsic, the attractive soloists engaged for the concerts and the great popularity of the orchestra have aroused extraordinary interest in the approaching season.

BOSTON DAILY ADVERTISER.
Established 1813.

MONDAY MORNING, SEPT. 18, 1893.

SYMPHONY TICKET SALES.

The prospectus of the Boston Symphony Orchestra for its 13th season announces 24 concerts on Saturday evenings and 24 public rehearsals on Friday afternoons, beginning Oct. 13 and 14. The sales of season tickets for both series will be held at Music Hall next week. The tickets will be sold at auction as usual, this method having proved the fairest that can be devised and one which suits all purses. The $12 seats for the rehearsals will be sold on Monday, Sept. 25, at 10 o'clock. The $7 50 seats for the same series will be sold on Tuesday, Sept. 26, at the same hour. The $12 seats for the Saturday evening concerts will be offered on Thursday, Sept. 28, and the cheaper seats for the concerts on Friday, Sept. 29.

The sales will be conducted by Auctioneer H. W. Jackson. Bids will be accepted for seats in their regular order only and not for the choice, and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought or they will be resold.

The orchestra will be the same in size and membership as last season. In the individual excellence of the players there seems to be little room for improvement, while long association has produced an ensemble not easily acquired with new material.

Nothing but good things are heard of Emil Paur of Leipzic, the newly-engaged conductor. He possesses many sterling qualities which especially adapt him for the position, and his achievements abroad in the important posts which he has filled stamp him as a worthy successor of Henschel, Gericke and Nikisch.

Boston Journal.

MONDAY, SEPTEMBER 18, 1893.

SYMPHONY TICKET SALES.

The Boston Symphony Orchestra will begin its thirteenth season on October 14, and will give as usual twenty-four concerts on Saturday evenings and twenty-four public rehearsals on Friday afternoons.

The sales of season tickets for both series will be held at Music Hall next week. The tickets will be sold by auction, this method being the fairest that can be devised and one which suits all purses.

The $12 tickets for the rehearsals will be sold on Monday, Sept. 25, and the $7 50 tickets for the same series on Tuesday, Sept. 26.

The $12 seats for the concerts will be offered on Thursday, Sept. 28 and the cheaper seats for the concerts on Friday, Sept. 29. The sales will be conducted by Auctioneer H. W. Jackson and will begin at 10 A. M. each day. Bids will be accepted for seats in their regular order only and not for the choice, and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought or they will be resold. The number of inquiries now being daily received at Music Hall office give evidence of the deep interest felt in these concerts. It is not unlikely that the conditions existing a few weeks ago, which threatened the continued existence of the orchestra, caused the public to realize as never before how important a place it holds in the musical life of the city. The organization will be the same in size and in membership as last year.

Mr. Emil Paur, the newly engaged conductor, comes to America with the indorsement of many of the highest European musical authorities and with a record of brilliant achievements in the important positions he has held. He will find at his command one of the best orchestras of the world, and will doubtless fully maintain the high standard established by his predecessors.

BOSTON IDEAS

SEPTEMBER 17, 1893.

MUSIC HALL—Boston Symphony orchestra, Mr. Emil Paur, conductor (13th season, 1893-94), 24 public rehearsals on Friday afternoons beginning Oct. 13, 24 concerts on Saturday evenings beginning Oct. 14. Nov. 21 and 25 (mat.), Madame Adelina Patti.

Boston Daily Globe.

TUESDAY, SEPT. 19.

Symphony Concerts.

The Boston symphony orchestra under its new conductor, Emil Paur, will begin its 13th season on Oct 14. Twenty-four concerts will be given on Saturday evenings and 24 public rehearsals on Friday afternoons, as usual. The auction sales of season tickets for both series will be held at Music hall next week.

The $12 seats for the rehearsals will be sold on Monday, Sept 25, and the $7.50 seats on Tuesday, Sept 26. The $12 seats for the concerts will be sold on Thursday, Sept 28, and the cheaper seats for the concerts on Friday, Sept 29. The sales will begin each day at 10 a m.

The advent of Mr Paur, the attractive soloists engaged for the concerts and the great popularity of the orchestra have combined to excite the liveliest interest of the musical public in the coming season.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

THE SYMPHONY CONCERTS.

The advent of the new conductor, Mr. Emil Paur of Leipsic, will add to the interest always taken in the concerts of the Boston Symphony Orchestra. All accounts agree that in Mr. Paur a worthy successor to Henschel, Gericke and Nikisch has been found, and that the most satisfactory results may be expected from his leadership. Mr. Paur is due in Boston before the end of this month, and will at once begin rehearsals for the coming season. The concerts will open on Oct. 14. The auction sales of season tickets for the public rehearsals and concerts will be held at Music Hall on Monday, Tuesday, Thursday and Friday of next week. Circulars giving full information may be obtained on application at Music Hall.

BOSTON DAILY ADVERTISER.
Established 1813.

TUESDAY MORNING, SEPT. 19, 1893.

THE SYMPHONY CONCERTS.

Mr. Emil Paur of Leipzic, the new conductor of the Symphony Orchestra is due in Boston next week and will at once begin rehearsals for the coming season. Private letters from high critical authorities and the testimony of those who have lately heard performances in Leipzic under Mr. Paur's direction agree that he will prove a most valuable acquisition to the orchestra and that brilliant results may be expected from his leadership.

The popularity of the orchestra, the advent of a famous director new to Boston and the attractive soloists engaged will make the coming season a memorable one in the history of the organization.

The auction sales of season tickets for the public rehearsals and concerts will be held at Music Hall on Monday, Tuesday, Thursday and Friday of next week. Circulars giving full particulars may be had on application at Music Hall.

Boston Journal.

TUESDAY, SEPTEMBER 19, 1893.

MUSIC HALL.

Thirteenth Season - - 1893-94.

BOSTON SYMPHONY ORCHESTRA

Mr. EMIL PAUR, Conductor.

Twenty-four Concerts
On Saturday Evenings, beginning Oct. 14.
Twenty-four Public Rehearsals
On Friday Afternoons, beginning Oct. 13.

REHEARSALS.

Auction Sale of $12.00 seats, Monday, Sept. 25
Auction Sale of $7.50 seats, Tuesday, Sept. 26

CONCERTS.

Auction Sale of $12 seats, Thursday, Sept. 28
Auction Sale of $7.50 seats, Friday, Sept. 29

The sales will be held in Music Hall, and will begin each day at 10 A. M. 1t sep19

THE SYMPHONY CONCERTS.

The advent of Mr. Emil Paur of Leipzic, the newly chosen conductor of the Boston Symphony Orchestra, will add to the interest always taken in the concerts of this superb organization. Private letters from high musical authorities and the testimony of those who have lately heard Mr. Paur's performances in Leipzig all bear witness to his great abilities and his fitness for his new position.

Mr. Paur is due in Boston before the end of this month, and will at once begin rehearsals for the season. The auction sales of season tickets for the public rehearsals and concerts will be held at Music Hall on Monday, Tuesday, Thursday and Friday of next week. Circulars giving full information may be had on application at Music Hall.

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...day Globe.

...AY, SEPT. 17, 1893.

BOSTON MUSIC HALL.
THIRTEENTH SEASON.

THE BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, CONDUCTOR,

WILL GIVE A SERIES OF

TWENTY-FOUR CONCERTS

ON CONSECUTIVE SATURDAY EVENINGS FROM OCT. 14, 1893, TO APRIL 28, 1894, OMITTING NOV 11, DEC. 16, 1893, JAN. 13, FEB. 10 AND MARCH 31, 1894, AND

TWENTY-FOUR PUBLIC REHEARSALS

ON CONSECUTIVE FRIDAY AFTERNOONS, FROM OCT. 13, 1893, TO APRIL 27, 1894, OMITTING NOV. 10, DEC. 15, 1893, JAN. 12, FEB. 9 AND MARCH 30, 1894.

TICKETS for the series of Concerts and for the series of Rehearsals, **$12.00** *and* **$7.50,** *according to location.*

The $12 Seats for the Rehearsals will be sold at auction, at Music Hall, **Monday,** Sept. 25, at 10 A. M.
The $7.50 Seats for the Rehearsals will be sold at auction, at Music Hall, **Tuesday,** Sept. 26, at 10 A. M.
The $12 Seats for the Concerts will be sold at auction, at Music Hall, on **Thursday,** Sept. 28, at 10 A. M.
The $7.50 Seats for the Concerts will be sold in like manner at the same place, on **Friday,** Sept. 29, at 10 A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought or they will be resold.

Symphony Concerts.

The earliest announcement to be made regarding the coming musical season and of foremost importance is that of the Boston symphony orchestra. The combination of circumstances of a few weeks ago when, for a time, it was extremely doubtful if the concerts by this splendid organization could be continued no doubt caused the public to realize, as never before, their importance in the musical life of the city.

No better evidence of genuine interest could be shown than in the speedy closing of the subscription for providing a new building for these concerts.

The orchestra will give 24 public rehearsals on Friday afternoons, and 24 concerts on Saturday evenings at Music hall, beginning Oct 13 and 14.

Season tickets for these performances will be sold by auction at Music hall, Sept 25, 26, 28 and 29. The sales will begin at 10 o'clock each day, and will be conducted under the usual rules. Bids will be accepted for seats in their regular order only, and not for the choice, and no more than four seats will be sold on one bid. The seats open to competition will be shown on a large diagram, and will be marked off as sold.

Tickets will be delivered in the hall and must be paid for as soon as bought or they will be resold.

The $12 seats for the rehearsals will be sold Monday, Sept 25, and the $7.50 seats for the same series on Tuesday, Sept 26. The $12 seats for the concerts will be sold on Thursday, Sept 28, and the $7.50 concert seats on Friday, Sept 29.

The innumerable inquiries received at Music hall augur well for the success of the sales and indicate that the new conditions under which the concerts are to be given have aroused extraordinary interest. The orchestra itself will be practically the same as last year. In the individual excellence of the players there is little room for improvement and long association has produced an "ensemble" not easily acquired with new men.

Patrons of the concerts are naturally interested to know about the personality and and musical tastes of Mr Emil Paur, the new conductor in whose hands the artistic conduct of the performances will rest.

The successor of Mr Nikisch will find at his command one of the best orchestras of the world. He has shown by his achievements in Europe that he is worthy the high position to which he is called and that he possesses many qualities which fit him for its exacting duties.

He is but 38 years of age. A reliable musical authority in Leipzic has this to say of him:

"In losing Emil Paur we lose an executive artist of extraordinary manysidedness, a director of eminent endowments, a musician of the most thorough education, and a man full of energy, strength of character, and firm faith in the ideal in our great art. How our orchestra esteemed him, how highly it valued him as musician and as man, there are thousands of testimonies.

"What distinguishes him as a director? The piercing keenness of his perceptions, his direct sentiment, the fire of his generous spirit. He held in honor every work of genius. The masters of the past as well as the present found in him the warmest admirer, certain to secure the best execution for their works. Not only the theater but the concert hall bears witness to his masterly direction. Need we mention how among other things he conducted Wagner's 'Faust' overture as no one but Hans von Bulow had done before in Leipzig?

"Need we point to the performances of the Liszt society and his interpretations of Berlioz, Liszt and Bruckner? How admirable were his performances! The best masters of all follow him in his new career."

No announcement can be made as to programs until the arrival of Mr Paur. These remarks are in no wise intended to exploit new artists, but care will be taken to secure the best soloists available and only those worthy to appear with the orchestra. Among those already engaged are Mme Emma Eames and Mme Lillian Nordica.

...OSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIV. NO. 81.

TUESDAY, SEPT. 19, 1893.

...constant inquiries at Music Hall regarding the Symphony concerts and the public rehearsals of the same show an intense interest in the coming season's work of the Boston orchestra, under Mr. Emil Paur's direction. The rehearsal tickets are to be sold at auction on Monday and Tuesday next week, and those for the concerts on the following Thursday and Friday. No advance has been made in the prices for either the rehearsals or concerts.

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Boston Transcript

SATURDAY, SEPTEMBER 16, 1893.

The thirteenth season of the Boston Symphony Orchestra in the Music Hall will begin on Oct. 13, Friday afternoon, public rehearsal, and Oct. 14, Saturday night. It will, as usual, include twenty-four concerts and as many public rehearsals, at weekly intervals, with some lapses to be hereafter announced. The sales by auction of the season tickets are thus appointed: Monday, Sept, 25, twelve-dollar seats for the public rehearsals; Sept. 26, seven dollar and a half rehearsal seats; Sept. 28, twelve-dollar concert seats; Sept. 29, seven dollar and a half concert seats. The bids will be for premiums, not more than four consecutive seats will be sold to a single bidder, and payment for the tickets must immediately follow the sale. The sales will be held in the Music Hall.

Boston Journal.

THURSDAY, SEPTEMBER 21, 1893.

THE SYMPHONY CONCERTS.

The concerts of the Boston Symphony Orchestra have become indispensable features of each musical season. The public do not need to be reminded of the quality of these performances, which are now recognized as the best that are given in any city of the world.

The interest always taken in this organization will be increased this year by the change in conductors, and if the accounts received of Mr. Paur's achievements and ability prove correct, patrons of the concerts are to be congratulated on his engagement.

The opening concert of the season will be given on Saturday evening, Oct. 14. The auction sales of season tickets for the 24 public rehearsals and 24 concerts will be held at Music Hall on Monday, Tuesday, Thursday and Friday of next week.

BOSTON DAILY ADVERTISER.

Established 1813.

THURSDAY MORNING, SEPT. 21, 1893.

BOSTON SYMPHONY ORCHESTRA.

The coming series of concerts by the Boston Symphony Orchestra bid fair to be quite as successful as those of any previous year, and there are elements which will give them exceptional attractiveness. The debut of the new conductor, Mr. Emil Paur, is awaited with much interest. His brilliant record in Europe leads to the belief that the most gratifying results may be expected from his directorship. Soloists of distinction are promised, among them Mme. Lillian Nordica and Mme. Emma Eames, two artists in whom Boston takes especial pride. The great attraction of the concerts, however, is always the playing of the grand orchestra, which has reached a degree of perfection that can probably not be equalled by any similar organization in the world. The first concert of the season will be given on Saturday evening, Oct. 14. The auction sale of season tickets for the twenty-four public rehearsals and twenty-four concerts will be held at Music Hall on Monday, Tuesday, Thursday and Friday of next week, beginning each day at 10 A.M. Circulars giving full information may be had on application at Music Hall.

Boston Journal.

TEN PAGES.

SATURDAY, SEPTEMBER 23, 1893.

SYMPHONY AUCTION SALE.

Judging from the large number of inquiries by the musical people of Boston and vicinity regarding the annual auction sale of Symphony season tickets, there will be the usual large audience at Music Hall next Monday evening, when Auctioneer Jackson offers for sale the $12 seats for the Friday afternoon public rehearsals.

Much interest is centred in the new conductor, Mr. Emil Paur, who is expected to arrive in Boston from Leipsic in about one week. Many are the favorable reports constantly reaching us of the great ability of Mr. Paur and of his successes as a conductor of large orchestras.

On Tuesday, Sept. 26, the $7.50 seats for the rehearsals will be sold. Thursday, Sept. 28, the $12 seats for Saturday evening concerts will be sold, and on Friday, Sept. 29, the $7.50 seats.

Boston Transcript

FRIDAY, SEPTEMBER 22, 1893.

Soloists for the Symphony Concerts.

Music lovers have got in the habit of looking to the symphony concerts for the appearances here of the leading soloists of the world. This year the list of artists who will appear with the matchless orchestra under the direction of Emil Paur is unusually strong, and includes such favorites as Emma Eames, Lillian Nordica, Miss Adele Aus der Ohe, Max Heinrich and Plunket Greene.

The auction sales of season tickets for rehearsals and concerts will be held next week at Music Hall. The $12 tickets for the rehearsals will be sold on Monday—the $7.50 tickets for the rehearsals on Tuesday. The $12 and $7.50 tickets for the concerts will be sold on Thursday and Friday, respectively. The sales will begin each day at 10 A. M. Bids will be accepted for seats in their regular order only, and not for the choice, and no more than four seats will be sold on one bid.

Tickets will be delivered in the hall and must be paid for as soon as bought, or they will be resold. The auction method has proved itself the fairest way of disposing of the tickets for these concerts. It creates a wide range of prices suited to all purses. Intending patrons will do well to attend the sales personally when possible. Ladies will find no difficulty in making their own purchases.

BOSTON DAILY ADVERTISER.

Established 1813.

SATURDAY MORNING, SEPT. 23, 1893.

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra's announcement for the coming season is most attractive, and there is every indication that its concerts will prove as popular as in any previous year. In material and equipment our Symphony Orchestra ranks with the best in the world and no other city offers so important a series of concerts of the highest musical value to connoisseurs and students. The management has been especially fortunate this year in the engagement of soloists among whom are Mme. Lillian Nordica and Mme. Emma Eames. The season ticket sales for the public rehearsals will be held on Monday and Tuesday of next week and for the Saturday evening concerts on Thursday and Friday. The sales will be by auction beginning each day at 10 o'clock.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SATURDAY MORNING, SEPT. 23, 1893.

SYMPHONY TICKETS.

The demand for season tickets to the Boston Symphony Orchestra's series of twenty-four Friday afternoon public rehearsals and twenty-four Saturday evening concerts is fully up to that of past seasons, judging from inquiries received at Music Hall through the mail and in person. Emil Paur, the talented conductor of the orchestra at Leipsic, and who succeeds Mr. Arthur Nikisch, is expected to arrive in Boston next week. The auction sale of tickets for these concerts opens at Music Hall next Monday morning at 10 o'clock, when the $12 seats for the rehearsals will be sold. On Tuesday, Sept. 26, the $7.50 seats will be sold. Thursday, Sept. 28, the $12 seats for concerts, and on Friday, Sept. 29, the $7.50 seats will be sold.

Boston Daily Globe.

SATURDAY, SEPT. 23.

The arrangements for the coming season of the Boston symphony orchestra justify the prediction that it will be quite as successful as in any former year. The distinguished soloists, Mme Lillian Nordica and Mme Emma Eames, will appear. The auction sales of season tickets for the public rehearsals and concerts will be held next week at Music hall.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

FRIDAY MORNING, SEPT. 22, 1893.

THE SYMPHONY ORCHESTRA.

The concerts by the Boston Symphony Orchestra have quite naturally come to be looked upon as the central attraction of the local musical season, and the preliminary announcement of each year's series is accepted as the signal for the opening up of all sorts of musical enterprises for the fall and winter months. The make-up of the orchestra for the season of 1893-'94 will be practically the same as last season, with Mr. Franz Kneisel as concertmeister, and the same unsurpassed body of strings, including Loeffler, Adamowski, Roth and many other favorites. Much interest is felt among the musical public regarding the coming of the new conductor, Mr. Emil Paur, who succeeds Mr. Nikisch, and judging from press comments and those who have seen him conduct in Leipsic and other European cities, the Boston Symphony Orchestra is fortunate in securing so able a leader to succeed Henschel, Gericke and Nikisch. The annual auction sale for the twenty-four concerts and like number of Friday afternoon public rehearsals begins in Music Hall next Monday morning, Sept. 25th, at 10 o'clock, when the $12 seats for the rehearsals will be sold. On Tuesday the $7.50 seats for the rehearsals will be sold. Thursday, Sept. 28th, the $12 seats and on Friday, Sept. 29th, the $7.50 seats for the Saturday evening concerts.

The Beacon.

BOSTON, SATURDAY, SEPT. 23, 1893.

BOSTON SYMPHONY CONCERTS.

Never since the Symphony orchestra was founded has there been so much interest in the sale of tickets for any season as at present. The knowledge that one of the most eminent conductors of Europe is to direct the orchestra this season, and the idea that he is more eclectic in his methods than his predecessors, have combined to excite our musical public beyond their normal condition.

The auction sale of the $12 seats for the rehearsals will begin at ten o'clock next Monday forenoon at Music Hall. On Tuesday, at the same hour, the other seats for the rehearsals will be sold. On Thursday the $12 seats for the concerts will be disposed of, and on Friday the remaining seats for the concerts will be sold. No more than four tickets will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

BOSTON HOME JOURNAL.

The Saturday Evening Paper.

SATURDAY, SEPTEMBER 23, 1893.

THE MUSICAL SEASON of Boston for 1893-4 is now fairly started, and will soon be in full swing. Then there will be offered to music lovers a continuous stream of good things, and each may choose that which seems best for him. In some instances he will get what he desires, and in others not, unless he is a Croesus. I am thinking of the Symphony concerts and the opera season. The conductor of the former has arrived, and already the speculators are sending out diagrams of Music Hall, and suggesting that they would be "pleased to secure your tickets for you," and that it might be wise to mark more than one location in which you would be willing to sit for the season, so I presume the fashionable people will, as usual, occupy the seats at the concerts, and the students and musical people generally will stand or cling at such uncertain anchorage as offers in the way of stairs, etc.

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Gazette

BOSTON, SUNDAY MORNING, SEPT. 24.

Symphony Ticket Sales.

The auction sales of season tickets, for the twenty-four public rehearsals and twenty-four concerts of the Boston Symphony Orchestra will begin at Music Hall, tomorrow when the $12 tickets for the rehearsals will be sold. The $7.50 tickets for the rehearsals will be sold at auction on Tuesday, and the $12 and $7.50 tickets for the Saturday evening concerts will be sold on Thursday and Friday respectively. The sales will begin each day at 10 o'clock. The date of the first concert is Saturday, October 14.

The arrangements made for the coming concerts promise to make them equal in attractiveness to the most brilliant of past years. The orchestra will be in the best possible form before the time of the first concert. Of the new conductor, Mr. Emil Paur, nothing but good things are heard, and the best results may be anticipated from his leadership. Among the soloists promised are Mme. Nordica, Mme. Eames, Miss Aus der Ohe, Mr. Max Heinrich and Mr. Plunket Greene.

Boston Sunday Globe.
SUNDAY, SEPT. 17, 1893.

BOSTON MUSIC HALL.
THIRTEENTH SEASON.

THE BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, CONDUCTOR,

WILL GIVE A SERIES OF

TWENTY-FOUR CONCERTS

ON CONSECUTIVE SATURDAY EVENINGS FROM OCT. 14, 1893, TO APRIL 28, 1894, OMITTING NOV 11, DEC. 16, 1893, JAN. 13, FEB. 10 AND MARCH 31, 1894, AND

TWENTY-FOUR PUBLIC REHEARSALS

ON CONSECUTIVE FRIDAY AFTERNOONS, FROM OCT. 13, 1893, TO APRIL 27, 1894, OMITTING NOV. 10, DEC. 15, 1893, JAN. 12, FEB. 9 AND MARCH 30, 1894.

TICKETS for the series of Concerts and for the series of Rehearsals, **$12.00** *and* **$7.50,** *according to location.*

The $12 Seats for the Rehearsals will be sold at auction, at Music Hall, **Monday,** Sept. 25, at 10 A. M.
The $7.50 Seats for the Rehearsals will be sold at auction, at Music Hall, **Tuesday,** Sept. 26, at 10 A. M.
The $12 Seats for the Concerts will be sold at auction, at Music Hall, on **Thursday,** Sept. 28, at 10 A. M.
The $7.50 Seats for the Concerts will be sold in like manner at the same place, on **Friday,** Sept. 29, at 10 A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought or they will be resold.

Symphony Concerts.

The earliest announcement to be made regarding the coming musical season and of foremost importance is that of the Boston symphony orchestra. The combination of circumstances of a few weeks ago when, for a time, it was extremely doubtful if the concerts by this splendid organization could be continued no doubt caused the public to realize, as never before, their importance in the musical life of the city.

No better evidence of genuine interest could be shown than in the speedy closing of the subscription for providing a new building for these concerts.

The orchestra will give 24 public rehearsals on Friday afternoons, and 24 concerts on Saturday evenings at Music hall, beginning Oct 13 and 14.

Season tickets for these performances will be sold by auction at Music hall, Sept 25, 26, 28 and 29. The sales will begin at 10 o'clock each day, and will be conducted under the usual rules. Bids will be accepted for seats in their regular order only, and not for the choice, and no more than four seats will be sold on one bid. The seats open to competition will be shown on a large diagram, and will be marked off as sold.

Tickets will be delivered in the hall and must be paid for as soon as bought or they will be resold.

The $12 seats for the rehearsals will be sold Monday, Sept 25, and the $7.50 seats for the same series on Tuesday, Sept 26. The $12 seats for the concerts will be sold on Thursday, Sept 28, and the $7.50 concert seats on Friday, Sept 29.

The innumerable inquiries received at Music hall augur well for the success of the sales and indicate that the new conditions under which the concerts are to be given have aroused extraordinary interest. The orchestra itself will be practically the same as last year. In the individual excellence of the players there is little room for improvement and long association has produced an "ensemble" not easily acquired with new men.

Patrons of the concerts are naturally interested to know about the personality and and musical tastes of Mr Emil Paur, the new conductor in whose hands the artistic conduct of the performances will rest.

The successor of Mr Nikisch will find at his command one of the best orchestras of the world. He has shown by his achievements in Europe that he is worthy the high position to which he is called and that he possesses many qualities which fit him for its exacting duties.

He is but 38 years of age. A reliable musical authority in Leipzic has this to say of him:

"In losing Emil Paur we lose an executive artist of extraordinary manysidedness, a director of eminent endowments, a musician of the most thorough education, and a man full of energy, strength of character, and firm faith in the ideal in our great art. How our orchestra esteemed him, how highly it valued him as musician and as man, there are thousands of testimonies.

"What distinguishes him as a director? The piercing keenness of his perceptions, his direct sentiment, the fire of his generous spirit. He held in honor every work of genius. The masters of the past as well as the present found in him the warmest admirer, certain to secure the best execution for their works. Not only the theater but the concert hall bears witness to his masterly direction. Need we mention how among other things he conducted Wagner's 'Faust' overture as no one but Hans von Bulow had done before in Leipzic.

"Need we point to the performances of the Liszt society and his interpretations of Berlioz, Liszt and Bruckner? How admirable were his performances! The best wishes of all follow him in his new career."

No announcement can be made as to programs until the arrival of Mr Paur. These concerts are in no wise intended to exploit "star" artists, but care will be taken to secure the best soloists available and only those worthy to appear with the orchestra. Among those already engaged are Mme Emma Eames and Mme Lillian Nordica.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIV. NO. 61.

TUESDAY, SEPT. 19, 1893.

Constant inquiries at Music Hall regarding the Symphony concerts and the public rehearsals of the same show an intense interest in the coming season's work of the Boston orchestra under Mr. Emil Paur's direction. The rehearsal tickets are to be offered at auction on Monday and Tuesday of next week, and those for the concerts on the following Thursday and Friday. No advance has been made in the prices for either the rehearsals or concerts.

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Boston Transcript
SATURDAY, SEPTEMBER 16, 1893.

The thirteenth season of the Boston Symphony Orchestra in the Music Hall will begin on Oct. 13, Friday afternoon, public rehearsal, and Oct. 14, Saturday night. It will, as usual, include twenty-four concerts and as many public rehearsals, at weekly intervals, with some lapses to be hereafter announced. The sales by auction of the season tickets are thus appointed: Monday, Sept. 25, twelve-dollar seats for the public rehearsals; Sept. 26, seven dollar and a half rehearsal seats; Sept. 28, twelve-dollar concert seats; Sept. 29, seven dollar and a half concert seats. The bids will be for premiums, not more than four consecutive seats will be sold to a single bidder, and payment for the tickets must immediately follow the sale. The sales will be held in the Music Hall.

Boston Journal.
THURSDAY, SEPTEMBER 21, 1893.

THE SYMPHONY CONCERTS.

The concerts of the Boston Symphony Orchestra have become indispensable features of each musical season. The public do not need to be reminded of the quality of these performances, which are now recognized as the best that are given in any city of the world.

The interest always taken in this organization will be increased this year by the change in conductors, and if the accounts received of Mr. Paur's achievements and ability prove correct, patrons of the concerts are to be congratulated on his engagement.

The opening concert of the season will be given on Saturday evening, Oct. 14. The auction sales of season tickets for the 24 public rehearsals and 24 concerts will be held at Music Hall on Monday, Tuesday, Thursday and Friday of next week.

BOSTON DAILY ADVERTISER.
Established 1813.
THURSDAY MORNING, SEPT. 21, 1893.

BOSTON SYMPHONY ORCHESTRA.

The coming series of concerts by the Boston Symphony Orchestra bid fair to be quite as successful as those of any previous year, and there are elements which will give them exceptional attractiveness. The debut of the new conductor, Mr. Emil Paur, is awaited with much interest. His brilliant record in Europe leads to the belief that the most gratifying results may be expected from his directorship. Soloists of distinction are promised, among them Mme. Lillian Nordica and Mme. Emma Eames, two artists in whom Boston takes especial pride. The great attraction of the concerts, however, is always the playing of the grand orchestra, which has reached a degree of perfection that can probably not be equalled by any similar organization in the world. The first concert of the season will be given on Saturday evening, Oct. 14. The auction sale of season tickets for the twenty-four public rehearsals and twenty-four concerts will be held at Music Hall on Monday, Tuesday, Thursday and Friday of next week, beginning each day at 10 A.M. Circulars giving full information may be had on application at Music Hall.

Boston Journal.
TEN PAGES.
SATURDAY, SEPTEMBER 23, 1893.

SYMPHONY AUCTION SALE.

Judging from the large number of inquiries by the musical people of Boston and vicinity regarding the annual auction sale of Symphony season tickets, there will be the usual large audience at Music Hall next Monday evening, when Auctioneer Jackson offers for sale the $12 seats for the Friday afternoon public rehearsals.

Much interest is centred in the new conductor, Mr. Emil Paur, who is expected to arrive in Boston from Leipsic in about one week. Many are the favorable reports constantly reaching us of the great ability of Mr. Paur and of his successes as a conductor of large orchestras.

On Tuesday, Sept. 26, the $7 50 seats for the rehearsals will be sold. Thursday, Sept. 28, the $12 seats for Saturday evening concerts will be sold, and on Friday, Sept. 29, the $7 50 seats.

Boston Transcript
FRIDAY, SEPTEMBER 22, 1893.

Soloists for the Symphony Concerts.

Music lovers have got in the habit of looking to the symphony concerts for the appearances here of the leading soloists of the world. This year the list of artists who will appear with the matchless orchestra under the direction of Emil Paur is unusually strong, and includes such favorites as Emma Eames, Lillian Nordica, Miss Adele Aus der Ohe, Max Heinrich and Plunket Greene.

The auction sales of season tickets for rehearsals and concerts will be held next week at Music Hall. The $12 tickets for the rehearsals will be sold on Monday—the $7.50 tickets for the rehearsals on Tuesday. The $12 and $7.50 tickets for the concerts will be sold on Thursday and Friday, respectively. The sales will begin each day at 10 A. M. Bids will be accepted for seats in their regular order only, and not for the choice, and no more than four seats will be sold on one bid.

Tickets will be delivered in the hall and must be paid for as soon as bought, or they will be resold. The auction method has proved itself the fairest way of disposing of the tickets for these concerts. It creates a wide range of prices suited to all purses. Intending patrons will do well to attend the sales personally when possible. Ladies will find no difficulty in making their own purchases.

BOSTON DAILY ADVERTISER.
Established 1813.
SATURDAY MORNING, SEPT. 23, 1893.

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra's announcement for the coming season is most attractive, and there is every indication that its concerts will prove as popular as in any previous year. In material and equipment our Symphony Orchestra ranks with the best in the world and no other city offers so important a series of concerts of the highest musical value to connoisseurs and students. The management has been especially fortunate this year in the engagement of soloists among whom are Mme. Lillian Nordica and Mme. Emma Eames. The season ticket sales for the public rehearsals will be held on Monday and Tuesday of next week and for the Saturday evening concerts on Thursday and Friday. The sales will be by auction beginning each day at 10 o'clock.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SATURDAY MORNING, SEPT. 23, 1893.

SYMPHONY TICKETS.

The demand for season tickets to the Boston Symphony Orchestra's series of twenty-four Friday afternoon public rehearsals and twenty-four Saturday evening concerts is fully up to that of past seasons, judging from inquiries received at Music Hall through the mail and in person. Emil Paur, the talented conductor of the orchestra at Leipsic, and who succeeds Mr. Arthur Nikisch, is expected to arrive in Boston next week. The auction sale of tickets for these concerts opens at Music Hall next Monday morning at 10 o'clock, when the $12 seats for the rehearsals will be sold. On Tuesday, Sept. 26, the $7.50 seats will be sold. Thursday, Sept. 28, the $12 seats for concerts, and on Friday, Sept. 29, the $7.50 seats will be sold.

Boston Daily Globe.
SATURDAY, SEPT. 23.

The arrangements for the coming season of the Boston symphony orchestra justify the prediction that it will be quite as successful as in any former year. The distinguished soloists, Mme Lillian Nordica and Mme Emma Eames, will appear. The auction sales of season tickets for the public rehearsals and concerts will be held next week at Music hall.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
FRIDAY MORNING, SEPT. 22, 1893.

THE SYMPHONY ORCHESTRA.

The concerts by the Boston Symphony Orchestra have quite naturally come to be looked upon as the central attraction of the local musical season, and the preliminary announcement of each year's series is accepted as the signal for the opening up of all sorts of musical enterprises for the fall and winter months. The make-up of the orchestra for the season of 1893-'94 will be practically the same as last season, with Mr. Franz Kneisel as concertmeister, and the same unsurpassed body of strings, including Loeffler, Adamowski, Roth and many other favorites. Much interest is felt among the musical public regarding the coming of the new conductor, Mr. Emil Paur, who succeeds Mr. Nikisch, and judging from press comments and those who have seen him conduct in Leipsic and other European cities, the Boston Symphony Orchestra is fortunate in securing so able a leader to succeed Henschel, Gericke and Nikisch. The annual auction sale for the twenty-four concerts and like number of Friday afternoon public rehearsals begins in Music Hall next Monday morning, Sept. 25th, at 10 o'clock, when the $12 seats for the rehearsals will be sold. On Tuesday the $7.50 seats for the rehearsals will be sold. Thursday, Sept. 28th, the $12 seats and on Friday, Sept. 29th, the $7.50 seats for the Saturday evening concerts.

The Beacon.
BOSTON, SATURDAY, SEPT. 23, 1893.

BOSTON SYMPHONY CONCERTS.

Never since the Symphony orchestra was founded has there been so much interest in the sale of tickets for any season as at present. The knowledge that one of the most eminent conductors of Europe is to direct the orchestra this season, and the idea that he is more eclectic in his methods than his predecessors, have combined to excite our musical public beyond their normal condition.

The auction sale of the $12 seats for the rehearsals will begin at ten o'clock next Monday forenoon at Music Hall. On Tuesday, at the same hour, the other seats for the rehearsals will be sold. On Thursday the $12 seats for the concerts will be disposed of, and on Friday the remaining seats for the concerts will be sold. No more than four tickets will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

BOSTON HOME JOURNAL.
The Saturday Evening Paper.
SATURDAY, SEPTEMBER 23, 1893.

THE MUSICAL SEASON of Boston for 1893-4 is now fairly started, and will soon be in full swing. Then there will be offered to music lovers a continuous stream of good things, and each may choose that which seems best for him. In some instances he will get what he desires, and in others not, unless he is a Croesus. I am thinking of the Symphony concerts and the opera season. The conductor of the former has arrived, and already the speculators are sending out diagrams of Music Hall, and suggesting that they would be "pleased to secure your tickets for you," and that it might be wise to mark more than one location in which you would be willing to sit for the season, so I presume the fashionable people will, as usual, occupy the seats at the concerts, and the students and musical people generally will stand or cling at such uncertain anchorage as offers in the way of stairs, etc.

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Gazette
BOSTON, SUNDAY MORNING, SEPT. 24.

Symphony Ticket Sales.

The auction sales of season tickets, for the twenty-four public rehearsals and twenty-four concerts of the Boston Symphony Orchestra will begin at Music Hall, tomorrow when the $12 tickets for the rehearsals will be sold. The $7.50 tickets for the rehearshls will be sold at auction on Tuesday, and the $12 and $7.50 tickets for the Saturday evening concerts will be sold on Thursday and Friday respectively. The sales will begin each day at 10 o'clock. The date of the first concert is Saturday, October 14.

The arrangements made for the coming concerts promise to make them equal in attractiveness to the most brilliant of past years. The orchestra will be in the best possible form before the time of the first concert. Of the new conductor, Mr. Emil Paur, nothing but good things are heard, and the best results may be anticipated from his leadership. Among the soloists promised are Mme. Nordica, Mme. Eames, Miss Aus der Ohe, Mr. Max Heinrich and Mr. Plunket Greene.

BOSTON DAILY TRAVELLER.

SATURDAY, SEPT. 23, 1893.

Sales of Symphony Seats—Mr. Guilmant's Recitals.

On Monday morning at 10 o'clock the sale of the $12 seats for the symphony rehearsals will begin at Music Hall. The tickets will be sold at auction, and no more than four seats will be sold on one bid. To those unacquainted with these sales it may be mentioned that the seats are sold in their regular order and not from choice, and a large diagram is erected on the stage showing the exact location of each seat.

The $7.50 seats for the rehearsals will be sold on Tuesday morning, Sept. 26, at 10 A.M. The sale of the $12 concert seats and the $7.50 concert seats will take place at 10 o'clock on the mornings of Thursday, Sept. 28, and Friday, Sept. 29, respectively. It has become the custom now for ladies to go to these sales and bid upon the seats; consequently any lady wishing to get the advantage of the sale at first hand should feel perfectly at liberty to attend, and thus save the extra expense of a speculator's commission. Mr. Jackson, the auctioneer, is particularly clear in his announcements, and attentive to the bidder, making it a very comfortable matter for those even unacquainted with auction sales to follow him and secure their choice.

The interest of the public, judging from every indication, will be quite as great this season as during any of the past seasons. The numerous inquiries of patrons at the Music Hall office have convinced Manager Elles and his staff that the public is more eager than ever to attend these concerts, and that the bidding upon the seats will be as lively as ever before. The fact that we are to have a new conductor, and that Mr. Paur is undoubtedly an able and enthusiastic leader, will no doubt excite an extra interest. So our readers will see that it is advisable to be on hand and secure their seats at the earliest opportunity. It must be remembered that the tickets are delivered in the hall and must be paid for as soon as bought, otherwise they will be immediately resold.

Boston Transcript

SATURDAY, SEPTEMBER 23, 1893.

Sale of Symphony Concert Tickets.

The auction sales of season tickets for the public rehearsals and concerts of the Boston Symphony Orchestra will be held on Monday, Tuesday, Thursday and Friday of next week, at Music Hall. The arrangements for the sales are as follows:

Public Rehearsals—$12 seats by auction Monday, Sept. 25; $7.50 seats by auction Tuesday, Sept. 26.

Concerts—$12 seats by auction Thursday, Sept. 28; $7.50 seats by auction Friday, Sept. 29.

The sales will begin each day at 10 A. M. Bids will be accepted for seats in their regular order only, and not for the choice, and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought, or they will be resold.

The orchestra will give twenty-four public rehearsals and twenty-four concerts as usual on Friday afternoons and Saturday evenings, beginning Oct. 14.

The coming season will have an added interest through the advent of a famous conductor new to America. Mr. Emil Paur was chosen from a score of distinguished directors who were available, as being possessor of qualities that especially fit him for this position.

For the last four years he has conducted opera and concerts in Leipzig with complete satisfaction to the critical public of that city and to the management, who part with him with sincere regret. He should prove a worthy successor of Henschel, Gericke and Nikisch, and the best artistic results may be expected under his leadership.

THE BOSTON TIMES

BOSTON, SUNDAY, SEPT. 24, 1893.

THE BOSTON SYMPHONY CONCERTS.

A very important thing to remember in regard to the approaching series of Symphony concerts is the fact that the sales of tickets by auction will commence tomorrow morning at Music hall at 10 a. m. on which occasion the $12 seats for the rehearsals will be sold. On Tuesday at 10 a. m. the $7.50 seats will be sold. On Thursday, the $12 seats for the concerts will be sold and on Friday the $7.50 tickets for the concerts will be sold. All of the sales will begin at 10 a. m. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold and will be delivered in the hall, and must be paid for as soon as bought, or they will be immediately resold.

The concerts will be under the able direction of Mr. Emil Paur and will consist of twenty-four concerts and twenty-four public rehearsals. The concerts will be given on consecutive Saturday evenings, from Oct. 14, 1893, to April 28, 1894, omitting Nov. 11, Dec. 16, 1893, Jan. 13, Feb. 10, and March 31, 1894, and the twenty-four public rehearsals will be given on consecutive Friday afternoons, from Oct. 13, 1893, to April 27, 1894, omitting Nov. 10, Dec. 15, 1893, Jan. 12, Feb. 9, and March 30, 1894.

Tickets for either the concerts or the rehearsals are $12 or $7.50, according to the location.

The new conductor of the Symphony orchestra and his family sailed for New York last Tuesday. They will come directly to Boston.

Mr. and Mrs. Franz Kneisel, who have been in Europe all summer, are now at their home at Jamaica Plain.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIV. NO. 86.

SUNDAY, SEPT. 24, 1893.

BOSTON SYMPHONY ORCHESTRA

Mr. EMIL PAUR, Conductor.

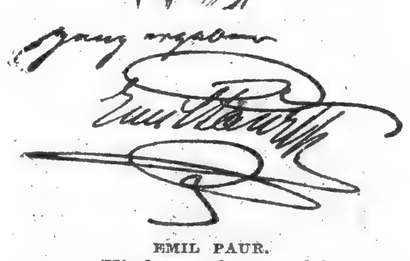
THIRTEENTH SEASON, 1893-94.

Auction Sale of $12 Seats for the Friday Afternoon Public Rehearsals at Music Hall Tomorrow (Monday), Beginning at 10 o'clock.

Auction Sale of $7.50 Seats for Rehearsals, Tuesd y, Sept. 26, at 10 A. M.
Auction Sale of 12.00 Seats for Concerts, Thursday, Sept. 28, at 10 A. M.
Auction Sale of 7.50 Seats for Concerts, Friday, Sept. 29, at 10 A. M.

Great Interest in the Symphony Concert Ticket Sales.

The general confidence shown in all the announcements made in regard to the Boston Symphony orchestra by its business manager, Charles A. Ellis, who represents the founder and patron of this great organization, Henry L. Higginson, is one of the best evidences of the uniform appreciation



EMIL PAUR.
(His latest photograph.)

of the public spirit of this liberal supporter of this grand musical enterprise by the music lovers of this section.

Despite the changes made in the leader and members of the orchestra during the 12 seasons of its existence the public has never wavered in its support of the concerts given, and the character of the patrons of each season has shown that the Symphony orchestra's public is made up of the most intelligent classes in this community.

As each season brings many to this city who are unfamiliar with this history of the Symphony orchestra, it may be well to again state that the organization owes its permanent character to Mr. Henry L. Higginson, who makes himself personally responsible for its maintenance without regard to the extent of the liability so incurred. He occupies a unique position in assuming this responsibility, and during 12 years he has shown himself equal to all emergencies and willing to meet any expense that should add to the value of the Boston Symphony orchestra or increase the interest in its concerts.

There is, therefore, every reason to have firm faith in the good judgment shown in the selection of Mr. Emil Paur as the conductor of the orchestra for the coming season.

He sailed for New York on the 19th inst., and comes directly to Boston for a visit at the home of Mr. Higginson preparatory to beginning his season's labors.

He has been made fully acquainted with the character of the concerts of former seasons, the resources of the library, and other matters calculated to enable him to outline his plans with a full understanding of the demands of the Boston public.

His familiarity with the present prominent composers of Europe, insure a hearing of all the best music of the modern school, and there is every reason to suppose that he will continue the policy of later years in these concerts in giving an opening to native born and resident musicians who have meritorious works awaiting a public performance.

The orchestral programmes will undoubtedly be varied with choice solo work, and the engagements already made with Mme. Lilian Nordica, Mme Emma Eames, Mlle. Aus Der Ohe, Plunkett Greene and Mr. Max Heinrichs indicate that Manager Ellis will maintain the high standard of the concerts in this particular.

The 24 concerts of the season will be on consecutive Saturday evenings, from Oct. 14, 1893, to April 28, 1894, omitting Nov. 11, Dec. 16, 1893, Jan. 13, Feb. 10 and March 31, 1894, and the 24 public rehearsals on consecutive Friday afternoons, from Oct. 13, 1893, to April 27, 1894, omitting Nov. 10, Dec. 15, 1893, Jan. 12, Feb. 9 and March 30, 1894. Tickets for the series of concerts and for the series of rehearsals are $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, Monday, Sept. 25, beginning at 10 A. M. The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, Tuesday, Sept. 26, at 10 A. M. The $12 seats for the concerts will be sold at auction, at Music Hall, on Thursday, Sept. 28, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner, at the same place, on Friday, Sept. 29, at 10 A. M. Bids will be accepted for seats in their regular order only, and not for the choice, and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

The popularity of the sales by auction for a series of years has been fully shown, and with Auctioneer Jackson in charge there is no cause to anticipate other than further satisfaction in the coming sales.

Ladies who are unfamiliar with auction sales need not hesitate to attend these, for their bids will be carefully watched for, and, it is unnecessary to say, every advantage will be given them by their gentlemen competitors.

MME. LILIAN NORDICA.

MME. EMMA EAMES.

Boston Courier.

SUNDAY MORNING, SEPT. 24, 1893.

THE SYMPHONY CONCERTS.

The announcement of the prospectus of the Boston Symphony Orchestra for its thirteenth season meets an ever increasing interest in these unrivalled concerts. The newly engaged conductor, Herr Emil Paur of Leipsic, brings with him a fine record of work in the important positions he has held abroad, and there is no fear that he will not keep to the high standard set by his predecessors. On Monday, Sept. 25, auctioneer Jackson will begin the sale of season tickets, and judging from the interest already manifest, prices for the best seats will bring even larger figures than ever. The orchestra is in fine condition, and the season of 1893-94 is destined to be one of the most remarkable in the history of the concerts.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, SEPT. 24, 1893.

THE SYMPHONY CONCERTS.

The sale of seats for the thirteenth season of the Boston Symphony Orchestra will begin at Music Hall tomorrow morning.

The series this year promise to be unusually interesting and brilliant, for there will be the new conductor Mr. Emil Paur, and a marked curiosity will be shown in the musical selections he will make. The first public rehearsal will take place on Friday afternoon, Oct. 13, and the first concert on Saturday, Oct. 14. The same plan for the sale of seats which has been employed in years past will be used and is as follows: The $12 seats for the rehearsals will be sold at auction, at Music Hall, tomorrow, at 10 a. m.

The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, Tuesday, at 10 a. m.

The $12 seats for the concerts will be sold at auction, at Music Hall, on Thursday, at 10 a. m.

The $7.50 seats for the concerts will be sold in like manner at the same place, on Friday, at 10 a. m.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered at the hall, and must be paid for as soon as bought, or they will be immediately resold

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Boston Sunday Globe.

SUNDAY, SEPT 24, 1893.

BOSTON SYMPHONY ORCHESTRA

Mr. EMIL PAUR, Conductor.

THIRTEENTH SEASON, 1893-94.

Auction Sale of $12 Seats for the Friday Afternoon Public Rehearsals at Music Hall Tomorrow (Monday), Beginning at 10 o'clock.

Auction Sale of $7.50 Seats for Rehearsals, Tuesday, Sept. 26, at 10 A. M.
Auction Sale of 12.00 Seats for Concerts, Thursday, Sept. 28, at 10 A. M.
Auction Sale of 7.50 Seats for Concerts, Friday, Sept. 29, at 10 A. M.

Symphony Concerts Soon to Begin—The

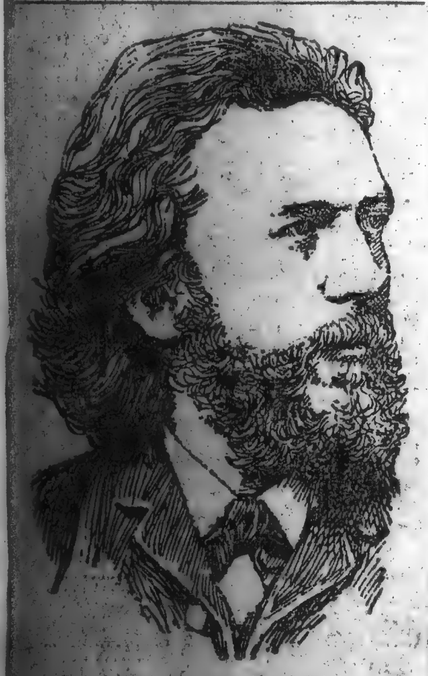
Now that the autumn days have brought back to town most of its musical public a considerable portion of this community eagerly turns its attention to what is to be offered for its entertainment during the winter.

The concerts of the Boston Symphony orchestra naturally receive first consideration. No public entertainments inaugurated in this city have ever given more genuine satisfaction, and no organization could have a more loyal clientele than this enterprise has deservedly won. The liberal ideas of the founder of the orchestra, and his determination to present only the best music in the very best way is no doubt the secret of its success.

It is certainly true that no disappointment has been experienced in the past by subscribers to the concerts, and the number of admirers of the organization grows larger each year.

The plans made for the coming season promise the most brilliant year of its existence.

The orchestra enters on its 13th season in better form than ever before after years of training under its able conductors. Mr Emil Paur of Leipzic, who will assume the artistic direction of the concerts, is a young man who has his spurs to win, so far as America is concerned, but he comes with a splendid record of success in European cities.



HERR EMIL PAUR.

The professors with whom he studied in Vienna early discovered his preeminent abilities as a conductor and the highest musical authorities of Leipzic, the musicians who have played under him and Boston connoisseurs who have heard him, all agree that the selection of Mr Paur is a wise one.

His catholic tastes, his enthusiam for his art and profound musical knowledge, give promise of the most satisfactory results.

The management has been especially fortunate in securing worthy soloists for the coming concerts. The list is not yet complete, but among the artists who will have a hearing are Mme Lillian Nordica, Mme Emma Eames, Miss Adele Aus der Ohe, Mr Max Heinrich and Mr Plunket Greene.

The sales of season tickets for the 24 public rehearsals, and 24 concerts, will begin at Music Hall tomorrow, when the $12 tickets for the rehearsals will be sold at auction.

The auction sale of $7.50 tickets for the rehearsals will be held on Tuesday and the auction sales of $12 and $7.50 tickets for the concerts will take place on Thursday and Friday, respectively.

The sales will begin each day at 10 o'clock. Bids will be accepted for seats in their regular order only, and not for the choice, and no more than four seats will be sold on one bid.

Intending purchasers will do well to attend the sales personally if possible. Ladies will find no difficulty in making purchases. The ticket brokers report a great number of orders, and there is every indication of the usual demand for seats.

The Kneisel quartet will give eight concerts of chamber music during the season, at Chickering hall.

Emil Paur, the new conductor of the Boston Symphony orchestra, will arrive with his family next week.

—Herr Emil Paur, the new conductor of the Boston Symphony orchestra, possesses social qualities of the highest order. He is said to anticipate his coming artistic activity in this country with much satis-

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BOSTON DAILY TRAVELLER

MONDAY, SEPT. 25, 1893.

HIGHEST PRICE $65.

Sale of Symphony Seats at Music Hall This Morning.

The auction sale of $12.50 Symphony Orchestra seats began this morning at 10 o'clock.

At 9 o'clock the doors of Music Hall were opened, and the people slowly began to assemble. Towards 10 o'clock the carriages began to land their freight at the door, and as the auctioneer took the platform to make his opening speech of explanation of the nature of the sale, about 500 people were in the hall.

The tickets were sold in order and not by the old system that the highest bidder had the choice of seats. The new arrangement seemed to work very well and the sales were made rapidly.

The first seat went to Mr. Barr of the Custom House at a premium of $14. Mr. Newhall of Lynn, the well known shoe and leather man, got the next two at a premium of $13.

The premiums increased after the sale of the front row so that the average price for the first 10 rows was between $25 and $35. Not all the seats in this space, however, brought as high as the average, one enterprising young woman securing four good sittings at a premium of 13.50. The very next seats to these brought $19, and the next bid was $37.

So the prices fluctuated. Some of the bidders were nervous and failed to purchase to the best advantage. Others becoming piqued at the bids of a rival, ran up the price to a good figure simply for the sake of not being outdone.

Bids by women were not infrequent. One lady caused a slight ripple of laughter by her failure to comprehend just what she was doing. She had bid $20, and the auctioneer knocked them down to her. She made no movement, did not give her name, and looked dazed. Somewhat irritated, the auctioneer said: "Did you bid $20? Well, I knocked 'em down to you. How many do you take?" The lady recovered her presence of mind and replied: "Four," which she went forward and paid for.

Connelly, the ticket agent at the Adams House, bought a good many seats, and up to 12 o'clock had paid the highest price, which was $65.

After getting their seats, people as a rule left the hall. Others were coming in continually, however, so that the sale went on briskly.

Not a few well-known society people did their own bidding. Others were represented by their clerks or by agents. It was noticeable that Nos. 8 and 9 in H," which have always been Mrs. "Jack" Gardner's seats, were crossed with the blue mark before the sale began, so that those who expected a lively time over those seats were disappointed.

The sale of $7.50 rehearsal tickets takes place tomorrow, and on Thursday and Friday the Saturday night tickets will be sold.

Boston Journal.

MONDAY, SEPTEMBER 25, 1893.

SYMPHONY TICKET SALES.

Patrons of the Symphony concerts are reminded that the auction sales of season tickets will begin this morning at Music Hall. The $12 tickets for the public rehearsals only will be sold to-day. The $7 50 tickets for the rehearsals will be sold to-morrow, and the Saturday evening concert tickets on Thursday and Friday. The sales begin each day at 10 o'clock. The announcements already made in regard to the coming season have excited great interest, and a large attendance is expected.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

MONDAY MORNING, SEPT. 25, 1893.

SYMPHONY TICKET SALES.

Beginning this morning at 10 o'clock the annual auction sale of $12 season tickets for the Friday afternoon public rehearsals will begin in Music Hall. On Tuesday the $7.50 seats for the rehearsals will be sold, and on Thursday and Friday the concert seats.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

TUESDAY MORNING, SEPT. 26, 1893.

THE SYMPHONY SALE.

Satisfactory Average Prices and a Large Attendance.

The loss which speculators suffered last year greatly influenced the bidding yesterday at the sale of seats for the rehearsals of the Boston Symphony Orchestra.

Many more individual buyers, however, were present. The average prices were fully as satisfactory as usual.

The sale was of the $12 seats, and all bids were for the premium above that price. As a new conductor is to lead the orchestra this year, whose reputation as yet is only established to the musical people of Boston and not to many patrons of Symphony rehearsals, who go as a matter of good form, it was interesting to see how the prices would compare with those paid last year. The highest price paid was $66, three seats being bought on the right aisle in row K for that amount.

Eight seats were bought for the Welds, four in row H, on the right aisle, for $37 a seat, and four one row back for $65. Mrs. John L. Gardner bought her customary seats in G at a premium of $45, and those directly across the aisle from her sold for $47.

Last year a man paid over $300 for the "privilege," it is said, of occupying the seat nearest those of Mrs. Gardner.

The prices varied extraordinarily, the differences between the prices paid for seats next to each other often being ridiculous.

The bidding began at first rather slowly, the first seat sold, No. 1, in A, bringing $14. Other seats in that row sold from $10 to $19, the former price being the lowest premium paid during the early sale. In row B, the extreme right end seat sold for $11, but others brought as high as $33. A single seat in the next row brought $39, and in row D two seats sold for $45 premium each. For six or eight rows now the prices bid averaged quite a little higher, though an end seat in row F brought only $16. The seats at the ends of rows G, H, I and J averaged about $21, some of them selling, however, much higher. In row L two seats sold for $15, and the next two to them for $44. From $14 to $54 were paid for seats in this row, and in the row back of this not less than $16, and as high as $55.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, SEPT. 25, 1893.

SYMPHONY TICKET SALES.

The announcements made regarding the thirteenth season of the Boston Symphony Orchestra have aroused a widespread interest in the coming concerts of the organization and a large attendance is expected at the auction sales of season tickets which begin this morning at Music Hall. The $12 tickets for the public rehearsals only will be sold today. The $7 50 tickets for the rehearsals will be sold tomorrow and the Saturday evening concert seats on Thursday and Friday. The sales begin each day at 10 o'clock.

Boston Symphony Orchestra

THIRTEENTH SEASON.

AUCTION SALE OF $12 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS AT MUSIC HALL, THIS (MONDAY) MORNING, AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction sale of $7.50 seats for Friday Afternoon Public Rehearsals tomorrow (Tuesday.) Auction Sale of $12 Seats for Concerts, Thursday, Sept. 28. Auction Sale of $7.50 Seats for Concerts, Friday, Sept. 29. 1t&

BOSTON DAILY ADVERTISER.

Established 1813.

TUESDAY MORNING, SEPT. 26, 1893.

SALE OF SYMPHONY CONCERT SEATS.

At Music Hall yesterday occurred the sale of the Symphony seats for the Friday afternoon rehearsals.

Auctioneer Jackson had his hands full, as the seats went off briskly.

The speculators did not buy so many as last year, but they got possession of a big number. Agents Connelly and Herrick bought a lot, acting for a good many people who prefer to have their purchasing done through agents to getting the publicity themselves.

Mrs. J. L. Gardner was on hand, looking as charming as ever in a modest dark gown, and captured four seats in "G" for the low price of $44 each.

As this is only the premium, her seats cost her just $56. All seats were $12 apiece, with the bid added.

An agent for "Mrs. Weld" got eight seats, four in "I" and four two rows back, for $65 each. This was the largest sum bid.

The lowest sum bid was $10, which was what "A-32" brought. Several in the first row brought from $10 to $13.

A great many seats brought in the neighborhood of $50, but few climbed into the sixties.

One young fellow patiently waited, bidding and bidding, but always stopping at just $38. At last, however, he captured the prize, and got "9-P" at his figure, which with the regular price, made his symphony expenses for the season just $50.

Henry Hyde, Asa Potter's friend, got a couple of good seats after some bidding.

A little girl in blue, after waiting a good while, got an end seat for $14, a very reasonable figure.

Taken all in all the sale was a good one, and very successful.

The sale of $7 50 seats will take place at 10 A.M. today.

BOSTON DAILY TRAVELLER

SATURDAY, SEPT. 23, 1893.

MUSICAL MATTERS.

Sales of Symphony Seats—Mr. Gullmant's Recitals.

On Monday morning at 10 o'clock the sale of the $12 seats for the symphony rehearsals will begin at Music Hall. The tickets will be sold at auction, and no more than four seats will be sold on one bid. To those unacquainted with these sales it may be mentioned that the seats are sold in their regular order and not from choice, and a large diagram is erected on the stage showing the exact location of each seat.

The $7.50 seats for the rehearsals will be sold on Tuesday morning, Sept. 26, at 10 A.M. The sale of the $12 concert seats and the $7.50 concert seats will take place at 10 o'clock on the mornings of Thursday, Sept. 28, and Friday, Sept. 29, respectively. It has become the custom now for ladies to go to these sales and bid upon the seats; consequently any lady wishing to get the advantage of the sale at first hand should feel perfectly at liberty to attend, and thus save the extra expense of a speculator's commission. Mr. Jackson, the auctioneer, is particularly clear in his announcements, and attentive to the bidder, making it a very comfortable matter for those even unacquainted with auction sales to follow him and secure their choice.

The interest of the public, judging from every indication, will be quite as great this season as during any of the past seasons. The numerous inquiries of patrons at the Music Hall office have convinced Manager Elles and his staff that the public is more eager than ever to attend these concerts, and that the bidding upon the seats will be as lively as ever before. The fact that we are to have a new conductor, and that Mr. Paur is undoubtedly an able and enthusiastic leader, will no doubt excite an extra interest. So our readers will see that it is advisable to be on hand and secure their seats at the earliest opportunity. It must be remembered that the tickets are delivered in the hall and must be paid for as soon as bought, otherwise they will be immediately resold.

[13]

Boston Journal.
TUESDAY, SEPTEMBER 26, 1893.

Boston Symphony Orchestra

THIRTEENTH SEASON.

AUCTION SALE OF $7.50 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS AT MUSIC HALL, THIS (TUESDAY) MORNING, AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction Sale of $12 Seats for Concerts, Thursday, Sept. 28. Auction Sale of $7.50 Seats for Concerts, Friday, Sept. 29.
1t sep26

ONLY $66 PREMIUM.

That Was the Highest Price at the Symphony Sale—Premiums Nowhere Near Last Year's.

The twelve-dollar seats for the 24 public rehearsals of the Boston Symphony Orchestra were disposed of Monday, and, considering the average price paid for a single seat, the result, affected to a great extent by Auctioneer Jackson's persuasiveness and by the rivalry of a few speculators, can be said to be better than was expected. The prices, representing the premium paid on each seat, varied extraordinarily, the difference between the prices paid for seats next to each other often being ridiculous.

Mr. Jackson called for a bid on seat No. 1 of row A promptly at 10 o'clock, and two minutes later the seat was sold for $14. Perhaps these corner seats are not very desirable, for the people, rather more numerous than usual, responded slowly. The lowest premium of the morning was paid on Seat No. 32 of the first row, a seat to the extreme left. The premium paid was $10. But after this the people began to watch one another more closely. In a seat in row L, at the corner of the second aisle to the right, sat Mrs. "Jack" Gardner, engaged alternately in conversing with the young lady to her left, and in watching the auctioneer; and she herself was the watched of all. But she was biding her time, and took no active interest in the bidding until the first few rows of seats were entirely sold. A few seats in the middle of rows C and D brought good premiums, $45 or so. The seats in the middle of row F finally attracted her attention. A bid of $25 was quickly augmented, and alternately with some one who sat at the extreme left, Mrs. Gardner raised her programme. At $45 she indicated her bid more slowly, and when it was her turn to bid—it would have been $48—she did not respond to the call.

The seats directly behind, in row G, numbered 14, 15, 16, 17, went to her at a premium of $45 on each seat. The bidding thereafter, singularly enough, became livelier, but the interest of the curious was centered in the purchase of the seats behind, in row H. No one paid such premiums on seats in this select vicinity as were paid last year, however. Mrs. Weld, the widow of the ex-Commodore of the Eastern Yacht Club, procured, through her agent, the four seats behind at a premium of $37 on each seat. Last year a man paid over $300 for the privilege—privilege, it is said—of occupying the seat nearest those of Mrs. Gardner. Mrs. Weld's agent also bought the four seats in the next row back, row I, and on these he paid a premium of $65.

There were no distractions after this. Mrs. Gardner left the hall, and so did Mrs. Weld's agent, and all the liveliness became confined to the two arch speculators, Mr. Connelly and Mr. Herrick. Mr. Connelly's agent would want a particular seat, and Mr. Herrick not infrequently had his eye on it, too. They would bid until it looked as if something exciting might result, but a hurried consultation of the two generally effected a quiet settlement.

As the sale progressed the people began to run around more and more. A few evidently thought it delightful to worry others who were so unfortunate as to occupy the seats which the few had secured possession of. And some times, if the worrying failed, the few were so bold as to show by certain signs which could not fail to attract the attention of those who occupied the seats, that there were a number of unoccupied places in the hall, and that these—generally indicated by a loudly whispered, "I wish we could sit in our seats," or something equally suggestive—were especially desirable. When possession was gotten the happy purchasers settled themselves comfortably and gazed about, no doubt wondering who would sit here and who would sit there. One young lady, faultlessly though somewhat severely dressed, sat in a seat two rows in front of that temporarily occupied by a Journal man, the possession of which she had diplomatically essayed to get for quite a while. She let her eyelids gently shut out her vision, and listening or musing, began to smile. Nothing seemed to disturb her, and her smile, ecstatic perhaps, never lessened. The dream must have been delicious. She may have reflected on past enjoyments, or have imagined pleasures to come. Her release from the dream power was so sudden that Mr. Jackson missed a bid from some one in the other side of the hall.

Mr. Connelly's agent bought three seats at a premium of $66, and this premium was the highest recorded up to the early afternoon recess. A very fair average price was paid for seats in the middle of the hall.

The sale ended about half-past four. Thirty or forty seats under the balcony were not sold, though the premiums got as low as 50 cents. The seats left over may be reserved for sale singly at $1 50 apiece, or they may be offered to the public for their value as season tickets, $12.

Manager Ellis is quite satisfied with yesterday's sale. "Of course," he said to a Journal man, "no such awful premiums as last year's were paid, but the bidding started higher."

To-day the $7 50 rehearsal seats will be sold. The sale begins at 10 o'clock.

Boston Evening Record.
SEPTEMBER 25, Mon.

MRS. JACK WAS THERE.

At Music Hall this afternoon occurred the sale of the Symphony seats for the Friday afternoon rehearsals.

Auctioneer Jackson had his hands full, as the seats went off like hot cakes.

The speculators did not buy so many as last year, but they got possession of a big number. Agents Connelly and Herrick bought a lot, acting for a good many people who prefer to have their purchasing done through agents to getting the publicity themselves.

Mrs. Jack Gardner was on hand, looking as charming as ever in a modest dark gown, and captured four seats in "G" for the low price of $44.

As this is only the premium, her seats cost her just $56. All seats were $12 apiece, with the bid added.

An agent for "Mrs. Weld" got eight seats, four in "I" and four two rows back, for $65 each. This was the largest sum bid.

The lowest sum bid was $10, which was what "A-32" brought. Several in the first row brought from $10 to $13.

A great many seats brought in the neighborhood of $50, but few climbed into the sixties.

One young fellow patiently waited, bidding and bidding, but always stopping at just $38. At last, however, he captured the prize, and got "9-P" at his figure, which with the regular price, made his symphony expenses for the season just $50.

Henry Hyde, Asa Potter's friend, got a couple of good seats after some bidding.

A little girl in blue, after waiting a good while, got an end seat for $14, a very reasonable figure.

One woman when Auctioneer Jackson requested an opening bid, promptly held up her hand. That's all right a little later in the game, but it really is a bit indefinite when no bids have been made.

Taken all in all today's sale was a good one, and very successful.

Boston Daily Globe.
MONDAY, SEPT. 25.

SYMPHONY SEATS SOLD.

Bidding Not Very Sharp Today—Speculators Got Some Large Blocks at Comparatively Low Figures.

The auction sale of $12 season tickets for the Friday afternoon public rehearsals of the Boston symphony orchestra began at 10 a m in Music hall today.

There was a large crown present, but at no time was the bidding spirited nor the competition very keen.

The highest price paid this year was $65 for four seats in the centre of I, bought by an agent for a Mrs Weld, as against $380 for a single seat last year, the highest price.

The best seats in the hall brought from $40 to $55, and there were many good seats sold for $15, $20 and $25.

Contrary to her usual custom, Mrs Jack Gardner was present and bought a block of four seats, 14, 15, 16 and 17 in G, paying but $44 premium. She bid on seats in F, but they brought $46 and were knocked down to some one else.

The scale of prices was very erratic.

For instance, 21 to 20 in F, right next to the seats which brought the highest prices of the morning, $65, sold for the comparatively small premium of $28. All the end seats went cheap, averaging from $14 to $21.

A 2, the first seat sold this morning brought $14, and the lowest price of the morning was A 32, which only brought $10.

The speculators were on hand and many blocks of seats were bought by them at low figures.

BOSTON EVENING RECORD.
SEPTEMBER 26, Tuesday.

SALE OF SYMPHONY CONCERT SEATS.

At Music Hall yesterday occurred the sale of the Symphony seats for the Friday afternoon rehearsals.

Auctioneer Jackson had his hands full, as the seats went off briskly.

The speculators did not buy so many as last year, but they got possession of a big number. Agents Connelly and Herrick bought a lot, acting for a good many people who prefer to have their purchasing done through agents to getting the publicity themselves.

Mrs. J. L. Gardner was on hand, looking as charming as ever in a modest dark gown, and captured four seats in "G" for the low price of $44 each.

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Henry Hyde, Asa Potter's friend, got a couple of good seats after some bidding.

A little girl in blue, after waiting a good while, got an end seat for $14, a very reasonable figure.

Taken all in all the sale was a good one, and very successful.

The sale of $7 50 seats will take place at 10 A.M. today.

Boston Transcript
TUESDAY, SEPTEMBER 26, 1893.

SYMPHONY SALE CONTINUED.

Premiums for the $7.50 Seats Ranged Low—No Bids for Some Tickets.

This morning the $7.50 seats for the Boston Symphony Orchestra's rehearsals were sold by auction at Music Hall, and the prices bid were pretty low, some seats however selling at as high a premium as $25. The location of these seats was on the floor under the gallery, and in the back rows of the first balcony, some of the seats being as good as any in the hall. The bidding began with the seats under the gallery, the first one sold bringing $3.50 premium. Other seats in this same row sold as high as $10, end seats of course getting the highest prices. In the row back of this the bidding was somewhat lower, and when it came to the next two rows it was hard to get bids of even 25 cents, except on end seats, and many seats went a-begging. The next seats sold were those in the balcony, beginning at the extreme right side in the second row. From 50 cents to $10 was paid for these seats, and places in the third row near the centre of the house brought any where from $13 to $23. On the left hand side of the balcony the same seats, comparatively speaking, brought a somewhat lower price. In the centre of the balcony, six rows back, the seats sold for from $1 to $5 and in the rows behind these sold in some cases as low as fifty cents.

It will therefore be seen that a good many seats are still left in the hands of the management, but it is not yet announced how these will be disposed of or at what time. Few seats were bought this morning by the agents, with the exception of some in the balcony. Here all the agents bought, especially Herrick, Heard and Connolly.

SAINT BOTOLPH.

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N. E. NEWS COMPANY—WHOLESALE AGENTS.

VOL. 1. 23 SEPT., 1893. No. 18.

The Boston Symphony Orchestra.

Will begin its thirteenth season at Music Hall, on October 14. Both in an artistic sense and considered as a popular attraction, this organization has long held first place among the musical enterprises of this country. Its coming series of performances will excite more than usual interest for many reasons. They will rntroduce a new conductor, who has won high honors in more than one important position in Europe, and who will infuse new blood into the undertaking. The selection of Mr. Emil Paur was made after a careful consideration of the merits of nearly a score of eminent conductors who were available for the place. The position he is to assume is a most difficult one; but Mr. Paur is said to possess abilities which especially qualify him for its duties. He will find at his command an orchestra second to none in the world, and every incentive for the best work of his life. The members of the orchestra, with very few exceptions, will be the same as last year. A notable addition to the first violins will be Mr. Oudricek, formerly concert meister at Prague. Mr. Kneisel will again lead the violins, and will be ably supported by Mr. Loeffler, Mr. Adamowski and the unrivaled section of violinists. Messrs. Svecenski, Schroeder, Goldstein, Mole, Sautet, Goldschmidt, Gutter, Hackebarth, Abloescher, Golde and Luewig will, as before, head their respective departments of the orchestra, and Mr. Schuecker has been re-engaged as harpist. Little can be said about the programs, pending the arrival of Mr. Paur. Negotiations are in progress with many soloists of distinction, and a partial list will be announced later. The sales of season tickets will take place at Music Hall on September 25, 26, 28 and 29, and will be by auction, as usual. The Rehearsal tickets will be sold on Monday and Tuesday, Sept. 25 and 26. The Concert tickets on Thursday and Friday, Sept. 28 and 29.

BOSTON DAILY TRAVELLER
WEDNESDAY, SEPT. 27, 1893.

Musical Notes.

The Town Topics remarks: "Mr. Nikisch, now installed at Buda-Pesth, discloses a lively interest in the future of the B. S. O. His estimate of Mr. Higginson, imparted to most of his intimates, should be given to the Boston public, and not kept for the exclusive edification of Germany." It might be equally interesting to know what Mr. Higginson's estimate of Mr. Nikisch is, and if it was given to the Boston public it might startle some of Mr. Nikisch's former intimates in this city. Considering the sort of an exit that Mr. Nikisch made, it might be well for him to remain silent under the circumstances. There is no doubt concerning the estimate the critical press of Boston have imparted to the public regarding Mr. Nikisch. Neither is there any doubt concerning the estimate that the press and the public both entertain regarding the noble generosity of Mr. Higginson, the benefactor of the public as well as of Mr. Nikisch, if the latter does not appreciate the fact.

The concerts of the Boston Symphony Orchestra in New York, this season, will be given at Carnegie Hall instead of Chickering Hall as formerly. The latter seats only 1200 while the former has 3000 chairs. As the patronage of the Boston Symphony Orchestra has constantly increased in New York until the Chickering Hall has been overflowed with listeners, this extra room at Carnegie Hall will enable the management to accommodate comfortably the surplus of subscribers, the number of which will be increased as the facility for offering good seating places is improved. It is reported that Damrosch's orchestra will be reduced in numbers this season. This fact will render Mr. Higginson's superb and complete orchestra all the more welcome to the New Yorkers. There is every reason also to hope that the new conductor, Mr. Paur, will prove a great success,—an additional item of consideration.

WARREN DAVENPORT.

BOSTON
The Representative Democratic Paper
OF NEW ENGLAND.
WEDNESDAY MORNING, SEPT. 27, '93.

SALE OF SYMPHONY SEATS.

The sale of seats for the symphony concerts was continued yesterday morning. The prices bid were lower than the days before. Some, however, brought a premium of $23.

Few seats were bought by agents, with the exception of some in the balcony.

The bidding began with the seats under the gallery, the first one sold bringing $3.50 premium. Other seats in this same row sold as high as $10, end seats, of course, getting the highest prices. In the row back of this the bidding was somewhat lower, and when it came to the next two rows it was hard to get bids of even 25 cents, except on end seats, and many seats went a-begging. The next seats sold were those in the balcony, beginning at the extreme right side, second row. From 50 cents to $10 was paid for these seats, and places in the third row near the centre of the house brought anywhere from $13 to $23.

Boston Transcript
THURSDAY, SEPTEMBER 28, 1893.

Boston Symphony Orchestra

THIRTEENTH SEASON.

AUCTION SALE OF $12 SEATS FOR THE SATURDAY EVENING CONCERTS AT MUSIC HALL TODAY.

AUCTION SALE OF $7.50 SEATS FOR CONCERTS, TOMORROW (FRIDAY).
1t(A)

EXTREMELY LOW PRICES.

Twelve-Dollar Symphony Concert Tickets Sell at Prices Much Below Those of Previous Years.

Although there was a large number of people at the auction sale of the twelve-dollar symphony concert seats this morning, the bidding was exceedingly slow. The prices paid were much lower than in previous years, the highest premium bid being $41 for three end seats in H. The end seats in the right aisle of G, which Mrs. John L. Gardner paid $45 for as rehearsal seats, sold this morning for $29, and this bid illustrates the comparative difference between the rehearsal and concert prices. On the opposite side of the aisle from the seats that brought $29 premium, the price paid was $40; but only eight or ten seats sold at as high a premium as that. End seats at the extreme right and left sold for from $3 to $11 premium, but the prices bid on these seats was very erratic, the left end seat in J selling for $5.50, and the right end in K for $14.

The best seats in the centre of the house were bought for $20 and in several cases these were end seats. The speculators bought in just about the same proportion as at the rehearsal seat auction. No doubt the musical public of Boston is a little uncertain in its opinions concerning the new conductor and the nature of the concerts he will give, and for that reason is holding off, for the time being, from buying the Symphony concert seats.

The $7.50 seats for the Symphony concerts will be sold by auction in Music Hall tomorrow at 10 A. M.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
FRIDAY MORNING, SEPT. 29, 1893.

THE SYMPHONY SALE.

There was brisk bidding and a good attendance at yesterday's auction sale of tickets, which gives evidence of the widespread interest in the coming symphony concerts. The sale will be continued today at Music Hall, when the $7.50 tickets will be sold. This will be the last chance to secure season tickets for these entertainments.

BOSTON DAILY ADVERTISER.
Established 1813.
FRIDAY MORNING, SEPT. 29, 1893.

SALE OF SYMPHONY TICKETS.

There was a large attendance and lively bidding at yesterday's auction sale of tickets for the Saturday evening Symphony concerts. The sale will be continued at Music Hall today, beginning at 10 o'clock, when the $7 50 concert tickets will be sold. This will be the last opportunity to secure season tickets for these popular entertainments. Conductor Paur arrived in New York yesterday and is expected in Boston today.

[14]

Boston Journal.
TUESDAY, SEPTEMBER 26, 1893.

Boston Symphony Orchestra

THIRTEENTH SEASON.

AUCTION SALE OF $7.50 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS AT MUSIC HALL, THIS (TUESDAY) MORNING, AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction Sale of $12 Seats for Concerts, Thursday, Sept. 28. Auction Sale of $7.50 Seats for Concerts, Friday, Sept. 29.
1t sep26

ONLY $66 PREMIUM.

That Was the Highest Price at the Symphony Sale—Premiums Nowhere Near Last Year's.

The twelve-dollar seats for the 24 public rehearsals of the Boston Symphony Orchestra were disposed of Monday, and, considering the average price paid for a single seat, the result, affected to a great extent by Auctioneer Jackson's persuasiveness and by the rivalry of a few speculators, can be said to be better than was expected. The prices, representing the premium paid on each seat, varied extraordinarily, the difference between the prices paid for seats next to each other often being ridiculous.

Mr. Jackson called for a bid on seat No. 1 of row A promptly at 10 o'clock, and two minutes later the seat was sold for $14. Perhaps these corner seats are not very desirable, for the people, rather more numerous than usual, responded slowly. The lowest premium of the morning was paid on Seat No. 32 of the first row, a seat to the extreme left. The premium paid was $10. But after this the people began to watch one another more closely. In a seat in row L, at the corner of the second aisle to the right, sat Mrs. "Jack" Gardner, engaged alternately in conversing with the young lady to her left, and in watching the auctioneer; and she herself was the watched of all. But she was biding her time, and took no active interest in the bidding until the first few rows of seats were entirely sold. A few seats in the middle of rows C and D brought good premiums, $45 or so. The seats in the middle of row F finally attracted her attention. A bid of $25 was quickly augmented, and alternately with some one who sat at the extreme left, Mrs. Gardner raised her programme. At $45 she indicated her bid more slowly, and when it was her turn to bid—it would have been $48—she did not respond to the call.

The seats directly behind, in row G, numbered 14, 15, 16, 17, went to her at a premium of $45 on each seat. The bidding thereafter, singularly enough, became livelier, but the interest of the curious was centered in the purchase of the seats behind, in row H. No one paid such premiums on seats in this select vicinity as were paid last year, however. Mrs. Weld, the widow of the ex-Commodore of the Eastern Yacht Club, procured, through her agent, the four seats behind at a premium of $37 on each seat. Last year a man paid over $300 for the privilege—privilege, it is said—of occupying the seat nearest those of Mrs. Gardner. Mrs. Weld's agent also bought the four seats in the next row back, row I, and on these he paid a premium of $65.

There were no distractions after this. Mrs. Gardner left the hall, and so did Mrs. Weld's agent, and all the liveliness became confined to the two arch speculators, Mr. Connelly and Mr. Herrick. Mr. Connelly's agent would want a particular seat, and Mr. Herrick not infrequently had his eye on it, too. They would bid until it looked as if something exciting might result, but a hurried consultation of the two generally effected a quiet settlement.

As the sale progressed the people began to run around more and more. A few evidently thought it delightful to worry others who were so unfortunate as to occupy the seats which the few had secured possession of. And some times, if the worrying failed, the few were so bold as to show by certain signs which could not fail to attract the attention of those who occupied the seats, that there were a number of unoccupied places in the hall, and that these—generally indicated by a loudly whispered, "I wish we could sit in our seats," or something equally suggestive—were especially desirable. When possession was gotten the happy purchasers settled themselves comfortably and gazed about, no doubt wondering who would sit here and who would sit there. One young lady, faultlessly though somewhat severely dressed, sat in a seat two rows in front of that temporarily occupied by a Journal man, the possession of which she had diplomatically essayed to get for quite a while. She let her eyelids gently shut out her vision, and listening or musing, began to smile. Nothing seemed to disturb her, and her smile, ecstatic perhaps, never lessened. The dream must have been delicious. She may have reflected on past enjoyments, or have imagined pleasures to come. Her release from the dream power was so sudden that Mr. Jackson missed a bid from some one in the other side of the hall.

Mr. Connelly's agent bought three seats at a premium of $66, and this premium was the highest recorded up to the early afternoon recess. A very fair average price was paid for seats in the middle of the hall.

The sale ended about half-past four. Thirty or forty seats under the balcony were not sold, though the premiums got as low as 50 cents. The seats left over may be reserved for sale singly at $1 50 apiece, or they may be offered to the public for their value as season tickets, $12.

Manager Ellis is quite satisfied with yesterday's sale. "Of course," he said to a Journal man, "no such awful premiums as last year's were paid, but the bidding started higher."

To-day the $7 50 rehearsal seats will be sold. The sale begins at 10 o'clock.

BOSTON EVENING RECORD.
SEPTEMBER 25,

MRS. JACK WAS THERE.

At Music Hall this afternoon occurred the sale of the Symphony seats for the Friday afternoon rehearsals.

Auctioneer Jackson had his hands full, as the seats went off like hot cakes.

The speculators did not buy so many as last year, but they got possession of a big number. Agents Connelly and Herrick bought a lot, acting for a good many people who prefer to have their purchasing done through agents to getting the publicity themselves.

Mrs. Jack Gardner was on hand, looking as charming as ever in a modest dark gown, and captured four seats in "G" for the low price of $44.

As this is only the premium, her seats cost her just $56. All seats were $12 apiece, with the bid added.

An agent for "Mrs. Weld" got eight seats, four in "I" and four two rows back, for $65 each. This was the largest sum bid.

The lowest sum bid was $10, which was what "A-32" brought. Several in the first row brought from $10 to $13.

A great many seats brought in the neighborhood of $50, but few climbed into the sixties.

One young fellow patiently waited, bidding and bidding, but always stopping at just $38. At last, however, he captured the prize, and got "9-P" at his figure, which with the regular price, made his symphony expenses for the season just $50.

Henry Hyde, Asa Potter's friend, got a couple of good seats after some bidding.

A little girl in blue, after waiting a good while, got an end seat for $14, a very reasonable figure.

One woman when Auctioneer Jackson requested an opening bid, promptly held up her hand. That's all right a little later in the game, but it really is a bit indefinite when no bids have been made.

Taken all in all today's sale was a good one, and very successful.

Boston Daily Globe.
MONDAY, SEPT. 25.

SYMPHONY SEATS SOLD.

Bidding Not Very Sharp Today—Speculators Got Some Large Blocks at Comparatively Low Figures.

The auction sale of $12 season tickets for the Friday afternoon public rehearsals of the Boston symphony orchestra began at 10 a m in Music hall today.

There was a large crown present, but at no time was the bidding spirited nor the competition very keen.

The highest price paid this year was $65 for four seats in the centre of I, bought by an agent for a Mrs Weld, as against $380 for a single seat last year, the highest price.

The best seats in the hall brought from $40 to $55, and there were many good seats sold for $15, $20 and $25.

Contrary to her usual custom, Mrs Jack Gardner was present and bought a block of four seats, 14, 15, 16 and 17 in G, paying but $44 premium. She bid on seats in F, but they brought $46 and were knocked down to some one else.

The scale of prices was very erratic.

For instance, 21 to 20 in P, right next to the seats which brought the highest prices of the morning, $65, sold for the comparatively small premium of $28. All the end seats went cheap, averaging from $14 to $21.

A 2, the first seat sold this morning brought $14, and the lowest price of the morning was A 32, which only brought $10.

The speculators were on hand and many blocks of seats were bought by them at low figures.

BOSTON EVENING RECORD.
SEPTEMBER 26,

SALE OF SYMPHONY CONCERT SEATS.

At Music Hall yesterday occurred the sale of the Symphony seats for the Friday afternoon rehearsals.

Auctioneer Jackson had his hands full, as the seats went off briskly.

The speculators did not buy so many as last year, but they got possession of a big number. Agents Connelly and Herrick bought a lot, acting for a good many people who prefer to have their purchasing done through agents to getting the publicity themselves.

Mrs. J. L. Gardner was on hand, looking as charming as ever in a modest dark gown, and captured four seats in "G" for the low price of $44 each.

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Taken all in all the sale was a good one, and very successful.

The sale of $7 50 seats will take place at 10 A.M. today.

Boston Transcript
TUESDAY, SEPTEMBER 26, 1893.

SYMPHONY SALE CONTINUED.

Premiums for the $7.50 Seats Ranged Low—No Bids for Some Tickets.

This morning the $7.50 seats for the Boston Symphony Orchestra's rehearsals were sold by auction at Music Hall, and the prices bid were pretty low, some seats however selling at as high a premium as $23. The location of these seats was on the floor under the gallery, and in the back rows of the first balcony, some of the seats being as good as any in the hall. The bidding began with the seats under the gallery, the first one sold bringing $3.50 premium. Other seats in this same row sold as high as $10, end seats of course getting the highest prices. In the row back of this the bidding was somewhat lower, and when it came to the next two rows it was hard to get bids of even 25 cents, except on end seats, and many seats went a-begging. The next seats sold were those in the balcony, beginning at the extreme right side in the second row. From 50 cents to $10 was paid for these seats, and places in the third row near the centre of the house brought any where from $13 to $23. On the left hand side of the balcony the same seats, comparatively speaking, brought a somewhat lower price. In the centre of the balcony, six rows back, the seats sold for from $1 to $5 and in the rows behind these sold in some cases as low as fifty cents.

It will therefore be seen that a good many seats are still left in the hands of the management, but it is not yet announced how these will be disposed of or at what time. Few seats were bought this morning by the agents, with the exception of some in the balcony. Here all the agents bought, especially Herrick, Heard and Connolly.

SAINT BOTOLPH.

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☞Remit by express, money order, draft, post-office order or registered letter.

N. E. NEWS COMPANY—WHOLESALE AGENTS.

VOL. 1. 23 SEPT., 1893. No. 18.

The Boston Symphony Orchestra.

Will begin its thirteenth season at Music Hall, on October 14. Both in an artistic sense and considered as a popular attraction, this organization has long held first place among the musical enterprises of this country. Its coming series of performances will excite more than usual interest for many reasons. They will rntroduce a new conductor, who has won high honors in more than one important position in Europe, and who will infuse new blood into the undertaking. The selection of Mr. Emil Paur was made after a careful consideration of the merits of nearly a score of eminent conductors who were available for the place. The position he is to assume is a most difficult one; but Mr. Paur is said to possess abilities which especially qualify him for its duties. He will find at his command an orchestra second to none in the world, and every incentive for the best work of his life. The members of the orchestra, with very few exceptions, will be the same as last year. A notable addition to the first violins will be Mr. Oudricek, formerly concert meister at Prague. Mr. Kneisel will again lead the violins, and will be ably supported by Mr. Loeffler, Mr. Adamowski and the unrivaled section of violinists. Messrs. Svecenski, Schroeder, Goldstein, Mole, Sautet, Goldschmidt, Gutter, Hackebarth, Abloescher, Golde and Luewig will, as before, head their respective departments of the orchestra, and Mr. Schuecker has been re-engaged as harpist. Little can be said about the programs, pending the arrival of Mr. Paur. Negotiations are in progress with many soloists of distinction, and a partial list will be announced later. The sales of season tickets will take place at Music Hall on September 25, 26, 28 and 29, and will be by auction, as usual. The Rehearsal tickets will be sold on Monday and Tuesday, Sept. 25 and 26. The Concert tickets on Thursday and Friday, Sept. 28 and 29.

BOSTON DAILY TRAVELLER
WEDNESDAY, SEPT. 27, 1893.

Musical Notes.

The Town Topics remarks: "Mr. Nikisch, now installed at Buda-Pesth, discloses a lively interest in the future of the B. S. O. His estimate of Mr. Higginson, imparted to most of his intimates, should be given to the Boston public, and not kept for the exclusive edification of Germany." It might be equally interesting to know what Mr. Higginson's estimate of Mr. Nikisch is, and if it was given to the Boston public it might startle some of Mr. Nikisch's former intimates in this city. Considering the sort of an exit that Mr. Nikisch made, it might be well for him to remain silent under the circumstances. There is no doubt concerning the estimate the critical press of Boston have imparted to the public regarding Mr. Nikisch. Neither is there any doubt concerning the estimate that the press and the public both entertain regarding the noble generosity of Mr. Higginson, the benefactor of the public as well as of Mr. Nikisch, if the latter does not appreciate the fact.

The concerts of the Boston Symphony Orchestra in New York, this season, will be given at Carnegie Hall instead of Chickering Hall as formerly. The latter seats only 1200 while the former has 3000 chairs. As the patronage of the Boston Symphony Orchestra has constantly increased in New York until the Chickering Hall has been overflowed with listeners, this extra room at Carnegie Hall will enable the management to accommodate comfortably the surplus of subscribers, the number of which will be increased as the facility for offering good seating places is improved. It is reported that Mr. Damrosch's orchestra will be reduced in numbers this season. This fact will render Mr. Higginson's superb and complete orchestra all the more welcome to the New Yorkers. There is every reason also to hope that the new conductor, Mr. Paur, will prove a great success,—an additional item of consideration.

WARREN DAVENPORT.

BOSTON POST,
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OF NEW ENGLAND.
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SALE OF SYMPHONY SEATS.

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Few seats were bought by agents, with the exception of some in the balcony.

The bidding began with the seats under the gallery, the first one sold bringing $3.50 premium. Other seats in this same row sold as high as $10, end seats, of course, getting the highest prices. In the row back of this the bidding was somewhat lower, and when it came to the next two rows it was hard to get bids of even 25 cents, except on end seats, and many seats went a-begging. The next seats sold were those in the balcony, beginning at the extreme right side, second row. From 50 cents to $10 was paid for these seats, and places in the third row near the centre of the house brought anywhere from $13 to $23.

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Although there was a large number of people at the auction sale of the twelve-dollar symphony concert seats this morning, the bidding was exceedingly slow. The prices paid were much lower than in previous years, the highest premium bid being $41 for three end seats in H. The end seats in the right aisle of G, which Mrs. John L. Gardner paid $45 for as rehearsal seats, sold this morning for $29, and this bid illustrates the comparative difference between the rehearsal and concert prices. On the opposite side of the aisle from the seats that brought $29 premium, the price paid was $40; but only eight or ten seats sold at as high a premium as that. End seats at the extreme right and left sold for from $3 to $11 premium, but the prices bid on these seats was very erratic, the left end seat in J selling for $5.50, and the right end in K for $14.

The best seats in the centre of the house were bought for $20 and in several cases these were end seats. The speculators bought in just about the same proportion as at the rehearsal seat auction. No doubt the musical public of Boston is a little uncertain in its opinions concerning the new conductor and the nature of the concerts he will give, and for that reason is holding off, for the time being, from buying the Symphony concert seats.

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[14]

Boston Journal.

FRIDAY, SEPTEMBER 29, 1893.

PAUR ARRIVES.

On Saturday He Will Reach Boston.

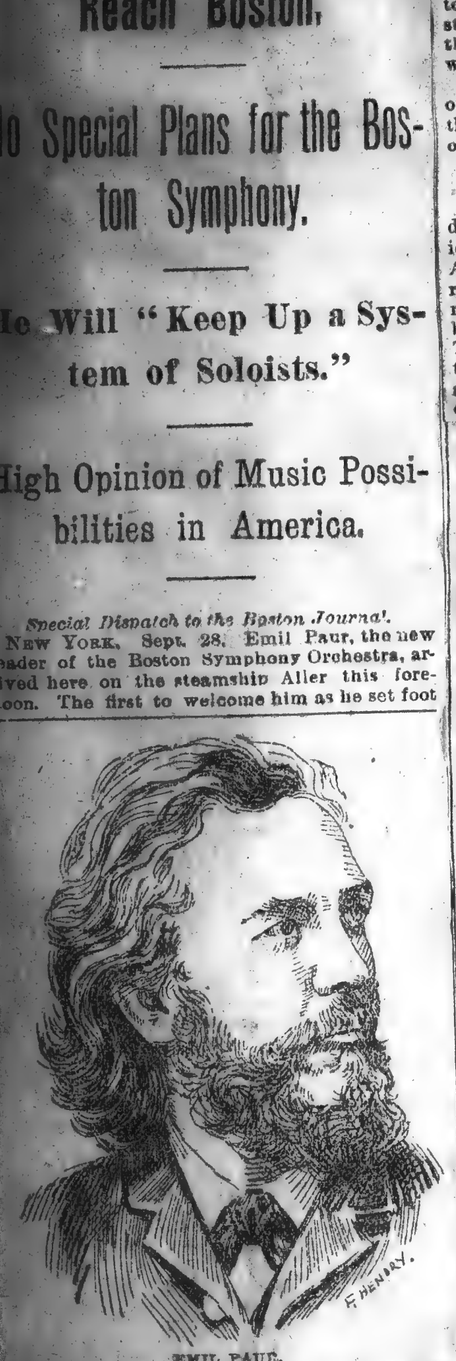
No Special Plans for the Boston Symphony.

He Will "Keep Up a System of Soloists."

High Opinion of Music Possibilities in America.

Special Dispatch to the Boston Journal.

NEW YORK, Sept. 28. Emil Paur, the new leader of the Boston Symphony Orchestra, arrived here on the steamship Aller this forenoon. The first to welcome him as he set foot



EMIL PAUR.

[The new Conductor of the Symphony Orchestra.]

on American soil was Mr. John Sauerquell, Librarian of the Boston Symphony Orchestra. Over 20 years have passed since Mr Sauerquell left Germany, where he had been studying under Mr. Paur's father. The Journal correspondent was standing with Mr. Sauerquell as the big ship slowly swung around the wharf, and witnessed the meeting.

No sooner did they come within hailing distance than the two men recognized each other, despite the 20 years of separation. What a difference there was as the two men stood with clasped hands from 20 years ago. The boy of 16 was now a man known far and wide in the musical world, and had come to America to assume a most important position.

Mrs. Paur stood by her husband's side, with two bright little lads. Mrs. Paur is a dark-eyed, ladylike woman, most unlike the German frau in appearance. The youngest boy resembles his mother in general appearance very much. He appeared to know every man aboard the Aller, from the big captain to the horny-handed. The other boy is a grave, blue-eyed chap.

Mr. Paur Interviewed.

The whole party left at once for the Hoffman House, where the Journal correspondent interviewed Mr. Paur later in the day. He speaks no English, but with the aid of Mr. Sauerquell the newspaper man and Mr. Paur conversed readily. "We had a very good voyage across," said Mr. Paur, answering a question. "The weather was rough and we had several storms, but outside of that everything was very agreeable. My wife was somewhat affected, but has entirely got over the trip. The company was extremely pleasant. I met a number of Americans and found them excellent company."

"Do you propose to live at a hotel in Boston, Mr. Paur, or shall you keep house?"

"Oh, the latter by all means. I have brought over my housekeeper with me. I shall, of course, stay at a hotel for some time, until I can get thoroughly satisfied regarding a suitable residence."

"Regarding your programmes, shall you favor the German school of music?"

"Well, I cannot speak much relative to the programme until I become more acquainted."

"Have you formulated any plans for symphony concerts?"

No Plans Yet.

"No; I have done nothing in that direction. I must wait and see what material can be had before I do anything in that direction."

"Shall you keep up a system of soloists with the orchestra, Mr. Paur?"

"Yes; I shall certainly keep that up. I will introduce that feature every other performance or so. I shall put on only soloists that are really soloists. You know what I mean. They must be capable. The soloists must be classical, too, you know. I do not believe in putting before the public small stuff, not at all."

"In directing, do you use notes or direct [illegible] them?"

pieces that I know by heart, and these I direct without them. I shall make no changes at once in the orchestra. They will follow after I know the strength of every member."

"Have you any decided opinion upon the number of instruments that should constitute the full complement for an orchestra?"

"That depends entirely upon the size of the hall. I could form an opinion on any certain hall after seeing it, but of course not otherwise."

"How do you compare German musicians with French or American?"

"Ah!" said he, smiling, "that is a question I cannot faithfully answer. You see I have never been in America before, and can form but little conception of your musicians, but as to French and German, it is evenly divided. In string instruments the Germans lead, and on the other hand, our French brethren excel with wind instruments."

"Another hard question, 'What do you think of the outlook for music in America; do you think there is a field to develop in American opera?'"

Mr. Paur mused for a moment, then said:

Music in America.

"Yes, I do think there is plenty of field to develop American opera. Of course, my opinion is mainly formed from what I have seen in American papers and clippings sent me at the recent Vienna Exposition. For the first time in my life I heard American music. It was directed by Mr. Adrien of New York. I was delighted. The composition was charming, and I was glad to have the opportunity to personally congratulate Mr. Adrien. I think American opera could be very easily developed here, as I know you have very many talented people in this country."

"Will Mrs. Pauer appear in public? She is a pianist, I believe?"

"Yes; she will appear in that capacity. She is a pupil of Mrs. Essipoff and Leschetitzky."

In answer to a question, he said: "I like any composer who is classical and artistic. I am very fond of classical music."

In conclusion Mr. Paur said: "I am proud to be called to such an important position, and proud to be the head of such a body as the Boston Symphony Orchestra."

Coming to Boston Saturday.

The Journal man hinted that it was the usual custom to propound the question how do you like America to every foreigner who comes to our shores, but in this instance it would be omitted. He laughed heartily; also when something was said about the latest song, "After the Ball," "Annie Rooney" and a few of these "favorites" seemed to be unknown to Mr. Paur. A twinkle in his blue eyes showed that he appreciated the joke, and fearing that he would be asked to sing, the Journal man discreetly bowed his leave.

The picture published with this article is an excellent likeness of Mr. Paur. He is of medium height, stoutly built. His complexion and beard are sandy. His eyes are blue and full of mirth. He is a voluble and ready speaker, although his imperfect knowledge of the English language handicaps him when conversing with an American.

The party, consisting of Mr. Paur, his wife and two boys, with Mr. Sauerquell, will remain in New York until Saturday. They will leave on the 12 o'clock limited for Boston on that day.

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BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIV. NO. 91.

FRIDAY, SEPT. 29, 1893.

Boston Symphony Orchestra

THIRTEENTH SEASON.

Auction sale of $7.50 seats for the Saturday Evening Concerts at Music Hall this (Friday) morning at 10 o'clock, continuing through the day.

FROM 25 CENTS TO $41.

Concert Seats Sell at Only Moderate Premiums at Music Hall.

There were no crazy spasms at the auction sale of the $12 seats for the Saturday evening concerts in Music Hall yesterday. The premiums were generally sober and reasonable. Some seats went higher than last year, but the average was much lower.

At the opening of the auction there were between 200 and 300 bidders, and more came later. More men were present than at the auction of the rehearsal seats.

Auctioneer Jackson tried to start the sale at $10 for the end seat in slip A, close up to the stage steps, on the Hamilton place side, but all he got was 50 cents; and the bidder, who had no competitors, took two seats. The next two brought $6.50 premium apiece; then they went from $2 to $4 for the rest of the seats in slip A, except the extreme opposite end, which did not get even a 25-cent bid.

In the next slip the seats began at $1 premium, and went up to $14 for one of the middle end seats. These are very poor seats, so near the stage that the sound of the orchestra goes over one's head; and there was more or less quaking in expectation of very high premiums when the good seats were put up.

The middle end seats of slip C brought $13 and $18 respectively; then they went up to $21, $23, $27, $40 and $41 for middle end seats in the successive slips. This was the high water mark. By one of those crotchets characteristic of auctions, the middle end seat directly opposite to the $41 seat went for $20.

After this there was a drop to $32 and $36, when again the opposite middle end seat went for an absurd drop to $23. Slips K, L, M and N brought $36, $25, $23 and $25 for their middle end seats. In slip O the highest premium was only $19, but that was because the best seats in this slip were among the 53 reserved on the floor before the sale.

The highest prices paid for seats in the next slips were $27, $20, $23, $23, $25, and so on back to the balcony posts. The corridor ends of the slips went down by degrees to $8, $5, $3, and even to 50 cents for the left corridor end of slip A A. The seat next to it inside bringing no bid.

The last three rows of the $12 seats back of the cross passage way, brought nothing except one or two end seats and a few in the centre which brought 50 cents. These are by no mens poor seats, especially the first of the three rows, and if they are held for regular box-office sale, for single concerts, the public will gain a good deal from the result of the auction. It has not been decided what will be done with the unsold tickets, of which there are some 200 or more; it will probably be announced in a day or two.

The auction of the floor seats lasted nearly four hours. After a short intermission the first balcony seats were put up. On the Hamilton place side the front row went from $4 to $40. The highest were $40, $38, $29, $26, $27, $26 and $25. The second row on this side brought from $2.50 to $18. On the Winter street side the front row brought from $1 to $30, and the second row $4 to $14.50. The rear balcony, front row, sold from $7.50 to $13, the second and third rows, 25 cents to $25, with no bids for several of the seats. The fourth and last rows went begging almost altogether.

The last sale will take place this morning at 10 o'clock, when the $7.50 seats will be put up.

BOSTON HOME JOURNAL.

SATURDAY, SEPTEMBER 30, 1893

WHAT IS THIS! Symphony tickets not selling at such enormous premiums as formerly? I am surprised, and feel like returning to my callow days, and asking, "why?". Have the fashionables failed to rally, or is it because they have not been "presented to the new conductor, and, really, you know, it would be such bad form," etc. It cannot be because they are unacquainted with his antecedants, for the dailies have told what I should think certainly must constitute nearly all his private affairs. At any rate, I am pleased at the result of the auction, and may the premiums grow beautifully less every year. The concerts were originated that music lovers might educate themselves by hearing good music at low prices, and that is the position to which they should return.

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Boston Daily Globe.

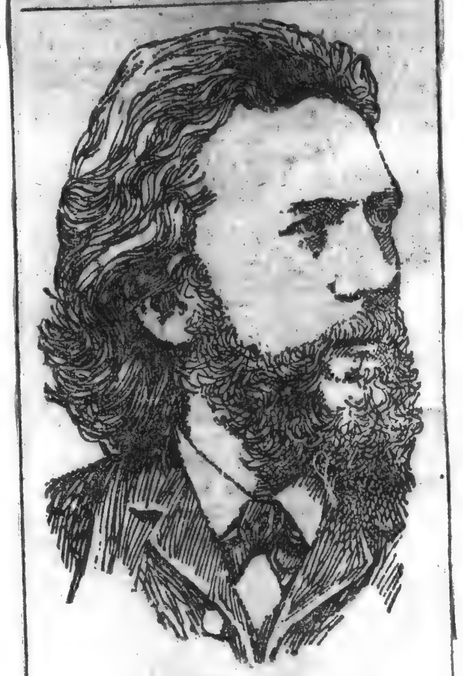
SATURDAY, SEPT. 30.

WILL RETAIN SOLOISTS.

Herr Emil Paur, Leader of the Orchestra, Will Reach Boston Today.

Herr Emil Paur, the new leader of the Symphony orchestra, is expected to arrive in Boston this afternoon.

He reached New York Thursday by the steamer Aller and was accompanied by Mrs Paur and their two sons. The voyage was rather rough, but the party arrived in good health and spirits.



EMIL PAUR.

To a reporter in New York Herr Paur said that he had formulated no plans as yet for the Symphony concerts, but he expected to retain the system of soloists. He would put on only soloists that are really capable.

He would make no immediate changes in the orchestra, he said.

He believed there was a magnificent field for the development of American opera.

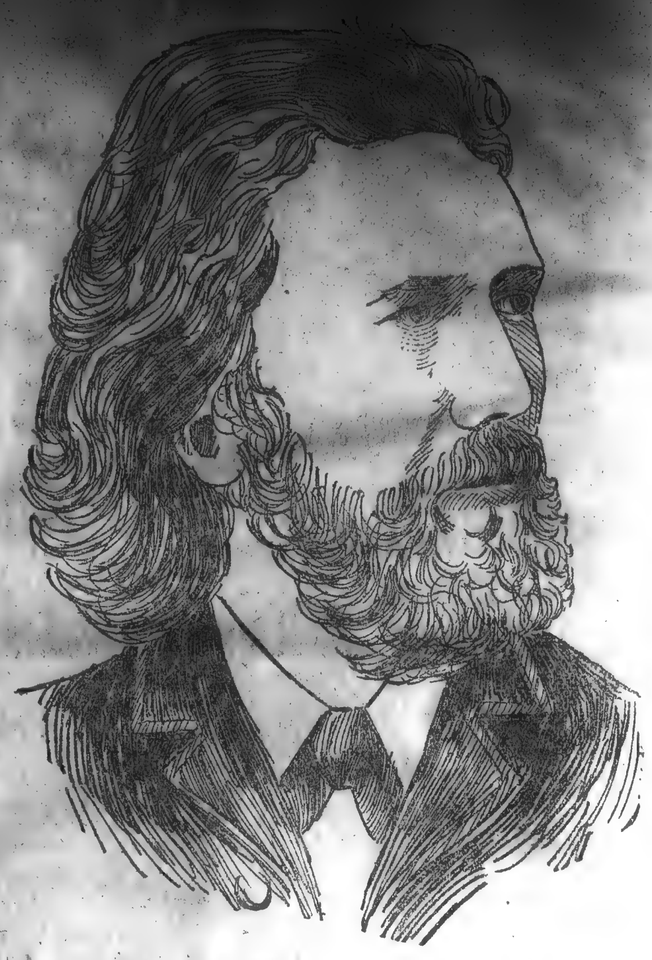
Mrs Paur will appear in public as a pianist. Mr Paur does not speak English. He will make his first public appearance in America at Music hall Oct 14.

Boston Transcript

SATURDAY, SEPTEMBER 30, 1893.

Emil Paur, the new conductor of the Boston Symphony Orchestra, arrives in this city today and will begin at once preparations for the coming season. Twenty-nine concerts are to be given on consecutive Saturday evenings from Oct. 14 to April 28, omitting Nov. 11, Dec. 16, Jan. 13, Feb. 10 and March 31. The twenty-nine rehearsals are to be given on consecutive Friday afternoons, from Oct. 13 to April 27, omitting Nov. 10, Dec. 15, Jan. 12, Feb. 9 and March 30.

BOSTON EVENING RECORD
SEPTEMBER, 30, 1893.



HERR PAUR, OF WHOM YOU WILL HEAR ALL THE SYMPHONY GIRLS TALK THIS WINTER.

HERR PAUR.

In directing usually I use notes, but of course there are pieces that I know by heart, and these I direct without them. I shall make no changes at once in the orchestra. They will follow after I know the strength of every member." "What do you think of the outlook for music in America; do you think there is a field to develop in American opera?" "Yes I do; there is plenty of field to develop American opera. I think American opera could be very easily developed here, as I know you have very many talented people in this country." In conclusion Mr. Paur said: "I am proud to be called to such an important position, and proud to be the head of such a body as the Boston Symphony Orchestra." The party, consisting of Mr. Paur, his wife and two boys, with Mr. Sauerquell, will remain in New York today and will leave on the 12 o'clock limited for Boston.

BOSTON POST,
The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, OCT. 1, 1893.

The German colony in Boston are preparing to give Emil Paur a hearty welcome to their midst, as soon as he has had sufficient time to recover from the effects of his sea voyage. It will be a truly Teutonic welcome, with all the national effusiveness of the sons and daughters of the Fatherland.

* * * * * * * *

This reminds me that the auction sale of Symphony concert seats was somewhat of a surprise. Excellent seats sold at ridiculously low prices. Mrs. John L. Gardner purchased end seats in the right aisle of G for $40. Many society people have deferred buying seats, as they are rather uncertain of the nature of the concerts the new conductor will give.

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BOSTON DAILY TRAVELLER

SATURDAY, SEPT. 30, 1893.

The Symphony Sale.

The sale of the seats for the Symphony rehearsals and concerts proved to be quite a satisfactory one to both the management and the buyers. To be sure prices were somewhat lower than last season, but considering the times and financial depression that exists, it must be admitted the premiums obtained were higher than the most sanguine could expect. It is doubtful if any musical undertaking could have commanded at auction so large an attendance and such high premiums as did the sale of the Symphony course.

There is one feature wherein this season's sale differs materially from that of last season, and that is the fact that the buyers all express a feeling of satisfaction with the prices paid for their seats. In other words, the public is satisfied, and as the management is also satisfied, what more equitable conclusion could have been brought about? The speculators have been responsible, in previous seasons, for the very high prices obtained through bidding against the purchasers who came to buy for themselves. But the speculators have got badly bitten the past two seasons, and so, taking this fact and the low financial condition of the public into consideration, they bought only for "orders" intrusted to them at this season's sale.

Herein the public has been the gainer. A new plan for disposal of tickets unsold at the auction has been instituted this season, that is, the remaining tickets will not be sold as season tickets but the places will be retained and sold at each performance in its turn. This will be a great convenience, for it will enable those who cannot go consecutively to avail themselves of the privilege of attending when they can. Strangers, also, visiting the city, can thus gratify their desire to hear our Symphony orchestra. Of course the number of seats to be thus disposed of is limited, and it is said will be sold for $1 and $1.50, according to location, at the Music Hall box office as each performance occurs.

Two of our contemporaries have expressed the opinion in their columns that the probable reason for the lower prices this season existed in the fact that the public was a little uncertain concerning the new conductor and the nature of the concerts he will give.

Nothing could be more ridiculous than such a conclusion. When Mr. Gericke came here he was almost wholly unknown; so obscure was his reputation not ten people in the whole city knew anything of his ability or intentions. It was the same with Mr. Nikisch, of whom it was only known that he was an operatic conductor in Leipsic, a second-rate city in musical importance upon the continent.

As regards Mr. Paur it must be admitted our public know more more of his standing than of his predecessors, both as regards his ability as a conductor and also as an eminent pianist with an enviable reputation throughout Germany. More than that, the best reports have reached us of his marked success in the half dozen or more positions he has held upon the continent, all tending to the impression that he is not only a fine musician, a strict disciplinarian and a magnetic conductor, but that he is as well a musician of broad catholic taste, unpartisan in the nationality of composers, a man of culture in the broad sense, and at the same time a genial and courteous gentleman. We have little or no reason to doubt the reliability of these favorable reports concerning Mr. Paur, hence the folly of the statements made in the columns of our contemporaries.

The expectations of the public had been raised to the highest point in the case of Mr Nikisch, but in the opinion of those competent to judge he failed to realize a high standard of ability as a symphonic conductor. But then these expectations were raised upon no reasonable basis. In Mr. Paur's case an extended and varied experience has established for him a reputation as an able conductor of both operatic and concert performances. Let us welcome him warmly, and generously support him while he displays his capacity and shows in what degree he is competent for the position he is to assume.

SUNDAY HERALD

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIV. NO. 93.

SUNDAY, OCTOBER 1, 1893.

Mr. Emil Paur's Arrival—The Symphony Season—News Notes.

Mr. Emil Paur reached this city last evening and will immediately devote himself to "settling" himself and his belongings for his coming labors as the conductor of the Boston Symphony orchestra. His wife, who is an accomplished pianist, is with him, and they will occupy appartments at the Hotel Thorndyke until other accommodations are decided upon.

The sales of seats during the week, for the 24 public rehearsals and concerts of the coming season, have resulted quite as favorably as was anticipated by all familiar with the effect of the financial situation upon such enterprises.

It was not to be expected that the high-water mark of last season would be maintained, such a result was simply contrary to all the tendencies of the times and the rules under which have come to be understood as applying to musical undertakings, which are continued through a series of years.

The fairest estimate of the relative receipts from these sales is to compare the sales of the past week with those of the first year of the Nikisch regime. Mr. Paur stands in the same position today that Mr. Nikisch did four years ago, practically an unknown quantity to the great American public. It would therefore be useless to expect as much confidence in the symphony scheme under the new leader as was felt after Mr. Nikisch had been identified with the orchestra four years.

As a matter of fact, the sales for the coming season show an increase of a very considerable amount over those for the first Nikisch season, so it can fairly be considered that there is no diminution in the interest regarding this enterprise.

The decision arrived at in regard to the disposition of the seats not sold at the auction sales will be heard with much satisfaction, as it will enable many to attend one or more of the concerts without being compelled to invest in a season ticket.

This limited number of seats will be held for evening sales at the usual concert prices, $1 and $1.50, and in this way a still larger public will be able to attend at their convenience. The season begins with the public rehearsal of the 13th inst. and the concert of the 14th inst.

And now for the Symphony concerts. I hear that Boston is to be surprised in Herr Paur. The new conductor will be "Herr" until the first appearance, and after that he will settle down into plain English; but as surprise, like confession, is good for the soul, we can stand it. The auction sale of seats showed the stringency of the money market, but, as far as the impartial observer could discover, no lack of interest with the would-be patrons of the concerts was apparent. The bidding was simply healthful, with none of the feverish excitement that "bit their own nose off" last year. There will be just as girly a time Fridays as ever, and the indications are that the Saturday night concerts will be more crowded than they have been for several seasons. People can afford to go this winter.

Mr. Emil Paur with his family arrived in Boston yesterday.

Boston Sunday Globe.

SUNDAY, OCT 1, 1893.

EMIL PAUR IS HERE.

His First Appearance Will Be on Friday Afternoon.

The new conductor of the Symphony orchestra, Mr Emil Paur (pronounced Power), accompanied by Mrs Paur and their two sons and Mr Sauerquill, arrived in Boston last evening from New York.

They were met at the Albany station by Mr Kneisel, Mr Schroeder and other members of the Symphony orchestra, and by Mr Ellis.

Mr Paur expressed himself as being delighted to reach Boston, his future home. He liked New York, the little he had seen of it. Mr Sauerquill having taken him to Central park and to see other objects of interest, but he was sure he should soon find himself at home in Boston. He had been struck with the beauty of New England scenery, which was much finer than he had anticipated.

The party drove to the Thorndike, where they will stay until Mr Paur finds a house that suits him. A huge basket of flowers from members of the symphony orchestra made Mrs Paur feel instantly at home. They reached the hotel shortly before the arrival of the party.

Mr Paur will conduct the symphony rehearsal Friday afternoon, Oct 13, his first appearance before an American public.

The Symphony season will begin next week in Music hall, the new conductor, Emil Paur, making his first public appearance in this city at the Friday afternoon rehearsal, Oct 13.

—Herr Paur, his wife and their two bright little sons arrived in Boston last night from New York, where they have been since they landed on Wednesday. They are all in fine health and spirits. They will be at the Thorndike for the present.

Boston Journal.

SUNDAY, OCTOBER 1, 1893.

"EMIL PAUR, BOSTON."

The New Leader of the Boston Symphony Orchestra at the Thorndike.

On the register of the Thorndike, under date of September 30, appears the name, written in broad, straggling characters, hard to decipher,

EMIL PAUR, BOSTON.

It was set down, at a few minutes after 6 o'clock, by a heavily built man with a kind, fatherly face, long, flowing locks and a beard that was at once light in color and light in texture, which curled about his chin like that of a Norse god.

It was the autograph of Mr. Paur, who will this winter direct the Boston Symphony Orchestra. As he wrote the word "Boston" he observed with a satisfied smile, "I want to show that I come from a civilized place." He said this in the purest German, but Mr. John Sauerquell, the librarian of the orchestra, who came on with Mr. Paur from New York and acts as his interpreter, guide, philosopher and friend, translated the remark.

Besides Mr. Sauerquell came Mrs. Paur and the two little boys of the distinguished couple. They arrived on the fast "limited" train over the Providence Division of the New York, New Haven and Hartford Railroad, which was in on time. They walked through Church Street to the Thorndike, where rooms were assigned them, and where they will remain until Mr. Paur finds a house to his liking.

While supper was being prepared Mr. and Mrs. Paur were presented to several members of the orchestra who had made their acquaintance years before in Germany. The reunion was a happy one.

Then, as the evening was so pleasant, the whole party strolled out of doors and slowly walked up and down the shaded paths of the Public Garden. Mr. Paur looked with some astonishment at the loving couples who adorned every other bench, generally closely entwined within one another's arms, but he said nothing. The spectacle evidently surprised him.

When they were back at the hotel the newly arrived, with one or two friends, including Mrs. Paur and the little boys, sat down to tea, which lasted until a late hour.

The new leader's eyes sparkled, and they all seemed to be having a right good time. To the Journal reporter's inquiry he said that he was in the best of health and spirits and that so were all of his party. He expected to remain at the Thorndike for some time.

By-and-by the maid invaded the dining room and bore off the little boys to bed, but the older folks sat up until midnight, talking of times past, present and future.

The musical Season is upon us. Singers, players of instruments and inventors and borrowers of tunes will soon be busy, and there will soon again be discussion in public places and at home concerning proper tempi, dynamic gradations, temperament, stage presence and all the other phrases found in the terminology of modern musical entertainment.

Whether the concert season will be affected seriously by what is known popularly as financial stagnation remains to be seen. That the premiums at the auction sales of the Symphony concert tickets were not as uniformly high as on previous occasions is not to be wondered at. Speculators who bought heavily last year found their investment not worth the candle, and this year their voices did not rise and fall.

* * *

Mr. Paur has already been interviewed, and, like unto a wise man, he said little. When Mr. Paur announces the fact that the soloists at the concerts must be "capable" and "classical," as he "does not believe in putting before the public small stuff," the people say "Amen." Some years ago an appearance with the Boston Symphony Orchestra was regarded as a privilege, as an honor; and the fact that a singer or player was allowed to appear, was in itself a warrant of the soloist's worth. But Mr. Nikisch allowed himself to be swayed by personal emotion rather than by critical judgment, and Music Hall saw strange sights under his imperial sway, so that the hall might often have been called the Boston Musical Museum.

Some may tremble at the thought that Mrs. Paur plays the piano; for we were afflicted lately and sore distressed by Nikischian marital musical indiscretions.

* * *

But Mrs. Paur was known as an excellent pianist, and she was regarded as a musician of talent before her marriage with Mr. Paur.

Mrs. Nikish, on the other hand, was a soubrette in the theatre, and she was never educated for the operatic or concert stage.

* * *

Mrs. Paur studied the piano under Mrs. Essipoff and Leschetitzki.

Mrs. Nikisch was trained for the American market by Mr. Nikisch.

* * *

And yet, if certain moralists may be belived, a just man should rejoice when his wife sings with only moderate success or even badly.

Let us quote from the Rev. Arthur Bedford, Chaplain to His Grace Wriothesly, Duke of Bedford, in 1711. "And Salust speaking of Semproula, as the Tool of Catiline, to foment the Rebellion, adds this among her other Qualifications, that she was taught to sing more finely than became a Virtuous Woman, with many other things, which he also calls The investments of Luxury."

* * *

But Mrs. Nikisch was hailed in New York as the great "exhibitionist" of German vocal and lyric art. Well, "I guess she was."

* * *

Mr. Paur is a versatile musician, and it is not unlikely that he will be heard here as a soloist; but I can never suppose him a guest in a private house and playing a piano piece for $35. It is said that one of his predecessors thus lowered the dignity of the position of leader of the Symphony Orchestra. And indeed $35 was a paltry sum; if the man had sent his bill for $350, the itching palm would have assumed grand proportions and commanded a certain respect.

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[16]

MONDAY, OCTOBER 2, 1893.

PAUR LIKES MUSIC HALL.

New Leader of the Symphony Orchestra Visits the Hall and Takes Around Boston.

"I think I shall like it," said Emil Paur, the new leader of the Symphony Orchestra, yesterday noon, after a visit to Music Hall. He spoke from the standpoint of a connoisseur and carefully estimating the size and acoustic properties of the place.

"It is not quite so large as I expected to find," continued the distinguished musician, "although plenty large enough."

He spoke in German, of course, for he has not yet mastered the English language sufficiently well to speak it. His remarks were addressed to his old friend John Sauerquell, who had escorted him to the hall, and to Mrs. Paur.

Sunday was passed very quietly by Mr. and Mrs. Paur. Both were tired out, for their trip across the water was a very tempestuous one and they were badly shaken up on their arrival in New York last week. Mr. Paur seems to be even more exhausted than his wife.

It was nearly noon when they and their two children and Mr. Sauerquell came down to breakfast yesterday morning at the Thorndike, where they are now stopping.

After breakfast Mr. Paur donned his derby hat and gray top coat and, with Mrs. Paur, was escorted to Music Hall by Mr. Sauerquell. Mr. Sauerquell came from the same town in Russia that the new Symphony Orchestra leader came from, and in their younger days they were on intimate terms with one another. Since Mr. Paur first stepped on shore in New York he has been in charge of his devoted friend, who acts as interpreter and in other capacities.

Considerable time was spent in Music Hall by the three. Mr. Paur stated, among other things, that he was glad that there were no private boxes in the hall or elaborate ornamentations, for he had found that the acoustic properties of many fine concert halls abroad had been ruined by such unnecessary additions.

In Leipsic Mr. Paur had a much larger hall than Music Hall in which to conduct the concerts of his orchestra. It seated about 5000 people. It is said. He expected to find Music Hall about the same size.

No wonder, then, that he thought it rather small.

After the visit to Music Hall the party took a carriage and enjoyed a long drive. They went out to Jamaica Plain, for Mr. Paur is looking around for a house in the suburbs or out kirts of the city. He and his wife are going to keep house and not live at a hotel while in Boston just as soon as they can arrange matters to their satisfaction.

They also visited Franklin Park, the Marine Park, South Boston, and other places of interest. Mr. Paur expressed himself as delighted with the outside appearance of the city when seen by a Journal reporter upon his return to the Thorndike about 9.30 P. M. He and his wife retired to their apartments almost immediately upon arriving at the hotel.

"To-morrow morning Mr. Paur and I will probably go down to Music Hall again and meet Mr. Ellis, the manager," said Mr. Sauerquell to the Journal reporter. "He will meet Colonel Higginson to-morrow also.

"In the afternoon I shall take him out to Brookline and he may possibly find a house to suit him out there.

"The first rehearsal of the orchestra will be Thursday afternoon and Mr. Paur will be the conductor. It is not necessary for him to understand English in order to act as leader. All the previous conductors, Nikisch, Gericke and all, always spoke in German when addressing the musicians, although there are some Frenchmen and Englishmen and other nationalities represented.

"The new leader is very quick to learn and I think that in six months at least he will be able to speak very good English. He can read it now and understands fairly well when talked to in English. But he cannot speak it.

The Paurs will remain at the Thorndike probably until they go to housekeeping.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, OCT. 2, 1893.

EMIL PAUR IN BOSTON.

On the register of the Thorndike, under date of Sept. 30, appears the name, written in broad, straggling characters, hard to decipher: "Emil Paur, Boston." It was set down, at a few minutes after 6 o'clock, by a heavily built man with a kind, fatherly face, long flowing locks and a beard that was at once light in color and light in texture, which curled about his chin like that of a Norse god.

It was the autograph of Mr. Paur, who will this winter direct the Boston Symphony Orchestra. As he wrote the word "Boston" he observed with a satisfied smile, "I want to show that I come from a civilized place." He said this in the purest German, but John Sauerquell, the librarian of the orchestra, who came on with Mr. Paur from New York and acts as his interpreter, guide, philosopher and friend, translated the remark.

Besides Mr. Sauerquell came Mrs. Paur and the two little boys of the distinguished couple. They arrived on the fast "limited" train over the Providence division of the New York, New Haven and Hartford Railroad, which was in on time. They walked through Church street to the Thorndike, where rooms were assigned them, and where they will remain until Mr. Paur finds a house to his liking.

Boston Transcript

MONDAY, OCTOBER 2, 1893.

Mr. Paur, the new leader of the Symphony Orchestra, has expressed his satisfaction with the Music Hall, though he finds it much smaller than he had anticipated. He will begin the work of rehearsal on Thursday afternoon.

Boston Journal.

TUESDAY, OCTOBER 3, 1893.

CONDUCTOR PAUR'S MOVEMENTS.

At 11 o'clock on Monday Emil Paur, the leader of the Symphony Orchestra, came from his hotel to Music Hall, accompanied by Mr. Ellis, manager of concerts. His visit was to become acquainted with the hall and the people connected with it, and to get a general idea of the place in which he is to conduct the great orchestra.

He spent considerable time in the library with his old friend, John Sauerquell, the Librarian, who in years gone by used to be a member of the same orchestra with the Symphony's new leader.

Accompanied by Mr. Ellis, the new director made a brief call upon Mr. Higginson at the latter's office. Then Mr. Paur returned to his

BOSTON DAILY ADVERTISER.

Established 1813.

TUESDAY MORNING, OCT. 3, 1893.

PLEASED WITH BOSTON.

Herr Paur, the Symphony Orchestra's New Leader, Charmed with Music Hall, Col. Higginson and His New House in Jamaica Plain.

Emil Paur, the new Symphony leader, spent the day yesterday in learning Boston and in house hunting. He sallied out early in the morning, and did not return to his quarters at Hotel Thorndike until 10 at night. He found an Advertiser representative awaiting him in the hotel lobby, but he pleaded weariness and indisposition, and courteously asked to be excused. At the elevator door he paused, and, returning, granted a brief interview.

"I have seen Music Hall again today," said Mr. Paur, through an interpreter, "and, on the whole, I am much pleased with it. It is larger than that at Leipsic; that is, it will seat more people, and there is an advantage in the absence of boxes. We did not test the acoustic properties of the hall, so that my judgment is based wholly on its appearance to the eye. I think, however, that I shall like it very much."

He was glad that there was no elaborate ornamentation, for he had found that the acoustic properties of many fine concert halls abroad had been ruined by such unnecessary additions. This morning, he said, he would pay another visit to Music Hall.

"And you have been house-hunting," the Advertiser man remarked.

"Yes, and I have selected a house and engaged it. It is on Burroughs st., Jamaica Plain. I am much pleased with it, and shall settle in it as soon as my furniture arrives, which is now on its way from Leipsic."

"And you have met Col. Higginson, no doubt," the Advertiser man further suggested.

"Yes, I have seen him today and am much charmed with him. My first week-day in Boston has been very delightful."

With this Mr. Paur again gracefully excused himself and took his leave. Remarkably affable in manner the new Symphony leader, will, undoubtedly, become at once a favorite in Boston society. He has not a full comand of the English language, but he understands readily what is said in that language and he will, no doubt, soon be able to speak it fluently.

Mr. Sauerquell, the Music Hall librarian, who is an old friend of Herr Paur's, was with him a large part of yesterday. He said that Mr. and Mrs. Paur had visited during the day Franklin Park, the Marine Park and other places of interest.

The first rehearsal of the orchestra will be Thursday afternoon and Mr. Paur will be the conductor," said Mr. Sauerquell. "It is not necessary for him to understand English in order to act as leader. All the previous conductors, Nikisch, Gericke and all, always spoke in German when addressing the musicians, although there are some Frenchmen and Englishmen and other nationalities represented. The new leader is very quick to learn, and I think that in six months at least he will be able to speak very good English. He can read it now and understands fairly well when talked to in English."

Boston Daily Globe.

TUESDAY, OCT. 3, 1893.

SAYS HE WILL LIKE IT.

Conductor Paur of the Symphony Orchestra Looks Music Hall Over.

About 11 o'clock yesterday Emil Paur, the new leader of the Symphony orchestra came down from his hotel to Music hall, accompanied by Mr Ellis, manager of the hall. His visit was to become acquainted with the hall and the people connected with it, and to get a general idea of the place in which he is to conduct the great orchestra.

He spent considerable time in the library with his old friend, John Sauerquell, the librarian, who in years gone by used to be a member of the same orchestra with the Symphony's new leader.

Mr Paur told a reporter that he thought he would like Music hall, although it is not so large as he expected to find it, and in fact it seemed quite small in comparison with the hall in Leipsic, where he conducted the orchestra, which accommodated about 5000.

He liked very much, however, the general design of the hall, and commented favorably on the fact that there were no private boxes in the hall, nor elaborate ornamentation, for he had found by experience that many an otherwise good hall had been ruined in its acoustic properties by those things.

Accompanied by Mr Ellis, the new director made a brief call upon Mr Higginson at the latter's office.

Then Mr Paur returned to his hotel. He is having a large number of callers, which, with many little details incident to his residence in Boston, keep him very busy. As soon as possible Mr and Mrs Paur will begin housekeeping.

BOSTON POST.

The Representative Democratic Paper OF NEW ENGLAND.

TUESDAY MORNING, OCT. 3, 1893.

CONDUCTOR PAUR SATISFIED.

Emil Paur, the new leader of the Symphony, spent some time at Music Hall yesterday inspecting the auditorium and looking over the ground of his future employment.

Mr. Paur told a reporter that he thought he would like Music Hall, although it is not so large as he expected to find it. He liked very much, however, the general design of the hall, and commented favorably on the fact that there were no private boxes in the hall, nor elaborate ornamentation; for he had found by experience that many an otherwise good hall had been ruined in its acoustic properties by those things.

As soon as possible Mr. and Mrs. Paur will go housekeeping in their Boston home, which is now being fitted up.

THE LEADER.

OCTOBER, 1893.

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REDUCTION

RATIO

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2.5 mm
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abcdefghijklmnopqrstuvwxyz
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PM-MGP 13"x18"
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm
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PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm
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WITH MRS. PAUR.

The Wife of the Leader of the Symphony Orchestra.

She Tells the Journal Writer About Her Plans.

Her New Boston Home, Her Children and Herself.

Sprechen sie Deutsch?

If not, then the Journal will give to its readers, in English, the first interview obtained in America with the wife of the Boston Symphony Orchestra's new conductor.

A very quiet little woman is Mrs. Paur, and as genial and pleasant as she is quiet. She gave a most cordial welcome to the Journal's representative, who called yesterday morning at the pleasant apartment temporarily occupied by the Paurs in the Thorndike.

"Do you speak German?" she asked in English, much to the relief of her caller.

"A little," was the reply: "but perhaps there is no need of my speaking German, since I see you speak English."

"Not very much. You see, I learned my English in school, and that was a long time ago," she said, and her arch smile was accompanied by a graceful shrug of the shoulders—that trick which all must learn if they would appear foreign.

"So few people speak German in Boston," she continued. "It is quite different from New York. Almost everyone speaks German there." Even in the stores of Gotham nearly everybody speaks German, but it is feared that in the stores of cultured Boston they are not so accomplished.

Mrs. Paur was surprised to learn that in Boston schools there was a choice between German and French, and that only in the high schools.

"Why, in all the best schools for young ladies at home they are obliged to study both English and French, as well as their own language. But it has been so long since I went to school," she said, with a merry twinkle in her handsome brown eyes, "that I have forgotten nearly all of my English words." One would hardly think however, that she had left her school days far behind, for the regular, clearly defined features of her pleasant face, which is crowned by natural waves of soft brown hair, give her a particularly youthful appearance. Her becoming morning gown, too, made after the German mode, was of dark blue material finished with black, and set off her trim, stylish figure to the best advantage.

But nevertheless it has been twelve years, at least, since she was a school girl, for she was married to Mr. Paur in 1881.

"You have never been in America before, I believe?" said the Journal's caller to Mrs. Paur.

"No," she said, "this is my first visit here and I find America very pleasant. But I felt very sorry to leave all my German friends at home."

"But you will soon make new friends here."

"Oh, yes, I am sure of that. Everyone is very kind to us. I had no friends at all, here in America, although Mr. Paur knew a few of the musical people. But we have met quite a number already, and they have done what they could to make it pleasant for us," and she glanced significantly at the large basket of roses and bouquet of lilies-o'-the-valley which filled the apartments with their fragrance.

"We spent last evening at the home of Mr. Kneisel, in Brookline," continued Mrs. Paur, referring to the talented violinist who sits at the first desk in the Symphony Orchestra. "They are very pleasant people, and I think Mme. Kneisel is charming."

"Did you know them before you came to [illegible]"

"We know them here," she said, in her [illegible] way. "But I am sure we shall enjoy [illegible] much."

"Boston is a beautiful town, is it not?" [illegible] the Journal.

"Yes, I think the drives there are so [illegible] have not seen so much of [illegible] Plain. We have taken [illegible] Burroughs Street, when we were looking [illegible] took a long drive."

"And have you found a house so soon?" asked her caller in some amazement.

"Yes, we have found quite a pretty one, and have decided to take it. It is very near the street cars and only about 10 minutes' walk from the steam cars. It is quite near Pond Street, too, which is the pleasantest place we saw."

It is with true German enterprise that the Paurs go house hunting. In one afternoon they found a house, and when asked how soon they expected to move into their new home Mrs. Paur said:

"By the last of this week we expect to move in. It is very pleasant here at the hotel,"—and, indeed, the apartment is one of the pleasantest in the Thorndike, overlooking the Public Gardens, which are in the height of their fall beauty—"but we do not like hotel life, and would much rather have a home of our own."

"Did you bring over furniture from Germany?"

"Oh, yes, indeed; but I am not sure what we will do with it," she said, with a look of comic dismay. "Why, your American furniture is so small!" And she thinks the houses are made to fit the furniture.

"Our furniture is so large I do not know how we can get it into the house, the rooms seem so much smaller and lower than they are at home. But we shall be glad to have a house by ourselves. That will be better than what we had in Leipzig, for there are very few private houses there, you know. Nearly all of them are apartments."

Mrs. Paur's voyage from Europe was somewhat tedious, as she was very sick all the way. But she magnanimously says it is a beautiful trip.

"I was in my berth all the way until the very last day," she said. "But Mr. Paur was not sick at all, and enjoyed the trip very much."

"You did not stay in New York long enough to form much of an idea of the city, I presume?" said the Journal's representative.

"Well, of course, we could not see it all, but I think we saw the most beautiful part of the place," said Mrs. Paur. "We were only there two days, but we took a very long drive. We saw the beautiful residences and Central Park, and also went to Riverside Park, where we had a beautiful view of the Hudson River."

"Were you glad to have Mr. Paur come to America?"

"Oh, yes, it is such a very fine position," said Mrs. Paur. "And then the Symphony is such a fine orchestra, I am sure he will enjoy working with them very much. You know D'Albert says the Symphony is one of the best orchestras in the world."

When asked if she expected to appear in public herself, Mrs. Paur said: "Perhaps, although I am not sure yet. I am not anxious for notoriety," she added with a little laugh.

It is tolerably safe to assume, however, that Bostonians will not permit Mrs. Paur to remain very long in their vicinity unheard, for her musical gifts are pronounced to be very rare. She began her musical studies at Stuttgart, but went from there to Mannheim. She was greatly encouraged by the best masters to pursue her studies most diligently, and it was in accordance with the advice of Rubinstein that she studied with Leschetitzki and his wife, Annetta Essipoff.

"You have played in Leipzig a good deal, have you not?" asked the caller from the Journal.

"Yes: both alone and with Mr. Paur. We like best to play together on two pianos."

Their little sons, too, are very musical, for they have two, respectively 10 and 8 years of age.

"They are very fond of music of all kinds," said the justly proud mother. "although the older one cares more for books than for studying music. He likes to hear it, but he does not enjoy practicing. The younger one, however, plays quite well for a little fellow and practices quite a good deal."

Mr. and Mrs. Paur are much devoted to their music, and, in Leipzig, were always busy with their practicing and public work. Gracious, accomplished and vivacious they were highly esteemed by a large number of German friends. The programmes of their concerts always consisted of selections of rarest delicacy and most exceptional value from favorite composers, and [illegible] forward to a musical [illegible] which will afford unusual attractions [illegible] the highest expectations of musical [illegible]

MR. AND MRS. PAUR'S BOSTON HOME.

No. 25 Burroughs Street, Jamaica Plain, is an unassuming building, half hidden from the street by a large horse-chestnut tree, which just now, with its yellowing leaves, stands out in strong contrast to the brown-walled house. The grounds, though limited, are very pleasing, there being a number of shrubs and flowering plants in beds, while against the fence is a rose hedge, which in the time of bloom must be a delight to the residents. A smooth driveway leads to a cosy little stable in the rear of the house.

MARIE PAUR-BURGER,

[illegible] of the new conductor of the Boston Symphony Orchestra.

CHILDREN OF MR. AND MRS. PAUR.

BOSTON HOME JOURNAL.

SATURDAY, OCTOBER 7,

E HAS COME; he has seen and been seen by a select few, your humble servant among the number, and he is soon to have his opportunity to conquer.

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To whom do I refer? Why to Emil Paur, our new Symphony conductor, to be sure. Mr. Paur is at present enjoying Mr. Damon's expensive hospitality at "The Thorndike," but soon hopes to build himself a nest in one of our pleasant suburbs, Jamaica Plain possibly.

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If one may judge at all from the printed interviews, Mr. Paur is possessed of a large amount of tact, for he has been plied with the usual test questions, as to "how he enjoyed his voyage," "was he favorably impressed with America," "in his opinion how did the musicians of his country compare with our own and others," "what school of music he favored," etc., and while he has not been found wanting, he certainly has not been committal in these matters. We congratulate him on possessing tact, he will need it we think. Is it not so?

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If Mr. Paur differs from his predecessors as much in temperament as he does in personal appearance we may expect innovations of a pronounced type, for the gentleman is light as to complexion, sandy as to beard, and his eyes blue and laughing. Totally at variance you see with the "passionate" Henschel, conservative Gericke, or the "sensational" Nikisch, who have all been dark haired and of pallid skin.

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Parker House, Oct. 1st, '93.

My dear Mr. Paur:—As you are a stranger and in a foreign land, it seems but fair that some one should give you a few points as to what lies before you, that you may not be subjected to too many shocks, either of joy or sorrow, for the joys and sorrows of a musician in this city are pretty sure to be well intermingled, and it really depends upon his or her start, as to which predominates. Of course, I know that any one who does what I am doing is always considered officious and is never thanked, but I am willing to immolate myself upon the altar of my unknown friendship for you. I shall have some compensation in the way of being able to say, "I told you so" as things progress.

We Bostonians are, as you may have heard, a cultured and learned people. The first quality is indicated by our ofttimes rude manner, (the prerogative of cultured people), and the latter by the prevalence of eyeglasses among us. We have also, I may say, a reserve force of brain power, which we don't use every day, for we are a thrifty people and like to keep something for great occasions. This fact will account to you for many things you may see or hear in the next five years. This country differs from your own in that it is the women who are all powerful, instead of the men. Boston is essentially a woman's city in most points, and where you find women you find "Fads," and the latest one is "Faddism." This is a quality that allows merit to pass by unnoticed very frequently, while mediocrity is raised to a pedestal. However, there is no need of enlarging upon this topic, for such will not be your fate at present, for your position in itself commands respect, and your sex will insure to you adulation. This is another point for future use.

The women being sure to endorse you, you will not lack for the support of their fathers, husbands and brothers. Therefore, socially, you may be considered "in it."

As for the critics, well, as Kipling says, "that is another matter." They are, generally speaking, highly cultured, broad-minded gentlemen in whom prejudice is a thing unprecedented. Still, if you would be popular with them, I wouldn't show too much originality or make any daring flights. We are conservative people, and our critics don't like that sort of thing. Your demeanor must be just "betwixt and between," for if you show too much temperament, you will be found "dramatic," and if too little, "stolid."

For the musicians, well, I wouldn't make too many changes in the orchestra, for they all have friends, and our friends in this part of the country are so loyal—to us. It might not be pleasant, you know. Well, my dear Mr. Paur, my best wishes will be with you on the occasion of your début, and if you see fit to try to follow any of the suggestions I have made, you cannot possibly get more tangled up than you will if you try the plan of minding your own business and doing your duty. I am, my very dear sir,

Yours most sincerely,

A MEDDLER.

American Art Journal.

NEW YORK, SATURDAY, OCTOBER 7, 1893.

Once more the Symphony auctions have taken place. As usual, the rehearsal tickets brought the best premiums, the highest point being $66 for a few seats; but this is a big descent from the nearly $400 of last year, and not many seats reached $50. Though some of the less desirable brought higher prices than in 1892, the average was much lower; and the evening prices ranged so low that most music-lovers can afford to hear the 24 concerts this season. Many fair seats were passed without a bid. The regular prices, as heretofore, are $12 and $7.50.

BOSTON, SUNDAY [illegible]

CYNOSURE.

I wonder what impression the new conductor of the Symphony Orchestra will make. I do not mean what the public and the critics will think of him, but what effect he will have on the more youthful femininity that glorify the rehearsals. It seems that Mr. Paur is a blonde. He is the first who has wielded a baton over the orchestra. The others were of a different complexion. This should be in his favor, as a mere matter of change. However, all will depend on the girls. I wonder if they will forget the allegiance they swore to Mr. Nikisch when he was new to them; how they admired the poetic pallor of his countenance, and were fascinated by the whiteness of his hands when they protruded beyond the extensive shirt cuffs that he affected. I think, too, that they felt drawn toward him by the fact that he appeared to be in ill health, and that the prevailing expression of his face was one of profound melancholy. It is true that they never saw him when he was drinking lager beer or playing poker, but that was only so much in his favor. I cannot say that I admired him very greatly as a conductor, but I had a sincere admiration for him in his aspect as a poseur. There can be no question that he had talent in a certain way, as a musician, but he was gifted with positive genius for posing. I remember when he first came here the members of the orchestra were delighted with him. They hailed him as a welcome change from the stern discipline of his predecessor, Gericke, as they hailed the latter as a vast improvement on his predecessor, Henschel. In Nikisch there was nothing of Henschel's lack of camaraderie, or of Gericke's dignified stiffness. In fact, the men were charmed with him. By and by, however, this feeling of enthusiasm dimmed, and then dissipated. If I were a conductor, I am not sure whether I should feel pleased or otherwise if an orchestra took to me with admiration at the outset of my acquaintance with them. I have known many orchestras, but I never met one that did not heartily dislike its conductor after it had served under him for any length of time. I am curious to learn what the Symphony Orchestra thinks of its new conductor. Its opinion is doubtless favorable, but it is as certain to go the other way as it is that to-morrow's sun will shine. This matters very little, however, for Herr Paur's success here does not depend on his orchestra's like or dislike of him. It depends on the ladies. From all the reports that have preceded him hither, it would appear that he is a man eminently fitted for the post he has been called upon to fill. That, however, is not essentially a prime factor in his possible success. All depends on how he begins; on how and by whom he is taken up. Of course, it is understood than an artist occupying so prominent a position as that of conductor of the Symphony Orchestra, must be taken up; and already there is a spirited competition among the usual takers. This eagerness to obtain him is easily accounted for, on the ground that those who succeed in catching him attain a certain distinction as art patrons, and shine by reflected light. The only difficulty in the matter is, that there are rival coteries, little cliques, so to speak, each one of which is at daggers drawn with the others; and the consequence is that, if he permits himself to be caught by one, he makes enemies of the rest. The situation is perplexing; and it is to be hoped that Herr Paur will learn who is who and what is what before he suffers himself to be captured by the lion hunters, who become lions themselves through the larger lions that they capture. After he is once in the toils, he must be careful to remember that he is tethered, and must not strain his rope and get into the next field, if he would not find himself suddenly in disfavor with his capturers. As for his artistic merits, he may leave them safely to the judgment and appreciation of the really musical public and his critics. Still, I await the verdict of the Rehearsal girls; not on his conducting, but on the impression his personality will make. They have admired all of the Symphony conductors in turn, but they raved over Nikisch, despite the peculiar cut of his trousers, and remained loyal to him when nearly everybody else had deserted him. It remains to be seen if they will transfer their admiration in its gushing fulness to his successor. If he knew the intensity of the feeling experienced by Japonicadom to see him, and to pass judgment on him, he could scarcely avoid a painful nervousness until the ordeal was over. Does he realize how much hinges on that first Friday afternoon?

* * *

The Boston Symphony Orchestra will give its first performances this season at Music Hall, next Friday afternoon and Saturday evening. Mr. Paur will introduce himself to the Boston public with a performance of the Beethoven Fifth Symphony. The other numbers of the programme are, Serenade for String Orchestra by Tschaikowsky, and the overture, "Tannhauser," Wagner. It goes without saying that great interest will attach to these occasions, and Mr. Paur will be greeted by two of the finest audiences that Boston can provide. For the first time in several years a limited number of single tickets, with reserved seats, are available for both the rehearsals and concerts. These tickets will be placed on sale at Music Hall tomorrow morning.

The Cambridge concerts of the Boston Symphony Orchestra will be given in Sander's Theatre, on Thursday evenings, Oct. 19, Nov. 2, Nov. 16, Dec. 7, Jan. 4, Jan. 25, Feb. 15, March 8, April 5 and April 26. Mme. Nordica, Mr. Max Heinrich, Mr. Kneisel, Mr. Schulz and other artists will appear as soloists. The The sale of season tickets for these concerts opens at the University Book Store, Cambridge, next Saturday morning. A limited number of seats will be reserved for college officers, and invited guests.

The Kneisel Quartet will give its usual series of chamber concerts, at Chickering Hall, during the season. Mr. Kneisel secured a number of interesting and important novelties during his summer in Europe. Some of these will have an early hearing in his concerts.

SANDERS THEATRE, CAMBRIDGE.

BOSTON

Symphony Orchestra.

Mr. EMIL PAUR, Conductor.

Ten Concerts on Thursday Evenings

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Soloists: Mme. NORDICA, Mr. HEINRICH, Mr. KNEISEL, Mr. SCHULZ, and others.

Season tickets, with reserved seats for the series of ten concerts, $7.50, will be on sale at the University Bookstore, Cambridge, on and after Saturday, Oct. 14. Sale opens at 8 A. M. A limited number of tickets will be reserved for College officers and invited guests.

— The Rehearsal girl is going to be madly disappointed when the musical stranger within our gates, Paur by name, and said to be power by nature, steps upon the soap box of a stand, come opening day of the "Symphs." The newspapers have done this thing. They thought they did nobly in publishing portraits of Herr Paur, but they made their cuts before he cut his Sampsonian locks and cropped his beard, and now he is in danger of being cut by his best friends, so he is in danger of being cut by his best friends, so changed is he in appearance. It's too bad, just when we thought to have poetic Georg and Arthur, both recalled by the tossing mane of Paur, as it has been portrayed. What does this retrenchment of the crowning glory of woman—and presumably of man—just before [illegible] for?

...ston Journal.
WEDNESDAY, OCTOBER 4, 1893.

WITH MRS. PAUR.

The Wife of the Leader of the Symphony Orchestra.

She Tells the Journal Writer About Her Plans.

Her New Boston Home, Her Children and Herself.

Sprechen sie Deutsch?

If not, then the Journal will give to its readers, in English, the first interview obtained in America with the wife of the Boston Symphony Orchestra's new conductor.

A very quiet little woman is Mrs. Paur, and as genial and pleasant as she is quiet. She gave a most cordial welcome to the Journal's representative, who called yesterday morning at the pleasant apartment temporarily occupied by the Paurs in the Tuorndike.

"Do you speak German?" she asked in English, much to the relief of her caller.

"A little," was the reply; "but perhaps there is no need of my speaking German, since I see you speak English."

"Not very much. You see, I learned my English in school, and that was a long time ago," she said, and her arch smile was accompanied by a graceful shrug of the shoulders—that trick which all must learn if they would appear foreign.

"So few people speak German in Boston," she continued. "It is quite different from New York. Almost everyone speaks German there." Even in the stores of Gotham nearly everybody speaks German, but it is feared that in the stores of cultured Boston they are not so accomplished.

Mrs. Paur was surprised to learn that in Boston schools there was a choice between German and French, and that only in the high schools.

"Why, in all the best schools for young ladies at home they are obliged to study both English and French, as well as their own language. But it has been so long since I went to school," she said, with a merry twinkle in her handsome brown eyes, "that I have forgotten nearly all of my English words." One would hardly think however, that she had left her school days far behind, for the regular, clearly defined features of her pleasant face, which is crowned by natural waves of soft brown hair, give her a particularly youthful appearance. Her becoming morning gown, too, made after the German mode, was of dark blue material finished with black, and set off her trim, stylish figure to the best advantage.

But nevertheless it has been twelve years, at least, since she was a school girl, for she was married to Mr. Paur in 1881.

"You have never been in America before, I believe?" said the Journal's caller to Mrs. Paur.

"No," she said, "this is my first visit here and I find America very pleasant. But I felt very sorry to leave all my German friends at home."

"But you will soon make new friends here."

"Oh, yes, I am sure of that. Everyone is very kind to us. I had no friends at all, here in America, although Mr. Paur knew a few of the musical people. But we have met quite a number already, and they have done what they could to make it pleasant for us," and she glanced significantly at the large basket of roses and bouquet of lilies-of-the-valley which filled the apartments with their fragrance.

"We spent last evening at the home of Mr. Kneisel, in Brookline," continued Mrs. Paur, referring to the talented violinist who sits at the first desk in the Symphony Orchestra. "They are very pleasant people, and I think Mrs. Kneisel is charming."

"Did you know them before you came to America?"

"No, we knew them here," she said, in her quaint little way. "But I am sure we shall enjoy them very much."

"Brookline is a beautiful town, is it not?" again asked the caller from the Journal.

"Oh, very! I think the drives there are so pleasant. But I have not seen so much of Brookline as of Jamaica Plain. We have taken a house in Jamaica Plain, on Burroughs Street, and yesterday afternoon, when we were looking, we took a long drive."

"And have you found a house so soon?" asked her caller in some amazement.

"Yes, we have found quite a pretty one, and have decided to take it. It is very near the street cars and only about 10 minutes' walk from the steam cars. It is quite near Pond Street, too, which is the pleasantest place we saw."

It is with true German enterprise that the Paurs go house hunting. In one afternoon they found a house, and when asked how soon they expected to move into their new home Mrs. Paur said:

"By the last of this week we expect to move in. It is very pleasant here at the hotel,"—and, indeed, the apartment is one of the pleasantest in the Thorndike, overlooking the Public Gardens, which are in the height of their fall beauty—"but we do not like hotel life, and would much rather have a home of our own."

"Did you bring over furniture from Germany?"

"Oh, yes, indeed; but I am not sure what we will do with it," she said, with a look of comic dismay. "Why, your American furniture is so small!" And she thinks the houses are made to fit the furniture.

"Our furniture is so large I do not know how we can get it into the house, the rooms seem so much smaller and lower than they are at home. But we shall be glad to have a house by ourselves. That will be better than what we had in Leipzig, for there are very few private houses there, you know. Nearly all of them are apartments."

Mrs. Paur's voyage from Europe was somewhat tedious, as she was very sick all the way. But she magnanimously says it is a beautiful trip.

"I was in my berth all the way until the very last day," she said. "But Mr. Paur was not sick at all, and enjoyed the trip very much."

"You did not stay in New York long enough to form much of an idea of the city, I presume?" said the Journal's representative.

"Well, of course, we could not see it all, but I think we saw the most beautiful part of the place," said Mrs. Paur. "We were only there two days, but we took a very long drive. We saw the beautiful residences and Central Park, and also went to Riverside Park, where we had a beautiful view of the Hudson River."

"Were you glad to have Mr. Paur come to America?"

"Oh, yes, it is such a very fine position," said Mrs. Paur. "And then the Symphony is such a fine orchestra, I am sure he will enjoy working with them very much. You know D'Albert says the Symphony is one of the best orchestras in the world."

When asked if she expected to appear in public herself, Mrs. Paur said: "Perhaps, although I am not sure yet. I am not anxious for notoriety," she added with a little laugh.

It is tolerably safe to assume, however, that Bostonians will not permit Mrs. Paur to remain very long in their vicinity unheard, for her musical gifts are pronounced to be very rare. She began her musical studies at Stuttgart, but went from there to Mannheim. She was greatly encouraged by the best masters to pursue her studies most diligently, and it was in accordance with the advice of Rubinstein that she studied with Leschetitzki and his wife, Annetta Essipoff.

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HELEN MAR SHAW.

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Gazette

BOSTON, SUNDAY MORNING, OCT. 8.

CYNICISMS.

I wonder what impression the new conductor of the Symphony Orchestra will make. I do not mean what the public and the critics will think of him, but what effect he will have on the more youthful femininity that glorify the rehearsals. It seems that Mr. Paur is a blonde. He is the first who has wielded a baton over the orchestra. The others were of a different complexion. This should be in his favor, as a mere matter of change. However, all will depend on the girls. I wonder if they will forget the allegiance they swore to Mr. Nikisch when he was new to them; how they admired the poetic pallor of his countenance, and were fascinated by the whiteness of his hands when they protruded beyond the extensive shirt cuffs that he affected. I think, too, that they felt drawn toward him by the fact that he appeared to be in ill health, and that the prevailing expression of his face was one of profound melancholy. It is true that they never saw him when he was drinking lager beer or playing poker, but that was only so much in his favor. I cannot say that I admired him very greatly as a conductor, but I had a sincere admiration for him in his aspect as a poseur. There can be no question that he had talent in a certain way, as a musician, but he was gifted with positive genius for posing. I remember when he first came here the members of the orchestra were delighted with him. They hailed him as a welcome change from the stern discipline of his predecessor, Gericke, as they hailed the latter as a vast improvement on his predecessor, Henschel. In Nikisch there was nothing of Henschel's lack of camaraderie, or of Gericke's dignified stiffness. In fact, the men were charmed with him. By and by, however, this feeling of enthusiasm dimmed, and then dissipated. If I were a conductor, I am not sure whether I should feel pleased or otherwise if an orchestra took to me with admiration at the outset of my acquaintance with them. I have known many orchestras, but I never met one that did not heartily dislike its conductor after it had served under him for any length of time. I am curious to learn what the Symphony Orchestra thinks of its new conductor. Its opinion is doubtless favorable, but it is as certain to go the other way as it is that to-morrow's sun will shine. This matters very little, however, for Herr Paur's success here does not depend on his orchestra's like or dislike of him. It depends on the ladies. From all the reports that have preceded him hither, it would appear that he is a man eminently fitted for the post he has been called upon to fill. That, however, is not essentially a prime factor in his possible success. All depends on how he begins; on how and by whom he is taken up. Of course, it is understood than an artist occupying so prominent a position as that of conductor of the Symphony Orchestra, must be taken up; and already there is a spirited competition among the usual takers. This eagerness to obtain him is easily accounted for, on the ground that those who succeed in catching him attain a certain distinction as art patrons, and shine by reflected light. The only difficulty in the matter is, that there are rival coteries, little cliques, so to speak, each one of which is at daggers drawn with the others; and the consequence is that, if he permits himself to be caught by one, he makes enemies of the rest. The situation is perplexing; and it is to be hoped that Herr Paur will learn who is who and what is what before he suffers himself to be captured by the lion hunters, who become lions themselves through the larger lions that they capture. After he is once in the toils, he must be careful to remember that he is tethered, and must not strain his rope and get into the next field, if he would not find himself suddenly in disfavor with his capturers. As for his artistic merits, he may leave them safely to the judgment and appreciation of the really musical public and his critics. Still, I await the verdict of the Rehearsal girls; not on his conducting, but on the impression his personality will make. They have admired all of the Symphony conductors in turn, but they raved over Nikisch, despite the peculiar cut of his trousers, and remained loyal to him when nearly everybody else had deserted him. It remains to be seen if they will transfer their admiration in its gushing fulness to his successor. If he knew the intensity of the feeling experienced by Japonicadom to see him, and to pass judgment on him, he could scarcely avoid a painful nervousness until the ordeal was over. Does he realize how much hinges on that first Friday afternoon?

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The Boston Symphony Orchestra will give its first performances this season at Music Hall, next Friday afternoon and Saturday evening. Mr. Paur will introduce himself to the Boston public with a performance of the Beethoven Fifth Symphony. The other numbers of the programme are, Serenade for String Orchestra by Tschaikowsky, and the overture, "Tannhauser," Wagner. It goes without saying that great interest will attach to these occasions, and Mr. Paur will be greeted by two of the finest audiences that Boston can provide. For the first time in several years a limited number of single tickets, with reserved seats, are available for both the rehearsals and concerts. These tickets will be placed on sale at Music Hall tomorrow morning.

The Cambridge concerts of the Boston Symphony Orchestra will be given in Sander's Theatre, on Thursday evenings, Oct. 19, Nov. 2, Nov. 16, Dec. 7, Jan. 4, Jan. 25, Feb. 15, March 8, April 5 and April 26. Mme. Nordica, Mr. Max Heinrich, Mr. Kneisel, Mr. Schulz and other artists will appear as soloists. The The sale of season tickets for these concerts opens at the University Book Store, Cambridge, next Saturday morning. A limited number of seats will be reserved for college officers, and invited guests.

The Kneisel Quartet will give its usual series of chamber concerts, at Chickering Hall, during the season. Mr. Kneisel secured a number of interesting and important novelties during his summer in Europe. Some of these will have an early hearing in his concerts.

SANDERS THEATRE, CAMBRIDGE.

BOSTON
Symphony Orchestra.

Mr. EMIL PAUR, Conductor.

Ten Concerts on Thursday Evenings

Oct. 19, Nov. 2, Nov. 16, Dec. 7, Jan. 4, Jan. 25, Feb. 15, March 8, April 5, April 26.

Soloists: Mme. NORDICA, Mr. HEINRICH, Mr. KNEISEL, Mr. SCHULZ, and others.

Season tickets, with reserved seats for the series of ten concerts, $7.50, will be on sale at the University Bookstore, Cambridge, on and after Saturday, Oct. 14. Sale opens at 8 A.M. A limited number of tickets will be reserved for College officers and invited guests.

— The Rehearsal girl is going to be madly disappointed when the musical stranger within our gates, Paur by name, and said to be power by nature, steps upon the soap box of a stand, come opening day of the "Symphs." The newspapers have done this thing. They thought they did nobly in publishing portraits of Herr Paur, but they made their cuts before he cut his Sampsonian locks and cropped his beard, and now he is in danger of being cut by his best friends, so changed is he in appearance. It's too bad, just when we thought to have poetic Georg and Arthur, both recalled by the tossing mane of Paur, as it has been portrayed. What does this retrenchment of the crowning glory of woman—and presumably of man—just before ... stand for?

[18]

Boston Journal.

BOSTON DAILY ADVERTISER.

BOSTON POST.

Boston Journal.
SUNDAY, OCTOBER 8, 1893.

MR. PAUR'S FIRST.

How He Led the Symphony at Rehearsal.

The Journal Gives the First Description.

He Finds an Orchestra That Can Play "Piano."

On Wednesday last Mr. Emil Paur, the new conductor of the Boston Symphony Orchestra, was first presented privately to that famous organization as a body, and for the first time guided it through the musical maze with his eloquent baton.

A private rehearsal of the Symphony Orchestra is only one degree less secret than a meeting of a Masonic Lodge. You cannot get into the hall for love or money. All the avenues of ingress are closed save one, and this is closely guarded by two argus-eyed representatives of Mr. Higginson.

CHARACTERISTIC ATTITUDES OF HERR PAUR.

Even Mr. Ellis, the manager of the hall, is debarred. So it was on Wednesday. From above floated in indistinct harmonies the music of the orchestra, but the strongest vision is incapable of piercing several flights of stairs and a thick door, as Mr. Sam Weller discovered long ago.

"A Chiel Amang Ye Taking Notes."

But it is possible for the Journal to get into the corridors, and, witnessing the rehearsal, become the first newspaper to tell its readers of Herr Paur's initial work with his famous orchestra.

He has already won golden opinions of the men who are to be his associates and are to follow his bidding at the concerts for the next three years, and, as far as can be learned, the comparisons between him and Mr. Nikish are all in favor of the new arrival.

"The Observed of All Observers."

By twos and threes the musicians came to Music Hall on Wednesday morning, nearly all possessed with a tremendous curiosity to ascertain by personal observation what manner of man the new conductor might be. To the greater number he was a total stranger, for, while he is known to a few of the men, who have met him abroad, he is too young and began his career as leader at a time subsequent to that during which the veterans of the orchestra were in Germany.

The 90 odd musicians ranged themselves along the wooden amphitheatrical structure, which was in place of the stage, all in their accustomed positions. There were only three absentees. One was Mr. J. Schnitzler, first violin, who has not yet returned to the city, but who will be here before long. The other two were both basses, and had both been disabled by accidents. Mr. Goldstein had the misfortune to break one of his legs a short time since, and the other gentleman will be invalided for some time, on account of his having cut an artery in one of his arms, and thereby lost a great deal of blood. The vacancies will be speedily filled.

Interest and expectation were manifest on every face. The younger men could not sit still, and even the veterans who have played in Music Hall under all the successive administrations of the leadership kept rubbing their glasses and watching the door of the room where Mr. Paur and Col. Higginson were closeted.

The only outsider in the hall was gray-haired Carl Zerrahn, whose musical name and fame entitled him to the privilege.

"Hail to the Chief."

A few minutes after 10 o'clock the tall form of Col. Higginson appeared, crowned with the polished and altogether irreproachable headgear that is inseparable from his identity. At his side walked Mr. Paur, with a baton in his hand and a most genial smile upon his golden-bearded face. He advanced to the centre of the amphitheatre, where Col. Higginson, without further ado, introduced him to the members of the orchestra.

Mr. Paur buttoned up his rather loose and flowing frock coat, glanced at the floor and then up at the sounding board as if he rather wondered how the electric light chandeliers got through the holes, and then made a little speech. He waved his arm, and it was plain to see that he said he was glad to meet them.

A Mutual Admiration Scene.

The next minute a conscious smile rippled from chair to chair, and anyone with half an eye could have told that the speaker was telling his hearers how the splendid reputation of the Boston Symphony Orchestra has passed the ocean, and that he was pleased and proud of the privilege of being called to lead them.

Then a look of exceeding virtue succeeded the smile which meant, of course, that the new conductor had just told them that he hoped for their cordial co-operation in making the coming season a great success.

A slight inclination of the body concluded the oration. It was the briefest, most unconventional sort of a bow, just the kind of a salutation which you would bestow upon a friend were you to meet him upon the street some afternoon with his wife upon his arm, and as different from Arthur Nikisch's jackknife manœuver as could be imagined.

The orchestra applauded, and the faint crepitation produced by the smiting together of 90 pairs of hands sounded like the distant rattle of hailstones upon a slated roof.

Now to Business.

Then the rehearsal began. The first work essayed was Beethoven's seventh (heroic) symphony. It was familiar enough to both leader and musicians, and started off with a confident swing and spirit. Mr. Paur's blue eyes kindled with animation as it proceeded, and the strokes of his baton, at first short and precise, grew longer and more vigorous.

His method of conducting is not like that of his predecessor. It is not so graceful, and the poetry of motion which was wont to fascinate the symphony girls will be missed. But the members of the orchestra say that it is much more easy to follow. Somehow Mr. Nikisch's poetic waves were not always to be interpreted, and the musicians played on in such emergencies as their own experience suggested. With Paur there is no mistaking what he wants. Every stroke means something and is emphasized, and a nod of the head and a jerk of the other arm serves to impress the idea still further. To sum it up, Mr. Paur is not a graceful conductor; in fact, as far as could be seen from his first rehearsal, his manner seems to be a trifle clumsy in aspect. He moves his body from side to side, and this, together with his short and "stocky" physique, gives the impression. But the players say that the symphony was beautifully rendered. The music of the stately funeral march rolled grandly through the hall, and the smile which lit up Mr. Paur's countenance showed that he was entirely happy.

Piano!

"I have heard," he said, "that you can play *piano*. I have never heard an orchestra play *piano* and would like to now."

Soon a *piano* passage was reached and the great orchestra was playing with that wonderful sweetness, lightness and delicacy that can be likened only to the strains of a choir of æolian harps all pitched in perfect accord, and which has made the organization celebrated all over the musical world.

When it was finished Mr. Paur stood still a moment without saying a word. Then he bowed low to his men and said: "I have heard you play *piano*. I thank you, gentlemen."

When the customary recess was taken the musicians strolled about the hall or down stairs into the lower corridor. They naturally discussed their new leader, and there was no dissent from the favorable opinion of his merits as a musician, and his qualities as a man that were freely expressed.

A Man Among Men.

He has showed an unmistakeable disposition to be friendly with his new associates, and their relations will be most pleasant. He will be popular, and that means a good deal. It is no harm now to say that his immediate predecessor was decidedly unpopular on account of his manner and the disdainful air with which he was accustomed to treat the men. "When he saw one of us coming he would pose," was how one of them expressed it.

But the recess was over and the rehearsal was recommenced. The second number on the programme was the Cherubini Overture. This was taken right through without interruptions, and at the close the leader was mopping his brow in a fashion that showed how the vigor of his exertions had told upon him. It was evident, however, that he was more than satisfied with the performance.

The third and last selection was Bethoven's Leonore, No. 3. This was executed with skill and taste, and then the orchestra dispersed.

They will rehearse every day from now on until the first concert, but after that Mr. Paur has announced that Monday will be a day off. This is a concession that is highly appreciated, for being obliged to rehearse every day in the week, as has hitherto been the rule, is a weariness and vexation of spirit.

When Mr. Paur rehearsed with the Symphony Orchestra Thursday he was "as happy as a child," to borrow the expression of an eye-witness of his joy. This joy was not dampened by the fact that he perspired freely, and thus again showed his resemblance to "a Norse god"; for the heroes of Northern mythology were a rude, hardy race, always exercising violently, that is, when they were not drinking mead. Mr. Paur's physical condition attracted the attention of the players, who are surely by this time used to strange sights and habituated to every degree of atmospheric condition.

This perspiration is a good sign; in Mr. Paur's case it goes with strength, earnestness, conviction. Better this sledge-hammer style of direction than the languid wave of a lily-white left hand. Mr. Paur's beat is said to be eminently virile; it is alleged to be Roman, not Byzantine. Well, we shall soon see.

But I am grieved to hear that Mr. Paur is not acclimated, and that he does not enjoy our American cookery. Nay, I hear he even flouts our oysters; but it is not to be expected that our distinguished guest will appreciate in the twinkling of an eye the full glory of the country of his adoption.

It is possible that Mr. Paur sighs for *gose*, that beer so dear to the people of Leipsic, but a deadly mixture to the foreigner.

As Mr. Paur will be obliged later in the course of his symphonic wanderings to traverse in large measure the great North American Pie-Belt, he should inure himself to our pastry as soon as possible. There is no sudden antidote to pie. The foreigner should remember Mithridates, that warlike King of Pontus and Bythynia, who took poison daily, lest some day he might take it suddenly; the foreigner should call for pie the moment of landing, so that the more dangerous Western brand may find his stomach prepared for the shock.

It is said that at the first rehearsal Mr. Paur ran through Beethoven's Third Symphony, a Cherubini overture, and Beethoven's Leonore No. III.

* *

Miss Elizabeth Hamlin has been asked by the directors of the Handel and Haydn Society to

SUNDAY TEL[illegible]
PROVIDE[illegible]
OCTOBER 8, 1893.

Events Par Excellence.

The Boston Symphony Orchestra will give six concerts in Infantry Hall on Wednesday evenings, Oct. 25, Nov. 22, Dec. 20, Jan. 17, Feb. 28 and April 11. Both in an artistic sense and considered as a popular attraction this organization has long held first place among the musical enterprises of this country. Its coming series of performances will excite more than usual attention for many reasons. They will introduce a new conductor, who has already won high honors in more than one important position in Europe, and who will infuse new blood into the undertaking. The appearance of Mr. Emil Paur at the head of the orchestra will be awaited with the liveliest interest. The selection of Mr. Paur to succeed Mr. Nikisch was made after a careful consideration of the merits of nearly a score of eminent conductors who were available for the place. The position he is to assume is a most difficult one, but Mr. Paur is said to possess abilities which especially qualify him for its duties. He will find at his command an orchestra second to none in the world, and every incentive for the best work of his life.

The members of the orchestra, with very few exceptions, will be the same as last year. Mr. Kneisel will again lead the violins, and will be ably supported by Mr. Loeffler, Mr. Adamowski and the unrivaled section of violinists. Messrs. Sveceuski, Schroeder, Goldstein, Mole, Sautet, Goldschmidth, Gutter, Hackebarth, Hampe and Ludwig will, as before, head their respective departments of the orchestra, and Mr. Schuecker has been re-engaged as harpist.

Mme. Lillian Nordica will be the soloist at the first concert, and negotiations are in progress with other eminent artists who appear later. The sale of season tickets for the series will open at the box office, Infantry Hall, on Monday morning, Oct. 16. The management promises that the course this fall and winter will be the finest ever arranged, both in a general musical way and in respect to the standing of the soloists.

Boston Sunday Globe.

SUNDAY, OCTOBER 8, 1893.

Symphony Orchestra and Its New Director---Several Lectures and Musicales---Gossip.

The Boston symphony orchestra will give its first performances this season at Music hall next Friday afternoon and Saturday evening. Private rehearsals have already begun, and before the end of the week the orchestra will be in its best possible form. Mr Paur will introduce himself to the American public with a performance of Beethoven's immortal fifth symphony. The other numbers of his first programme are the serenade for string orchestra, op 48, Tschaikowsky, and the overture, "Tannhauser," Wagner.

Mme Nordica will be the soloist at the second concert, and Mme Emma Eames, Mr Kneisel and Mr Max Heinrich will be heard early in the season. For the first time in several years a limited number of tickets carrying reserved seats are available for single performances. These tickets will be placed on sale at Music hall next Monday morning.

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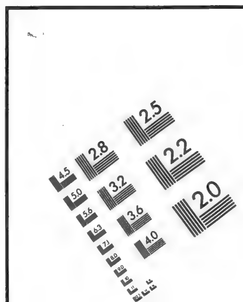

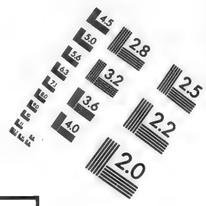

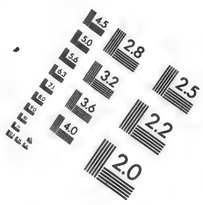

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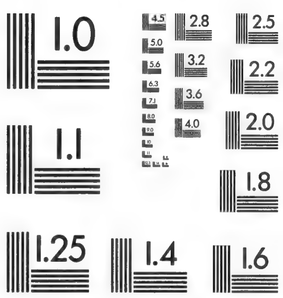

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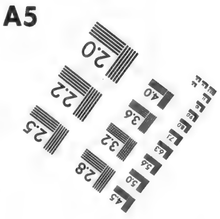

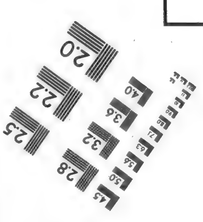

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...HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIV. NO. 100.

SUNDAY, OCTOBER 8, 1893.

Mr. Emil Paur's Impressions and Plans.

"Do you know him?"

"No."

"Have you ever seen him?"

"Only in his photograph."

"Well, do you speak German?"

"Oh, yes."

"It's all right, then. Wie geht's?

"Ganz gut, danke. Und Ihnen?"

This was the beginning of a chat with the Thorndike clerk after the HERALD representative had sent up his card to the recently arrived conductor of the Boston Symphony orchestra. Herr Emil Paur. The hotel man had some pleasant stories to tell of Herr Paur's experience with our language, and of his relief at finding a hotel where he could make himself understood. It turned out, however, that the would-be interviewer was to be the means of adding a new story to the list. For, although the bell boy returned with the news that Herr Paur would be down directly, it was learned, after half an hour's waiting, that the cordial conductor's intention had been to invite the visitor below to come up. The kindly apologies which the Kappellmeister made became the happiest possible means of opening the interview, which, being carried on in German, gave our new conductor perfect freedom to express himself on the various subjects which were suggested for discussion.

The reasons for requesting an interview were soon stated. "Herr Kapellmeister, you know that we Bostonians are very proud of our orchestra. We not only take delight in it ourselves, but we have great gratification in hearing the good reports of its work in other cities where the taste for orchestral music has had a chance to develop. And our interest in it is, we believe, more intimate, direct and general than any similar feeling in any city of the Union. The most insignificant facts concerning it are not without interest to a large proportion of the music-loving public. It goes without saying, then, that the personality and ideas of the conductor are subjects of an attention in no way to be mistaken for that idle curiosity which prompts the general public to inquire concerning any celebrated personage. It was thought, then, that you would not object to talking informally in response to

A Few Questions

concerning your ideas on several topics which suggest themselves to one who has attended our concerts for many seasons."

"I should be very glad to do so, I assure you. The reputation of the orchestra is well known to me; for it has passed the limits of your country, and has spread through the whole of musical Europe. I have heard, too, of the friendliness and musical intelligence of the Boston public, and am looking forward with the greatest pleasure to the performance of the task before me. What are some of the questions which you would like to ask?"

"As to your musical sympathies—are they distinctly for the classic or for the modern schools?

"I am thoroughly unpartisan. I love and honor the classic writers, but am glad to recognize any evidences of talent or genius in the younger composers. Indeed, I consider it the duty of every conductor to be continually on the alert concerning newer productions. It is true that such a course involves much labor. One finds that a great proportion of contemporary compositions are worthless, but the satisfaction of introducing to the public something of real worth is to me very great. During all the time of my residence in Konigsberg and Mannheim I gave much attention to new works. It was at Mannheim that the "Ring of the Niebelungen" was produced for the first time outside of Bayreuth and Munich. You know that Mannheim has been, ever since before the time of Mozart, famous for its devotion to music."

"What have been the various stages in your career as a conductor?"

"It was in Vienna that I completed my studies. I early received much encouragement from my friends to devote myself to conducting, but it was not until, at the age of 19, I conducted with success a large choral performance in Berlin, that I definitely decided to adopt the career of Kapellmeister. I was for a time at Cassel, and in Hanover I came in contact with Von Bulow during the time when he was making his reputation as a conductor. My first absolutely independent position was in Konigsberg, where I remained several years. My period of service at Mannheim extended over 10 or 11 years, and when Nikisch left Leipzic I became his successor at the Stadttheater of that city. In Mannheim I gave also a great many concerts of chamber music, and have several times appeared as pianist at the Gewandhaus in Leipzic. You see that my musical activity has been very varied."

"You speak of your

Love for the Classics.

Do you think that the works of Beethoven should be rendered according to modern fashion or in a purely classical spirit?"

"Most decidedly the latter. I am not at all in sympathy with certain tendencies which have lately become so pronounced in these matters. Greatly as I admire Wagner, I think he went much too far in his interpretation of the Beethoven symphonies. I believe in programme music only to the extent that an idea, poetical or other, may underlie a musical composition. But I cannot sympathize with Wagner in his wish to invest some of Beethoven's compositions with scenic suggestions and dramatic developments which need other than musical terms of expression. Indeed, I feel myself especially fitted to undertake the rendering of Beethoven's works; for my father was an instrumentalist and was closely identified with the musical life of Vienna at the time when Beethoven was exercising a direct influence there. He early called to my attention the distinguishing points of Beethoven's genius, and pointed out the means which the master employed to carry out his artistic purposes."

"Who among all the composers most command your admiration?"

"Bach, Beethoven and Wagner represent for me the greatest in music. That may indicate for you the catholicity of my taste."

"If you were asked to give rank to Haydn and Mozart, where would you place them with reference to each other?"

"You ask that question so guardedly that I think perhaps you agree with me in not believing in drawing such comparisons. Both of these composers were consummate masters, perfectly individual, and thoroughly delightful. When one's mood is favorable to gayety Haydn's music is more welcome, but Mozart's late operas stand alone in the loftiest realms of music. Hayden is a sun, and Mozart is a sun, too. Luckily we may enjoy the warmth and brightness of each of

Wagner's Art Life

was between the beginning of the composition of the 'Master Singers' and the conclusion of the 'Ring.' This period includes these works and 'Tristan.' These, for me, represent Wagner at his greatest.'

"Of course you have often been at Bayreuth?"

"Nearly every season. I was there at the first performance '76."

"Then you must have met Liszt."

"Oh, yes, I was very intimate with him. When I directed the first performance of 'Gotterdammerung' in Mannheim—I believe I mentioned that—Liszt, Frau Cosima and others of Wagner's family were there to hear. I also gave in Mannheim what was considered to be an ideal performance of the 'Faust' symphony of Liszt."

"Do you consider that to be his greatest work?"

"Yes, if you use the word 'great,' I do so consider it. But I think that Liszt is most delightful, most characteristic, most spontaneous in his rhapsodies. They seem to me to be the happiest expression of his peculiar genius."

"And as to Brahms!"

"In the realm of absolute music Brahms is, in my opinion, the single German composer of today who possesses qualities of real greatness."

"You have, then, given many performances of his works?"

"I have produced practically everything of his. The C minor and E minor symphonies were performed in Mannheim while still in manuscript, and I have often been personally associated with Dr. Brahms in concert performances."

"Among those who belong to the so-called new German school, some have become very favorably known in America—Peter Cornelius, for instance."

"Yes, indeed; and what a pity it was that he died so young. He would certainly have accomplished many great works. I esteem very highly his songs, and consider his 'Barber of Bagdad' as one of the most important operatic works of our time. In the 'Cid,' too, there are moments of great power. His songs are very worthy of the popularity they are rapidly gaining in Germany."

"Have you interested yourself much in the work of Richard Strauss?"

"Yes, I know very well nearly all his published compositions. As my remarks concerning

Programme Music

may indicate, I cannot agree with him in his new departure in composition, as embodied in such symphonic poems as 'Death and Redemption,' 'Don Juan' and 'Macbeth.' His earlier works were full of great promise, and I greatly enjoy his symphony in F minor. Nevertheless, in regard to his later works, it is not to be denied that there are manifestations of a certain genius in them—a genius which, if guided by riper intelligence, may yield fruit in really great works. But that remains to be seen. At present there is too much 'programme' in him for my taste."

"Some of the Hungarian masters have no doubt claimed your attention?"

"Oh, yes, I place Dvorak by the side of Brahms, even if I must place the German master in the seat of honor. Dvorak has that which is rare in our day, a distinct and large individuality."

"And Moskowski?"

"I have never been drawn toward him as toward some other modern composers. Perhaps it would be better not to express myself in any more definite terms."

"What of the French composers?"

"The one who is now perhaps most popular, Massenet, has always seemed to me to be inspired in only a very moderate degree. Saint-Saens, on the contrary, I have always held in high esteem."

"A certain other French composer has lately excited attention in Germany. I refer to the composer of the opera 'Gwendoline,' Emmanuel Chabrier."

"I'm very glad you mentioned him. He is a delightful man, and a very good friend of mine. I suppose I did not think of him because he is not naturally classed with Frenchmen. Do you know, the poor fellow has become demented, and his friends think the reason of it to be the continued refusals of French theatre directors to undertake the production of his wonderful, but very difficult, opera. He has had little good fortune in his fatherland."

"That's the way it's likely to be with Frenchmen; they must——"

"Yes," said Herr Paur, anticipating what the writer was about to remark, "they must get recognition and fame in Germany before their countrymen wake up to the fact of their importance. So it was with Berlioz, so again with Saint-Saens."

"And in regard to the Russian masters?"

"I believe that Russia will have a great musical future. Tschaikowsky is easily the first among their living composers, and is certainly a very delightful and characteristic writer. Borodin, too, has been lately attracting much attention, especially in Berlin."

"And the English writers?"

"Well," said Herr Paur, with a smile, "as we sometimes say in Germany, history is silent concerning them, apparently."

Frau Paur, who had been in the room almost throughout the interview, here remarked to her husband: "But I thought I heard you speak once of an interesting symphony by a man named—what was it? —Kofen—"

"Ah, yes, Cowen. I do remember such a work. It was written, however, in clearly German style. For that matter, I believe that Cowen was educated in Germany. In general the English seem to me to have produced nothing of importance in the higher forms of music."

"And young America?"

"I really know too little about the productions of your countrymen to pass judgment. I can only say that I

Was Greatly Surprised

at the excellence of some works I heard in an orchestral concert of American compositions given in Leipzig under the direction of a certain Mr. Areus. I was so unfortunate as not to hear the symphony of Paine (Herr Paur called it Pynuh), which began the programme. I do very distinctly remember that something by MacDowell excited my admiration. 'There were works by—what was he called?—Chad——"

"Chadwick," suggested Frau Paur.

"Yes, that was it. Chadwick; and also something by Van der Stucken. Possibly there were others. In general, I remember, as I said before, that the extraordinary possibilities of your musical development impressed themselves upon me."

"Is there any one among the well known German musical critics with whose ideas you in general agree?"

"Hardly," was the reply, after a moment's thought. "Hanslick would be such a one, were it not for his wholesale condemnation of Wagner. By the way, did you know that Hanslick has experienced a partial conversion, and has been induced to recognize that he went too far in the earlier days. Dr. Wilhelm Tappert—of whom you doubtless have heard as a writer on musical subjects—had happened to preserve Hanslick's criticisms of the first performances he heard of 'Tannhauser' more than 20 years ago. Not long since Hanslick wrote a feuilleton praising certain parts of the opera. Dr. Tappert took the opportunity to lay before Hanslick the two criticisms, one of earlier years, one of today. The author of 'The Musically Beautiful' was obliged to confess that he had made some mistakes."

"Exactly what was your connection with the musical life of Leipzig?"

"I was chief director in the Stadt Theatre; that was my only official position. But I directed numerous large charity concerts in the Gewandhaus and also directed the ... Subscription Concerts. During the last winter I had the direction of the semi-centennial celebration of Rubinstein's first appearance in Leipzig. The master himself was there. We performed his great oratorio, 'Moses.' At a matinee at our house we had some chamber music works of his, among others the fantasy for two pianos, which my wife and I played.

Rubinstein Seemed Delighted,

and richly rewarded our endeavors by treating us and the assembled company of musicians to an improvisation in his happiest vein. That evening I had arranged for a public concert of chamber music in the old Gewandhaus—no longer the hall for the regular concerts—where Rubinstein, then a boy of 12 or so, made his first appearance in Leipzig. We had a bust of the master before the stage, and the hall was suitably decorated. My wife and I played again the fantasy, and several other of his works were given. Again the enthusiasm was unbounded, and again Rubinstein delighted the hearers by his own playing. One of his last messages to me was: "If I cannot get my 'Christus' done in Germany, I'll come to you in America. The Americans will do it for me."

"Do you prefer to conduct in the theatre or in the concert hall?"

"Do you know," said Herr Paur with a sigh of apparent relief, while his wife seconded by a smile and nod the declaration which she knew was about to be made, "I consider it as a deliverance that I have nothing more to do with the theatre. Play houses are, after all, only business houses nowadays. That which will draw must be performed, and that which will not draw never receives the attention it deserves. And so it comes about that there are very few performances of great works concerning which the conscientious artist can truly say to himself: Well done! In concert performances, however, one may have plenty of time for preparation, and there are not so many influences which militate against really artistic work. The one thing which I used to object to in Leipzig is absent here. There the public want at least two soloists, and long programmes have become the rule. As a result, the minds of the audience are no longer in a condition to listen to the symphony which closes the programme. I am glad to note that there is a more sensible arrangement here."

"Have you as yet made the acquaintance of any of the

Resident American Musicians?"

"As yet, none."

"Have you already held a rehearsal?"

"Yes, a single one."

"And how does the orchestra strike you?"

"My expectations were very high. I am glad to say that the reality has surpassed them. The tone quality (der Klang) is wonderfully fine. I cannot conceive of a better implement for the working out of orchestral problems than this very orchestra. I can't help hoping that the new hall which is to be erected will be modelled primarily with reference to the orchestral concerts. The present hall seems excellent, though a trifle too broad for its length. Too broad halls are not favorable to the hearing of orchestral composition. Nowadays they are too likely to build halls that may be used for concerts, for theatrical performances and possibly, on occasion, for a circus show. It would be a pity not to plan the new hall for the best interests of our orchestra. And, do you know," continued Herr Paur, "another delightful thing to me is that the orchestra is composed almost exclusively of young men. That has long been a desire of mine, to conduct an orchestra of young musicians. In Boston I shall have found my ideal in that respect."

"In general, how will your programmes be made up?"

"In length, about as they have been. I am not an enthusiastic friend of 'historical' programmes—three symphonies in one evening, for instance. I don't believe in overdoing one particular style of composition, as is especially likely to be the case with the overture. Again, I believe that works of widely different types should not be intimately associated on a programme. Harsh antitheses should be avoided."

"Is your first programme already made?"

"Oh, yes," replied the conductor, drawing a bundle of notes from his pocket. "I have the programmes of the first 15 concerts more or less clearly determined. The first programme will consist of the C minor symphony of Beethoven, a serenade for strings by Tschaikowsky and Wagner's Tannhauser overture. There will be no soloist."

"What Novelties

may we expect this season?"

"I have on my list the following late works, most of which will, I think, be novelties: Second rhapsody, by Dvorak; overture, 'Bernhard von Weimar,' Raff; symphony in F minor, Richard Strauss; symphonie dramatique, Rubenstein; 'cappriccio Italien, Tschaikowsky; Dimitrius overture, Rubinstein; Seventh Symphony, Dvorak; overture to Ibsen's 'Nordische Heerfahrt,' by a Danish composer, Hartmann; prelude to second act of 'Gwendoline,' Chabrier; double concerto, Brahms; serenade for small orchestra, Brahms; Hamlet overture, Gade."

"There is nothing by any American on your list?"

"No, not yet. I have as yet had no time to look about me with a view to finding American novelties."

"Are there any prospects of a chorus in connection with the orchestra?"

"Concerning that I know nothing. I should be very glad if there could exist a competent body of singers for our assistance. Of course, every conductor wants to give the Ninth Symphony. That is the crown of all things musical. But unless it can be well given it is better not to attempt it. My ideals in reference to the Ninth Symphony were formed in Vienna, where there are performances not only adequate, but superb. I have never heard such chorus singing in Germany proper. I should dislike to undertake a performance which could not carry out my convictions concerning the work."

The interviewer had exhausted his supply of questions and confessed the fact to Herr Paur. The latter did not at all seem overcatechised or fatigued, and urged his caller not to hurry away, as, perhaps, something might come to his mind if the chat were continued. Some general conversation followed, in which the wife of the conductor took part. The only matters of musical interest touched upon were some interesting details concerning Herr Paur and Von Bulow. In the old days of Hannover there were many friendly controversies between the two concerning the interpretations of Beethoven's works. Paur could not countenance the "enormous freedoms" which Von Bulow allowed himself. And the younger man has had the satisfaction in later years of a recognition of the rightness of his more conservative views.

"That does not mean," said Herr Paur, "that I think the Beethoven symphonies ought to be rattled off as if by a barrel organ. No; but I believe that Beethoven's ideas, if properly presented, are sufficiently characteristic of themselves, without being colored especially for the occasion."

Both Herr and Frau Paur were delighted at the prospect of being soon settled in their cosey home in Jamaica Plain. They are apparently not only ready, but anxious, to begin life as Bostonians. Certainly those who may have the good fortune to make their acquaintance have a delightful experience in store. The interviewer left them with the firm conviction that, if artistic devotion, superb professional training and a delightful personality are determining qualities of excellence in a conductor of the Symphony orchestra, our good friend, Mr. Higginson, has found an ideal incumbent in Herr Emil Paur.

BENEDICK.

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BOSTON SYMPHONY ORCHESTRA

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The sale of season tickets will open at the box office, Infantry Hall, Monday morning, October 16. To insure a fair distribution of seats, no more than ten tickets will be sold to one person. C. A. ELLIS, Manager.

The Musical Courier.

NEW YORK, WEDNESDAY, OCTOBER 11, 1893.

Well, we have heard much this week about Mr. and Mrs. Paur. The first rehearsal of the orchestra under the new leader was held the 5th, and I am told the secrecy was equal to that observed in ancient days at the performances at Eleusis. Newspaper reporters, male and female, haunted the corridors, but they could see nothing. Peepholes were covered and I should not wonder if the players observed a pianissimo throughout. And yet there were leaks somewhere. It is said that the pieces rehearsed were Beethoven's third symphony, Cherubini's overture to "The Water Carriers," and Beethoven's "Leonore" overture No. 3. Mr. Paur was "as delighted as a boy." It is alleged that he perspires freely in the act of directing, and that his beat is firm and heavy; or "massive and concrete" as the young man described in "Great Expectations" a reading of Shakespeare by an eminent tragedian.

There are rumors that Mr. Paur is not yet accustomed to American cookery; that he does not relish oysters; that he eschews beer. Take these rumors for what they are worth.

It is also said, and this is perhaps more to the point, that the players respect the new conductor thoroughly, and find enjoyment in obeying his wishes.

The one question asked now in street car or on street corner is, "Have you met Paur?"

* * *

Nor has Mrs. Paur escaped She was interviewed this week at considerable length. Here are extracts: "I learned my English in school, and that was a long time ago."

"So few people speak German in Boston. It is quite different from New York."

"I felt very sorry to leave all my German friends at home."

"I brought over furniture from Germany; but I am not sure what we will do with it. Why, your American furniture is so small. We shall be glad to have a house by ourselves. That will be better than what we had in Leipsic, for there are very few private houses there, you know."

"The Symphony is such a fine orchestra I am sure Mr. Paur will enjoy working with them very much. You know d'Albert says the Symphony is one of the best orchestras in the world."

"I am not anxious for notoriety."

And then "their little sons too are very musical."

These sons are respectively ten and eight years old. Mr. and Mrs. Paur were made man and wife in 1881.

* * *

It is stated that the program of the first Symphony concert, October 14, will include Beethoven's C minor symphony, a serenade for strings by Tschaikowsky, and the "Tannhauser" overture. There will be no soloist.

The usual series of chamber music concerts will be given at Chickering Hall by the Kneisel string quartet during the coming season. The concerts will be given on Monday evenings, October 23, November 13, December 4, January 1, January 27, February 12, March 5 and March 19.

Manager C. A. Ellis, of the Boston Symphony Orchestra, announces that ten concerts will be given by that organization at Sanders' Theatre, Cambridge, during the coming season, the dates being the evenings of October 19, November 2, November 16, December 7, January 4, January 25, February 15, March 8, April 5, April 26. The orchestra will be assisted by Nordica, Max Heinrich, Kneisel, Schulz and others.

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HE IS A MUSICAL PRODIGY WHO HASN'T PETERED OUT.

Operatic Successes in Germany.—Said to be a Maker of Good Programmes.

EMIL PAUR'S arrival in Boston has started a fresh and increased amount of inquiry among the people who frequent Symphony Concerts, and the chief events of his career, his age, the probabilities as to his programmes, and the hundred and one possibilities of his advent as conductor have to be stated over and over again by the attendants at Boston Music Hall. Here in Providence, where there will be given this season the usual six concerts, interest in what we may expect from the successor of Nikisch is proportionately large. It is Emil Paur's second time of being chosen successor to Arthur Nikisch. The first was as leader of the orchestra at the Leipsig Theatre. No puffing, no blowing of trumpets preceded him, only a short notice of his activity in Mannheim. His predecessor, Nikisch, had not only been enthusiastically, almost idolatrously, received at the farewell evening in the theatre, and also at farewell festivities in private circles.

EMIL PAUR.

The partisans of Nikisch declared such a conductor could never be replaced. What a surprise was the first appearance of Mr. Paur! Unexampled applause, loud recalls, glowing enthusiasm! It was a perfect victory. It was interesting to observe how the new conductor differed in externals from his predecessor, writes one who was there. If Nikisch impressed by his solemn manner, quiet and almost stiff demeanor, one might almost say, his stony calmness, Paur led with youthful fire and glowing inspiration. The former held his head, framed in black, with immovable pale face, always high, but the latter moved in a lively way; his fair curly hair strayed about, and every movement betrayed his south German temperament. One would see he was quite taken up by his artistic office, that he wished every tone to be given with full effect, and that with his whole soul he seemed to play himself upon every instrument.

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"My story," he says, "is only a story of work." Paur is a tall man, slender in build, but well knit and strong. He is 38 years old. He was born at Czernowitz in the Bukowyna. He showed in early youth an unsurmountable passion for music, and his tastes were cultivated. At the age of 8 he met with huge success at the public musical examinations at Czernowitz. Some time after that he family went to Vienna to live, and the father placed his son in the Vienna Conservatoire. There he gave himself up to study. You can see that he had the best masters, for he learned the violin of Hellmersberger, theory and composition of Bruckner and Dessof, and the piano of Epstein. He was four years at the conservatoire, and he took the first prize there. Soon after this he became the first violinist in the orchestra of the Imperial Opera of Vienna. But this position did not satisfy him long.

Adelbert von Goldschmidt induced him to study the now well known composition "Die Siebel Todsunden" and to produce it in Berlin. Paur did so. It was applauded heartily, the Berlin musicians joining the chorus of praise. Then Paur was made conductor at Cassel. But at the same time he continued to study the piano, and by and by he was able to gratify his wish to be near his beloved Von Bulow, for he went to Hanover and studied there continually. From 1879 to 1880 he was at Koenigsberg, where he had been called by conductor Staegemann, who later on became conductor at Leipsig.

One of the first works conducted by Paur at Koenigsberg was Wagner's "Meistersinger." In this effort he founded his reputation among the Wagnerians. Then he was made conductor of the Court Theatre of Mannheim. For nine years he steadily developed as a conductor of concerts and operas and as a soloist on the piano and the violin. One of the best known German critics said after a performance of "Tristan and Isolde," which Paur conducted: "The effect was extraordinary. We very rarely hear such enthusiasm as this first representation aroused. The work was played with such power and force and with such complete understanding of the spirit of the composer, that the performance at Mannheim was more than equal to the more celebrated performances of Berlin."

Paur sacrificed himself in the most unselfish way in order to obtain the brilliant results which are now being attached to his name. He had offers from Leipsig, from Hamburg and Berlin, but he remained at Mannheim until 1889. He conducted Berlioz's "Faust," and he became noted as one of the very best conductors of the Wagnerian operas. He made Mannheim quite a musical centre until in 1889 he was called to Leipsig. He has composed a violin sonata, a concerto, a string quartet, piano pieces and some songs. His style of conducting is said to be animated, but very graceful.

Frau Paur is musical, too. She was born in 1862 at Gengenbach, in the Schwarzwald, and received her education at Mannheim and Stuttgart, studying at the latter place in the Conservatoire, and particularly under the excellent professors Lebert and Bruckner. Anton Rubenstein encouraged her greatly, admired her playing and arranged that she should conclude her studies under the direction of Leschetitzki and his wife Annetta Essipoff. No doubt they will give chamber concerts together. They were married in 1881, and have two children.

In a measure Paur's coming to the Symphony Orchestra is a disappointment, but that is principally due to the little that has been known of him, and to the expectation musical people had of hearing the great Vienna conductor whom Mr. Higginson could not secure. German authorities recommend Paur very highly, and he will need to be all they say he is to keep up the reputation his predecessors have won for the Symphony Orchestra. In Providence the first concert will be given in Infantry Hall, Oct. 25; the other five, Nov. 22, Dec. 20, Jan. 17, Feb. 28 and April 11.

Boston Daily Globe.

WEDNESDAY, OCT. 11.

FULL OF KNOWLEDGE.

He Got Information Regarding the Sale of Symphony Concert Seats.

The other afternoon, an unknowing and unsophisticated reporter walked into the office of Music hall and asked the manager how long the present craze and rage in symphony concerts had been in existence.

The manager laughed, and at that all the various minions and minionettes in the office laughed.

The reporter thought that he had wandered into an unkind atmosphere and said so, at the same time inquiring in as mild a manner as he could what the deuce they were all laughing at.

Then they all laughed some more, and finally the great fat, jolly man who sits inside the little pen at the little rolltop desk and looks out over a little counter recovered sufficiently to say that there never was a time when the present craze and rage did not exist.

This was news to the unknowing reporter, and he was glad that he could feel in his inmost soul satisfied with his day, as he thought of that famous saying that the day in which one learns nothing new is lost.

For this was decided news to him, and will perhaps be so to many other people.

This is the 13th year that the glorious symphonies have delighted the music lovers of Boston and vicinity, and it seems, according to the manager, that they were always productive of just such musical frenzies as they are today.

Whereupon the reporter expressed himself as greatly surprised and enlightened and said he thought the present craze began four years ago, when it became the custom to sell the precious pasteboards by auction. But this was a most unfortunate remark, as it only revealed the density of his ignorance and pressed the laughter button again.

After some minutes of mirth, the manager again vouchsafed the remark that the auction sales had not the slightest possible bearing on the thing; in fact, there was more enthusiasm, if anything, before the beginning of the sales by auction.

"Why," said he, "did you never hear of those glorious and wonderful days when the alley running to Winter st was lined some years for a week before with a crowd of weary watchers? Why, my friend, that was why we discontinued selling the tickets over the counters. That line got to be such an infernal nuisance that we lay awake nights thinking of it and all the trouble it made.

"You see, they would come six or seven days before and there they would stay, and one speculator would have from two to half a dozen men in line and another batch of equal numbers to relieve the first batch. And at such and such a time they would relieve them.

"When the sale began the speculator who had hired the weary waiters would come along and step into the place and buy his tickets. Then he would charge enormous premiums for them. For instance, the $7 seats often sold for $25. Now, a man can very often get a $12 seat for only $3 premium at $15.

"Talk about your enthusiasm! Those were the days when that was rampant. There is nothing that can compare with it now. We started to sell at auction to save ourselves the expense and the nuisance of keeping that line in order.

"The character of the audiences has never changed in the least. From the very first it has been the fashionable thing to go to the symphony concerts, and the rich people are better pleased with the present plan than the old one of waiting in the line and being compelled to pay the speculator such a large price."

And the unknowing reporter departed, no longer unknowing, but full of wholesome knowledge.

Boston Journal.

FRIDAY, OCTOBER 13, 1893.

THE KNEISEL QUARTETTE.

The Kneisel Quartette, consisting of Franz Kneisel, Otto Roth, L. Svecenski and Alwin Schroeder, members of the Boston Symphony Orchestra, will give a series of eight concerts in Chickering Hall on Monday evenings, beginning October 23. Among the novelties to be produced will be Suntana's Quartette in E minor, D'Albert's Quartette in E flat major and a piano quintette in F minor by Brahms. Soloists have been engaged, and will be announced in a few days. Subscription tickets, with reserved seats, for the series, $8, and may be secured at the box office, Music Hall, next Monday morning, Oct. 16.

BOSTON DAILY ADVERTISER.

Established 1813.

FRIDAY MORNING, OCT. 13, 1893.

The annual series of chamber concerts by the Kneisel Quartette are one of the most attractive features of the musical season in Boston. This year eight concerts are announced to take place in Chickering Hall on Monday evenings of Oct. 23, Nov. 13, Dec. 4, Jan. 1, Jan. 22, Feb. 12, March 5 and March 19. Assisting artists have been engaged, and will soon be announced. Season tickets with reserved seats for the series, $8, and may be secured at the box office, Music Hall, next Monday morning, Oct. 16.

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PROVIDENCE SUNDAY JOURNAL, OCTOBER 8,

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One of the first works conducted by Paur at Koenigsberg was Wagner's "Meistersinger." In this effort he founded his reputation among the Wagnerians. Then he was made conductor of the Court Theatre of Mannheim. For nine years he steadily developed as a conductor of concerts and operas and as a soloist on the piano and the violin. One of the best known German critics said after a performance of "Tristan and Isolde," which Paur conducted: "The effect was extraordinary. We very rarely hear such enthusiasm as this first representation aroused. The work was played with such power and force and with such complete understanding of the spirit of the composer, that the performance at Mannheim was more than equal to the more celebrated performances of Berlin."

Paur sacrificed himself in the most unselfish way in order to obtain the brilliant results which are now being attached to his name. He had offers from Leipsig, from Hamburg and Berlin, but he remained at Mannheim until 1889. He conducted Berlioz's "Faust," and he became noted as one of the very best conductors of the Wagnerian operas. He made Mannheim quite a musical centre until in 1889 he was called to Leipsig. He has composed a violin sonata, a concerto, a string quartet, piano pieces and some songs. His style of conducting is said to be animated, but very graceful.

Frau Paur is musical, too. She was born in 1862 at Gengenbach, in the Schwarzwald, and received her education at Mannheim and Stuttgart, studying at the latter place in the Conservatoire, and particularly under the excellent professors Lebert and Bruckner. Anton Rubenstein encouraged her greatly, admired her playing and arranged that she should conclude her studies under the direction of Leschetitzki and his wife Annetta Essipoff. No doubt they will give chamber concerts together. They were married in 1881, and have two children.

In a measure Paur's coming to the Symphony Orchestra is a disappointment; but that is principally due to the little that has been known of him, and to the expectation musical people had of hearing the great Vienna conductor whom Mr. Higginson could not secure. German authorities recommend Paur very highly, and he will need to be all they say he is to keep up the reputation his predecessors have won for the Symphony Orchestra. In Providence the first concert will be given in Infantry Hall, Oct. 25; the other five, Nov. 22, Dec. 20, Jan. 17, Feb. 28 and April 11.

Boston Daily Globe.

WEDNESDAY, OCT. 11.

FULL OF KNOWLEDGE.

He Got Information Regarding the Sale of Symphony Concert Seats.

The other afternoon, an unknowing and unsophisticated reporter walked into the office of Music hall and asked the manager how long the present craze and rage in symphony concerts had been in existence.

The manager laughed, and at that all the various minions and minionettes in the office laughed.

The reporter thought that he had wandered into an unkind atmosphere and said so, at the same time inquiring in as mild a manner as he could what the deuce they were all laughing at.

Then they all laughed some more, and finally the great fat, jolly man who sits inside the little pen at the little rolltop desk and looks out over a little counter, recovered sufficiently to say that there never was a time when the present craze and rage did not exist.

This was news to the unknowing reporter, and he was glad that he could feel in his inmost soul satisfied with his day, as he thought of that famous saying that the day in which one learns nothing new is lost.

For this was decided news to him and will perhaps be so to many other people.

This is the 13th year that the glorious symphonies have delighted the music lovers of Boston and vicinity, and it seems, according to the manager, that they were always productive of just such musical frenzies as they are today.

Whereupon the reporter expressed himself as greatly surprised and enlightened and said he thought the present craze began four years ago, when it became the custom to sell the precious pasteboards by auction. But this was a most unfortunate remark, as it only revealed the density of his ignorance and pressed the laughter button again.

After some minutes of mirth, the manager again vouchsafed the remark that the auction sales had not the slightest possible bearing on the thing; in fact, there was more enthusiasm, if anything, before the beginning of the sales by auction.

"Why," said he, "did you never hear of those glorious and wonderful days when the alley running to Winter st was lined some years for a week before with a crowd of weary watchers? Why, my friend, that was why we discontinued selling the tickets over the counters. That line got to be such an infernal nuisance that we lay awake nights thinking of it and all the trouble it made.

"You see, they would come six or seven days before and there they would stay, and one speculator would have from two to half a dozen men in line and another batch of equal numbers to relieve the first batch. And at such and such a time they would relieve them.

"When the sale began the speculator who had hired the weary waiters would come along and step into the place and buy his tickets. Then he would charge enormous premiums for them. For instance, the $7 seats often sold for $25. Now, a man can very often get a $12 seat for only $3 premium at $15.

"Talk about your enthusiasm! Those were the days when that was rampant. There is nothing that can compare with it now. We started to sell at auction to save ourselves the expense and the nuisance of keeping that line in order.

"The character of the audiences has never changed in the least. From the very first it has been the fashionable thing to go to the symphony concerts, and the rich people are better pleased with the present plan than the old one of waiting in the line and being compelled to pay the speculator such a large price."

And the unknowing reporter departed, no longer unknowing, but full of wholesome knowledge.

The Musical Courier.

NEW YORK, WEDNESDAY, OCTOBER 11, 1893.

Well, we have heard much this week about Mr. and Mrs. Paur. The first rehearsal of the orchestra under the new leader was held the 5th, and I am told the secrecy was equal to that observed in ancient days at the performances at Eleusis. Newspaper reporters, male and female, haunted the corridors, but they could see nothing. Peepholes were covered and I should not wonder if the players observed a pianissimo throughout. And yet there were leaks somewhere. It is said that the pieces rehearsed were Beethoven's third symphony, Cherubini's overture to "The Water Carriers," and Beethoven's "Leonore" overture No. 3. Mr. Paur was "as delighted as a boy." It is alleged that he perspires freely in the act of directing, and that his beat is firm and heavy; or "massive and concrete" as the young man described in "Great Expectations" a reading of Shakespeare by an eminent tragedian.

There are rumors that Mr. Paur is not yet accustomed to American cookery; that he does not relish oysters; that he eschews beer. Take these rumors for what they are worth.

It is also said, and this is perhaps more to the point, that the players respect the new conductor thoroughly, and find enjoyment in obeying his wishes.

The one question asked now in street car or on street corner is, "Have you met Paur?"

* * *

Nor has Mrs. Paur escaped She was interviewed this week at considerable length. Here are extracts: "I learned my English in school, and that was a long time ago."

"So few people speak German in Boston. It is quite different from New York."

"I felt very sorry to leave all my German friends at home."

"I brought over furniture from Germany; but I am not sure what we will do with it. Why, your American furniture is so small. We shall be glad to have a house by ourselves. That will be better than what we had in Leipsic, for there are very few private houses there, you know."

"The Symphony is such a fine orchestra I am sure Mr. Paur will enjoy working with them very much. You know d'Albert says the Symphony is one of the best orchestras in the world."

"I am not anxious for notoriety."

And then "their little sons too are very musical."

These sons are respectively ten and eight years old. Mr. and Mrs. Paur were made man and wife in 1881.

* * *

It is stated that the program of the first Symphony concert, October 14, will include Beethoven's C minor symphony, a serenade for strings by Tschaikowsky, and the "Tannhauser" overture. There will be no soloist.

The usual series of chamber music concerts will be given at Chickering Hall by the Kneisel string quartet during the coming season. The concerts will be given on Monday evenings, October 23, November 13, December 4, January 1, January 27, February 12, March 5 and March 19.

Manager C. A. Ellis, of the Boston Symphony Orchestra, announces that ten concerts will be given by that organization at Sanders' Theatre, Cambridge, during the coming season, the dates being the evenings of October 19, November 2, November 16, December 7, January 4, January 25, February 15, March 8, April 5, April 26. The orchestra will be assisted by Nordica, Max Heinrich, Kneisel, Schulz and others.

Boston Journal.

FRIDAY, OCTOBER 13, 1893.

THE KNEISEL QUARTETTE.

The Kneisel Quartette, consisting of Franz Kneisel, Otto Roth, L. Svecenski and Alwin Schroeder, members of the Boston Symphony Orchestra, will give a series of eight concerts in Chickering Hall on Monday evenings, beginning October 23. Among the novelties to be produced will be Suntana's Quartette in E minor, D'Albert's Quartette in E flat major and a piano quintette in F minor by Brahms. Soloists have been engaged, and will be announced in a few days. Subscription tickets, with reserved seats, for the series, $8, and may be secured at the box office, Music Hall, next Monday morning, Oct. 16.

BOSTON DAILY ADVERTISER.

Established 1813.

FRIDAY MORNING, OCT. 13, 1893.

The annual series of chamber concerts by the Kneisel Quartette are one of the most attractive features of the musical season in Boston. This year eight concerts are announced to take place in Chickering Hall on Monday evenings of Oct. 23, Nov. 13, Dec. 4, Jan. 1, Jan. 22, Feb. 12, March 5 and March 19. Assisting artists have been engaged, and will soon be announced. Season tickets with reserved seats for the series, $8, and may be secured at the box office, Music Hall, next Monday morning, Oct. 16.

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Boston Daily Globe.
SATURDAY, OCT. 14, 1893.

PAUR REIGNS.

New Capellmeister Has a Symphony Triumph.

Fair Rehearsal Girl Declares He is Inspiring.

Nervous, Quick, Active, He is Energetic.

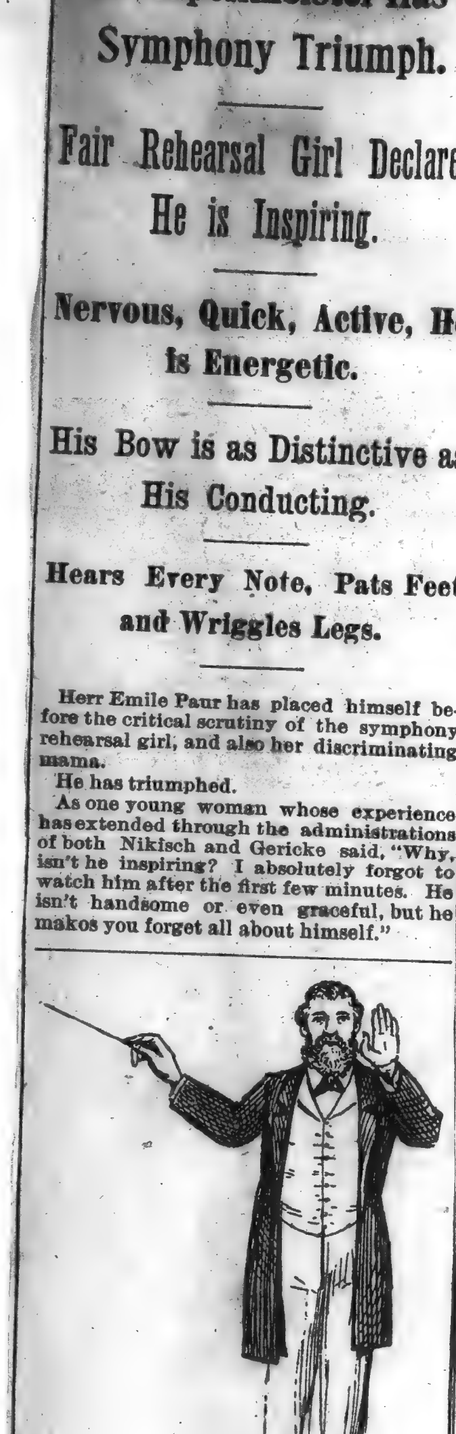
His Bow is as Distinctive as His Conducting.

Hears Every Note, Pats Feet and Wriggles Legs.

Herr Emile Paur has placed himself before the critical scrutiny of the symphony rehearsal girl, and also her discriminating mama.

He has triumphed.

As one young woman whose experience has extended through the administrations of both Nikisch and Gericke said, "Why, isn't he inspiring? I absolutely forgot to watch him after the first few minutes. He isn't handsome or even graceful, but he makes you forget all about himself."



HERR PAUR HUSHING THE FIRST VIOLINS.

This comment was particularly descriptive of the new Symphony director's appearance, and was heard repeated by a number during the brief intermissions between the numbers.

A striking characteristic of the new director is the very obvious consideration he gives to the members of the orchestra. To them he is particularly gracious, and yesterday, before turning to the audience to bow to the torrent of enthusiasm that was manifested, he made a quick nod and gesture of approval, accompanied by a smile, to the players, as if anxious to devise a share of the success to them.

Herr Paur will be a popular conductor as far as the orchestra is concerned. His name is calculated to win the highest respect from them. That is a very valuable point in favor of the new capell-meister.

The symphony audience went to see him with very little knowledge of his personality, with, probably, no very deep-seated impressions, and they showed him that they liked him by the prolonged applause that followed the finale of the serial numbers and by the outburst after the concluding number.

He is not at all like Nikisch, the man who for two years was the very idol of symphony attendants. He is the greatest possible antithesis to the old leader.

Where Nikisch was calm, easy, with the natural, unstudied abandon in the makeup of a thorough Bohemian, Paur is nervous, quick, constantly active, the very embodiment of energy and constantly showing the enthusiasm he is imbued with.

HERR PAUR APPEALING TO THE BASSES.

He is a conductor of an entirely different school from Nikisch, and every gracful, whether waving his baton or in bowing to accept his reward from the assemblage, the new director is ever possessed with the air of business and has very little of what might be called the talents and accomplishments of the social end of the leader's stand.

But when he gets thoroughly down to business he charms because of the results he obtains.

As one critic said, "He doesn't do things quite as easy as did Nikisch," and this suggests the two dominating characteristics of the personality of the two men.

Nikisch was magnetic.

Paur is energetic.

Both men are excellent examples of their class.

It is just 2.33 p m, three minutes past the usual hour for the commencement of the rehearsal, and the hall is crowded, with everybody on the edge of their seat waiting for the appearance of the new leader.

Soon the head of the symphony librarian appears at the entrance to the left of the stage as he reconnoiters, and everybody knows that Herr Paur is to follow.

So he does, but he walks across the front so quickly, as if in a hurry to get to his place, that he has reached the small, red-carpeted conductor's stand before the audience really have time to arrive at the fortissimo of enthusiasm.

Herr Paur steps upon the stand, turns to the house and bows three times at the greeting.

At the outset the new director sets his auditors a talking. His bow is a unique one.

Placing both feet near together his head goes down suddenly and does not stop until his body and limbs are almos at right angles, and then he places his left hand into his long hair over his ear and hangs on to it while he executes a few short, quick bows with his head without straightening up.

The Paur bow is destined to be a distinctive feature in the conversation about the director personally.

Herr Paur wears a black frock coat, which is unbuttoned, but does not open enough to show his vest, and his trousers are of dark striped material.

His long, sandy hair is parted in the middle, but unlike most hirsute growths of the character it does not fly about as he exerts himself. No matter how Herr Paur waves his arms and shakes his head that hair never moves a particle.

The conductor stands nervously rubbing his beard about his mouth and looking over the house for the few moments that precede the opening chords of the first number.

He turns toward the orchestra, gives his baton a short, sharp wave, and the rehearsal has commenced.

It is in the first few moments that the audience sees the remarkable distinctiveness of Paur's manner of conducting.

He uses his whole body.

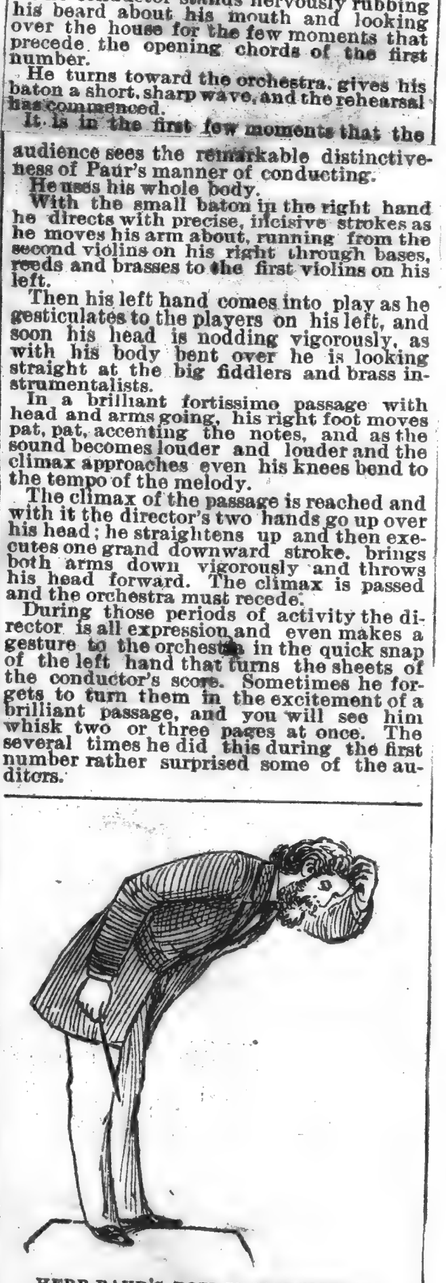
With the small baton in the right hand he directs with precise, incisive strokes as he moves his arm about, running from the second violins on his right through bases, reeds and brasses to the first violins on his left.

Then his left hand comes into play as he gesticulates to the players on his left, and soon his head is nodding vigorously, as with his body bent over he is looking straight at the big fiddlers and brass instrumentalists.

In a brilliant fortissimo passage with head and arms going, his right foot moves pat, pat, accenting the notes, and as the sound becomes louder and louder and the climax approaches even his knees bend to the tempo of the melody.

The climax of the passage is reached and with it the director's two hands go up over his head; he straightens up and then executes one grand downward stroke, brings both arms down vigorously and throws his head forward. The climax is passed and the orchestra must recede.

During those periods of activity the director is all expression and even makes a gesture to the orchestra in the quick snap of the left hand that turns the sheets of the conductor's score. Sometimes he forgets to turn them in the excitement of a brilliant passage, and you will see him whisk two or three pages at once. The several times he did this during the first number rather surprised some of the auditors.



HERR PAUR'S BOW IS DISTINCTIVE.

He resumes his manner of incisive strokes and soon he wants to bring the orchestra down to a pianissimo.

He extends his baton right over the music stand, and gently lays the end of the white stick; his left hand is raised up to his face, and as he bends his head over just wiggles the little finger of his left hand to the first violins. He seems to be whispering to the band.

As the music becomes softer and still more softly the body of the musician is inclined more and more, and as the fingers grip the baton loosely every part of his body expresses the restraint he wishes to impress upon the players.

Truly Herr Paur is a man of remarkably expressive contrasts.

He is surely a pantomimist of no meager talent.

His favorite move seemed to be, however, the short, quick downward and upward stroke of the baton, and only when reaching the climaxes did he use the full downward swing of the arm.

For first-class animation, however, there is nothing like the new capellmeister when he is directing an accelerando movement.

His head is bowed toward them. He swings it around from the extreme second violinist to the concert master, then quickly raises it and the baton goes in short jerks as the orchestra increases the volume of tone.

As if urging them on the director keeps thrashing his little stick about, gradually raising his arm. The other hand is going in the same jerky fashion, his head is bobbing from side to side, until you think he is going to strain his neck.

The left hand shoots out at arm's length, and with the fist clenched he vigorously signals for the bass players to give out the fullest tones.

It is in these movements that one recollects the soft, easy ways of Nikisch and contrasts them with the energy and animation of his successor to the detriment, however, of neither.

Paur bends himself to the softer portions of the movements but straightens and strains as the demand upon his men becomes more and the sound broadens.

He is a pours in both extremes.

Only once did he use Nikisch's favorite broad, almost horizontal swing of the [illegible] the second number of the program. Here he swung the stick over the top of his music stand and waved his left hand lightly, but even in this quiet motion there was the energy when he reversed the motion.

Capellmeister Paur demonstrates to the audience that he has his eye and ear applied to every member of the orchestra, for he keeps continually moving his eyes all over the body of men. At one time the work of a second violinist annoyed him for a second and he quickly bent over toward him. Several times other members felt this little reprimand in a glance and fixed their eyes closer on the music.

Herr Paur tells his men forcibly from the directing stand what to do, as was shown in the last number where a triangle, cymbals and tambourine came in in one passage. The three men were sitting down at the back of the stage, when the director nodded for them to get up and, extending both hands out until they met, indicated in this way every clash he wished from that trio.

Herr Paur has one little eccentricity that the audience does'nt see.

He has a habit when raising his head toward the players of opening his mouth and eyes wide and as he swings his head and slowly lowers it, the eyes and mouth close.

The director is nervous and awkward during the intermissions, and stands up fingering his baton and looking over the hall. He had to repeat his eccentric bow several times at every interlude.

As he stepped down at the close of the last number and bowed once to the applause, he went quickly to Mr Kneisel, the concert master, warmly shook his hand, and rushed quickly for the refuge of the retiring room. He had to come out again and respond to the plaudits.

Of the many expressions regarding the new conductor heard after the rehearsal the predominating one was that Herr Paur was energetic, precise and inspiring.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SATURDAY MORNING, OCT. 14, 1893.

SYMPHONIES BEGIN.

First Public Appearance of Conductor Paur.

A man, wholly without that nameless "Je ne sais pas quoi," understood to distinguish the aristocracy of blood, an honest Saxon face, full bearded, with mild blue eyes, framed by a shock of fluffy, light-colored hair, worn in mild profusion, black frock coat and light trousers hanging carelessly upon the tall, loosely-jointed figure—such is Emil Paur as he appeared yesterday afternoon at the first rehearsal of the Symphony Orchestra.

And what an audience had gathered to greet him!

Over floor and gallery the eye roamed in vain, seeking an empty seat; from each open door on the floor peered a crowd of delighted faces.

All society was present, nodding and smiling to its friends in the intervals between the music, hushed and silent for once during the perfect harmonies produced by the matchless orchestra.

Promptly at 2:30 Mr. Paur takes his stand in front of the orchestra. The audience is prepared to criticise. Franz Kneisel has many friends in its ranks, but note—as the grand strains of Beethoven's Fifth Symphony float out over their heads, the awkward form before them seems to expand, the mild blue eyes dilate, and the mouth closes firmly over the white teeth, the hair is tossed back from the forehead—the shoulders are thrown back—it is another and widely different man who stands before them. One forgets the ill-fitting garments as the form within instinctively assumes attitudes of grace. Note how he bends first this way and then the other, now beckoning a musician in the rear who may be almost infinitesimally at fault, but whom the perfect ear of the master has detected and chided; now waving his hands slowly over a perfectly rendered "andante" passage, and anon, with quickened time and beat, hurrying on an "allegro," identifying himself completely with the composer.

The vast audience is still as death—a flush comes and goes in the cheeks of the women—some of the men instinctively gnaw their finger nails, while others are as still and motionless as if spellbound; when the music ceases, a great sigh, as if forced from the lips of a struggling giant, goes up from the listeners, silence again for a moment—and then—a perfect storm of hand clapping and exclamations of delight, whilst, after gravely bowing to his orchestra, the master turns slowly around and bows thrice to his audience, the long hair falling over and almost concealing his face.

When he lifts his head, the inspiration has departed from it. Once more he is the plain, kindly-faced German.

Such is Emil Paur.

Boston Journal.
TEN PAGES.
SATURDAY, OCTOBER 14, 1893.

REHEARSAL GIRLS.

How They Crowded Music Hall Yesterday.

"Perfectly Lovely" and "Decision Reserved" The Verdict.

Musicians Also Give the Journal Their Opinion of Mr. Paur.

The symphonies began yesterday. The fashionable "rehearsal"—which is not a rehearsal at all, by the way, but which is quite as much a "concert" as is the Saturday night performance designated by that title—attracted the usual flock of stylishly attired Back Bay maidens, with their stately chaperones and an infinitessimal sprinkling of men. Yesterday it seemed as though the proportion between the sexes was even more askew than on previous years, for, to a Journal man who watched the outflowing stream at the close of the performance, there seemed to be at least 50 women to every man.

But it was a crush. The "symphony girls" were dying to see Mr. Paur, the new conductor, and to compare him with the departed Nikisch.

They have not quite decided whether he is more delightful or not. It is an open question. Do the broad shoulders and the mass of blonde hair and beard atone for the lithe figure of the Hungarian and that carefully trained wisp of hair which used to descend over his brow? So they content themselves with the non-committal assurance that he is "perfectly lovely," and "decision is reserved," as the judges say in court when they cannot decide.

"A GOOD CONDUCTOR."

That Is the General Opinion in Regard to the New Leader.

The general opinion is that the new conductor is a good one. At a bound he has passed from the status of an experiment to that of an accepted fact. At least that is how one of Boston's best known musicians expressed it to the Journal man.

"It was rough and somewhat uneven, but he is a great conductor," was the enthusiastic criticism of another.

Mrs. John L. Gardner was there, of course, and every one wanted to learn her sentiments. By the way she smiled and by the glitter of her eyes during the playing it was evident that she appreciated Mr. Paur's efforts. He has not learned to look at her seats yet in order to find out whether she has come in, so that the concert may begin, as some of the society journalists were so fond of saying Mr. Nikisch did, but he will undoubtedly soon learn. Mrs. Gardner was heard to say to a friend that she approved of Mr. Paur's method very much, and that means a good deal as coming from the leader of Boston's society.

A BUNCH OF MUSICIANS.

Mr. Carl Faelton of the Boston Conservatory of Music said: "He is an excellent conductor, and it is a good thing for Boston that we have him.

"I was very much pleased with the performance. I also think Mr. Nikisch very fine."

Mr. H. G. Gilbert, who is a well known musician and a regular attendant at the concerts, said:

"Tannhauser went better than I ever heard it before and the time prescribed was consumed in the performance and no more, and this is an occurrence unusual."

Mr. L. E. Grant said: "I enjoyed the performance very much. I like the new conductor, and think him a power with an orchestra."

Heinrich Schwecker, the well-known boy harpist, said: "I like Mr. Paur very much in every respect. I particularly like his manner, so perfectly unaffected.

Mr. Eugene Gruenberg.

Mr. Eugene Gruenberg said: "I should say that his reading, especially of the Symphony of Beethoven, was correct, from hearing his father, who was playing in Beethoven's time at Vienna, and so he knew from his childhood the real tradition. Mr. Paur does not seem to strive to be different from all other conductors, but simply to be correct. As far as I can carefully judge, I think he had a remarkable reception for a Friday afternoon performance, and he was called several times at the 'final,' which is something unusual."

John C. Mullaly.

Mr. John C. Mullaly, the noted local orchestra leader, had not completely recovered from the rapturous state into which the musical flood of the Wagner finale had put him, for when a Journal reporter approached him he murmured, "Oh! it was lovely. What? Tell you my impressions of the leader, or of the orchestra under him? Well, I couldn't really say. It's a little too early. And then, too, the programme was a familiar one to the orchestra. No, it's hard to say. But you come to see me later and I'll be glad to tell you."

And with many smiling protestations of his unworthiness to be quoted, one of the most accomplished of Boston's homebred musicians walked on.

Some Other Verdicts.

Mr. Johann Sauerquell, librarian of the Symphony Orchestra, told the Journal reporter that Emil Paur was an able director, whose heart and soul was in his work.

A lady, who did not wish her name used, thought M. Paur was not so graceful as Mr. Nikisch, "but at the same time I think he is very fine."

Mr. Daniel Sullivan, when asked by the Journal man what he thought of the new conductor of the Symphony Orchestra, replied that his execution was grand and his conception better than that of Mr. Nikisch.

Mr. G. A. Silberman, the well-known baritone and soloist, replied to the Journal reporter: "He is remarkable, and I think he is much more earnest in his work than Mr. Nickison was."

Senator Henry Parkman enjoyed the concert immensely and is a devoted Paur man from this time out.

Prof. John K. Paine of Harvard University courteously refused to express an opinion, on the ground that it was impossible to judge fairly by one performance.

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Boston Journal

BOSTON DAILY ADVERTISER.

BOSTON HOME JOURNAL.

SATURDAY, OCTOBER 14, The Saturday Evening Paper.

BY THE TIME this chatter of mine reaches you, my readers, Emil Paur will have faced his feminine critics and have been passed judgment upon,—a trying ordeal, and I trust the verdict will be a pleasant one.

.....

An example of our conservativeness, or rather our prudence, is seen, I think, in the manner in which the tickets for the concerts have been sold. Boston has heard of Mr. Paur and heard well of his ability as a conductor, but she does not know him and is not going to run any large risks, so the tickets have gone in a less enthusiastic manner than usual, but the old enthusiasm will undoubtedly come back after the gentleman has made his bow and the verdict been given.

.....

The orchestra will give concerts as usual in Cambridge at the Saunders Theater, and in New York. The Cambridge concerts will be given on Thursday evenings, beginning Oct. 19, and ending April 26. Those in New York will be five in number and will extend over a period of time including November 8 and March 29. Three artists, to whom Boston has the right to lay some claim, will appear, Emma Eames, Lillian Nordica and Franz Kneisel.

.....

The quartet of which Mr. Kneisel is the director gives as usual a series of concerts which will be held in Chickering Hall. Many novelties are promised, Mr. Kneisel having spent the summer abroad and visited many composers of note.

.....

Boston Courier.

SUNDAY MORNING, OCT. 15, 1893.

BOSTON GREETS HERR EMIL PAUR AT THE FIRST SYMPHONY CONCERT.

The Symphony Orchestra have never played a programme better than they played last night the first of the present season. Indeed, in some respects, they have perhaps never played so well. The rehearsals under Mr. Paur have effected a cordial understanding between him and his men and have established a standard for the maintenance of which they will be held to a strict accountability. Aware, as they could not help being, of the severe but by no means unjust criticism which had been made upon the work of the orchestra in its gradual deterioriation under Mr. Nikisch, every man has set himself from the first rehearsal to play for all his worth, in order to assist in proving their right to the praise—always cheerfully accorded them when they did their best—of constituting one of the finest bands in the world. On his part, Mr. Paur, gratified to find an instrument of such strength, ductility and capability for perfect detail under his hand, has been able to use it frankly, without tentatives, reserves, doubts or struggles. The result was splendid, and if the conductor merited the long and loud acclaims with which he was frequently hailed and encouraged, his men also merited the genial, contented look which he cast over them at the end of each movement.

The programme was such as gave every experienced listener a first rate opportunity to study and compare—Beethoven's Fifth Symphony, Tschaikowsky's serenade for strings, opus 48, and the Tannhauser overture. From the performance of these works some of the characteristics of Mr. Paur may be confidently deduced. One thing is clear—that he means to have rhythm and accent absolutely preserved, thus securing lucidity of phrase and justness of emphasis. Nor is he satisfied with obtaining this from the most prominent instruments only. He has the skill to realize just what part of the score most needs the help of such presentment at any given moment, and is ready and quick to give the instrument then charged with responsibility its proper production and to require from it the same exactitude as if it stood at the head of the composition. Yet, when he feels that his forces are moving truly and in complete sympathy, his beat becomes very small and slight and sometimes almost ceases for a few bars. He seems to have the disposition towards positive perfection for which Mr. Gericke was distinguished, united to an elasticity and earnestness of temperament sufficient to insure magnetic and dramatic interpretations without verging upon dangerous romanticism. No single observation of the occupant of so difficult a place as his is sufficient for guaging a man and predicating about him exactly; but from this first hearing it seems as if Boston had come nearer to obtaining the thoroughly able and satisfactory conductor than ever before. What he may prove as a maker of programmes, remains to be seen.

His reading of the symphony was conservative and careful—even a little reserved at times; but the minuter details were beautifully marked and presented sharply, but without abruptness; the dynamic gradations were nicely developed and when a climax was reached it was announced with fervor as well as vigor. If any departure from conventionalism were noted, it was to be found in the occasional slight relaxation of time for a bar or two in a transition passage or in a cadence, where, if the melody were sung, the vocalist would naturally linger lightly but not enough to impair the pulsative sense of the tempo. The overture had a large, strongly colored and powerful rendering, but offered as a whole points of excellence rather than of difference. The serenade gave a better suggestion of how Mr. Paur may be expected to treat music of a romantic or fanciful cast. The strings were in fine condition, both for resonance and body of tone and for swift and keen execution, all these qualities being demanded by the composition. The grave introduction had fulness and depth; the elegy (a little longer drawn out) was sweet and smooth; the waltz, with its seductive theme, swayed and poised so languorously as to indicate that Mr. Paur is not too classic to give that rhythm its due; and the finale was worked up with immense vivacity and speed. And when it is added that the hitherto obstreperous and domineering kettle drums were actually played and harmoniously subordinated or indulged, it will be understood that there may now be a good hope for discipline and symmetry in all the orchestra.

In general appearance Mr. Paur does not correspond to such expectations as his pictures must have created; because he is not a dark man, but of a reddish-blonde type. He suggested to very many people, both in his manner and his temperament, Mr. Baermann, and it is to be hoped that the season will not pass without his conducting some concert for that eminent pianist, who has been too long absent from the Symphony performances. He is not a graceful conductor, inclining a little toward angularity of beat; but his evident manliness, his strength of purpose, his intelligence, decision, vitality and fineness, so far as they can be estimated so hastily, will atone many score times for any lack of Delsartian curves and statuesque attitudes.

For the second concert this will be the programme: Volkmann's "Richard III." overture; Dvorak's second rhapsody; Schubert's C major symphony, and two arias to be sung by Mme. Nordica.

HOWARD MALCOM TICKNOR.

Gazette

BOSTON, SUNDAY MORNING, OCT. 15.

The Symphony Concert.

The twelfth season of the Boston Symphony Orchestra concerts began last night. The programme was Beethoven's Symphony in C minor; the Serenade for strings in C, op. 48, by Tschaikowsky; and Wagner's "Tannhäuser" overture. There was an enormous audience, and the new conductor, Herr Emil Pauer, was accorded a reception of the most cordial nature, and through the evening the hearty applause bestowed on him must have convinced him that his public was animated by the most friendly sentiments toward him. He has an interesting presence, and appears to be without any of the affectations that were often so unpleasingly manifested by his immediate predecessor. His beat is decisive, and he holds his orchestra well in hand. Vigor is one of the striking characteristics of his conducting, and he excites at once the conviction that he has an artistic temperament, and is thoroughly absorbed in his work. Much might be said of his reading of the symphony, and even of his interpretation of the overture, but, all things considered, we deem it both just and advisable to defer any extended criticism of his method of conducting or to express judgment upon it until we have had further experience of it. His surroundings are as yet, new to him; the orchestra has been under his control for a very brief time, and it would be wiser, therefore, to wait until he has had an opportunity to get over the inevitable anxiety and nervousness attendant on the outset of his assumption of an exacting position, and has had time to become more at his ease. It is impossible that he should, as yet, have been able to establish a complete understanding between himself and his players regarding his views; and, besides, the situation bears as hard on the orchestra as it does on their director. It is a very easy matter, under the circumstances, to do both an injustice, and hence our preference for a more complete and more satisfying experience of Mr. Paur as a conductor before venturing on an estimate of him on a first hearing. He made a very favorable impression, if the spirited approval of his efforts, given by the large and critical assemblage, may be taken as evidence. The programme, as will be seen, contained contained nothing that is not very familiar to the Symphony Concert audiences, and therefore, afforded ample chance to compare his methods with those who have previously wielded the baton over the orchestra; and we may add, without breach of our resolve to forego criticism, that his readings of the symphony and of the overture, brought forward much that was novel—at least, here. The selections for the next concert are: Overture, "Richard III.," Volkmann; Rhapsodie No. 2, Dvorak; and Symphony C, Schubert. Mme. Lillian Nordica will be the soloist.

The New Conductor.

The People Who Welcomed Him at the First Symphony Rehearsal of the Season.

[WRITTEN FOR THE SATURDAY EVENING GAZETTE.

"Never saw so many people I know, in all my life, before, did you?" "Hardly saw a soul I knew. Wonder where everybody is!"

There you have the two extremes in the Symphony chatter of Friday afternoon. It was a crush with a big C, and there was the utmost friendliness—far and away more than mere politeness warranted—for the new conductor. His name troubled the greater number. From "Paw" to "Power-r-r" (the extra trill from the Western girls, from the Conservatory, in the "rush" gallery), there was not a possible change left unrung on the pronunciation of the name of the gentleman whose fatherland patronomic was being rolled as a troublesome morsel under the tongue.

"Image of Mr. Baermann, don't you think?" "Doesn't he look like Prof. Blank, though?" These were a few of the sotto voce remarks anent his personal appearance, when *he*—which is what nearly everybody called him—came first into view.

There wasn't a frill or a furbelow on his manner.

For aught there was to see, Herr Paur might have been the conductor of that same orchestra for a twelvemonth.

"There isn't the scrap of a bald place. Wonder if there will be, before he leaves?" said one irreverent hoyden.

But there doesn't appear to be any immediate prospect of baldness. Indeed, Her Paur's locks, though shorn somewhat since his older pictures were "taken," are still long enough to require to be held back, to prevent them falling into his eyes when he bows.

He had to bow a great many times on Friday, and every time he made one of his odd jack-knife acknowledgements of the disposition of the audience to make him feel at home, and that they were having a good time, he carried one hand to hold his head to his hair where the slightly grizzled and fluffy mane had been brushed à la Pompadour.

There would have been a critical chill in the air had the audience lived up to the Bostonese reputation, for not only was the matinee house supposed to be weighing to see if they could find wanting in the merit of the new conductor, but there was such a sprinkling of the professionally critical fraternity in evidence, as to make it seem much more like the Saturday concert or a regular "first-night" gathering of the authorative clans.

All the Boston critics were on hand, or to be exact, though less idomatic, on ear; indeed, one paper had both members of its critical staff and its society reporter, by turns occupying seats in a prominent position.

Then the musicians all turned out to hear.

Also New York took us under consideration. There's proof that it was a function.

Was not Mr. Theodore Thomas in one of the seats of the elect, and not scornful?

He was. And so was Mr. Krehbiel, of the *Tribune*, and Mr. Henderson (likewise musical critic from the Metropolis) of the *Times* staff, and—and so on.

Beside these and some other people who know what is what in music, there is no disputing—probably nobody wishes to do so—that the majority couldn't have told without their programmes whether it were the Fifth or the First in the matter of "dear old Beet's symphony"—quotation from a jolly young thing in blue crêpon, with a white lace bib, and pale gold hair.

Certain it is, that the talk before and after and between the concert was of everything nameable under the blue canopy of heaven save and except music; that is to say, this was among the great majority.

The majority? The rehearsalites proper. Not the enthusiastic and short-pursed folk in the twenty-five cent places, who stand on one foot for an interminable hour and longer for the chance to tumble upstairs into the unreserved seats. No, not them, but the classes.

The rehearsal girl, in current fiction, is pictured as chic to a point that even a Parisian fashion plate would rustle over. But she mostly isn't.

Here and there on Friday was a good-looking girl, and here and there was one well dressed,—stylishly so,—well set up and fetching; and once in a great while a person not myopic could discover a combination of good looks and good clothes.

But seldom. Hats are the worst feature in a Boston gathering.

Gowns grow better, but hats are still pretty bad.

Wherefore? There are immensely attractive hats for sale, even in Boston; but they must stay in the bandboxes ever after, most of them. Few, seemingly, ever come to light again.

But it's ten times more of a misfortune than a fault that one's clothes *jurer* at one. And it's nothing to one's discredit to like to sit under the regning influence of good music, though she may not know a suite for strings from a metronome (always provided that she doesn't pretend she does).

And it really seemed nice that the town that turned itself inside out, as to classes, in the spring, and has kept up ever since a St. Vitus-jerking series of vacations among the masses, should have turned back again. There was hand-shaking enough to set up good feeling for the rest of the winter, and the echoes of "When did you get back?" and "Have you had a, etc., etc.?" fairly made the head board above the funny little petticoated lamps over the players, reverberate these giggling and gurgling salutations.

It was warm—very warm, and Music Hall was as dingy and ill-lighted as ever; and—— But there, some day there will be a new hall, and then, when the social sheep are set off in boxes from the goats in the pit, the goats will wish the old days back again. Now there is no way of distinguishing between the elegant person who paid a small fortune for her seat, and the interloper who, being "in" with a speculator, got hers for the price of a fig over and above the regular asking terms, unless, a la Dr. Holmes, you ask them to pronounce "view."

Oh, yes, speculators have friends whom they don't even think of robbing.

Speculators seemed to be having a pretty fair sort of time on Friday; fair for them, that is. Those who had season tickets unsold had no difficulty in getting two or three dollars apiece for the use of them for the hour and a half of the concert.

"Everybody" may be said to have been present. Still everybody wasn't there; not even everybody who is usually at the rehearsal; several of our most talked about society folk being out in Cook County, Ill., while others are still going hither and thither.

Several people drove in and up from their out-of-town places, where they are lingering through these delicious autumnal days, but more came in street cars, and did the usual "act" afterward, of overflowing the adjacent picture gallery, or going further for a glass of something less dry than the book of the concert, or even into the few remaining high-toned down town shops for a bit of a bargain.

Nobody's joy quite equalled that of the bevy of more or less shabby students who climbed slowly down from the gods, and were only prevented from having hysterics of admiration, by the care, needed when they got out to the street corner, to prevent them being alternately mobbed by a bobby or mangled by an electric Juggernaut.

As for who were really on the spot when the applause broke out loudly enough to make Mr. Beethoven's dusty statue rattle, one wouldn't be far out of the way who should name the entire list of knowables from Mrs. "Montie" Sears to Mrs. Nobody in particular; others were Mr. and Mrs. R. C. Lincoln, Mr. G. W. Chadwick, Mrs. R. G. Burrill, Miss Lawrence, the Misses Bradlee, Mrs. Homans, Miss Paine, Mrs. C. L. Sturgis, Miss Sturgis, Miss Lyman, Mr. F. L. Coolidge, Miss Ames, Mrs. D. A. Dwight, Miss Rice, Miss Codman, Mrs. P. H. Sears, Miss Lang, Mrs. W. F. Weld, Miss Hood, Lieut. C. P. Crosby, Miss Crosby, Miss Johnson, Mr. Heinrich Schuecker, the Misses Winsor, Mrs. R. Winthrop, Jr., Dr. and Mrs. Thorndike, Miss Florence Amory, Mrs. E. W. Pratt, Miss Perkins, Mr. and Mrs. J. C. Hooper, Prof. J. K. Paine, Mr. Carl Faelten, Mr. G. C. Chadwick, Mr. Henry Parkman.

—— A very large and most enthusiastic audience filled Music Hall last night to greet the new conductor and old orchestra. Even the fact that Mrs. Gardner's seats were only occupied by Mr. Apthorp's topcoat, did not throw a damper over the audience. Mrs. John C. Gray, looking as lovely as ever, was with Mr. Swift, Mrs Nichols brought pretty Miss Houston. Mr. Higginson had a family party with him, and among the others present were Mr. and Mrs. W. L. Parker, Mr. and Mrs. G. H. Davenport, Mr. and Mrs. W. J. Winch, Dr. and Mrs. John Elliot, Dr. and Mrs. Cabot, Mrs. May-Winsor, Mr. and Mrs. J. C. D. Parker, Miss Gertrude Edmands, Dr. Hamilton Osgood, pretty Miss Osgood, Mr. and Mrs. Arthur Foote, the Misses Prescott, Miss Forest, Mrs. and Miss Clapp, Mr. G. L. Osgood, Mr. Clarence Hay, Mr. Clayton Johns, Mr. Ethelbert Nevin, Prof. and Mrs. Royce, Miss Heloise Hersey with a bevy of pretty girls, Miss Winslow with more pretty girls, Mr. and Mrs. H. M. Rogers, Mrs. Phœbe Jenks, Mr. I. N. Gaugengigl, Mr. and Mrs. Barton Jenks, Mr. Percival Gassett, Mr. Eliot Hubbard, Mr. and Mrs. T. S. Lockwood, Mrs. W. B. Boardman, Miss French, Mr. J. Edward Priest, Mr. Arthur Downer, Dr. and Mrs. Morse, Mrs. W. B. Kehew, Mr. W. B. Lovering, Miss Lovering, Mr. and Mrs. Hecht, Miss Wheelwright, Mr. Jackson, Mr. Dorr and Miss Andrew. A number of club men in evening dress emphasized the pleasant fact that the Tavern Club was to give a supper in honor of Mr. Paur, at the conclusion of the concert.

[23]

OF ONE MIND.

LEADING SYMPHONY ORCHESTRA PLAYERS.

T. Adamowski, Franz Kneisel, Alwin Schroeder, Arnold Moldauer, Max Zach, L. Svecenski, J. Adamowski, Otto Roth.

How the Orchestra Played Under New Leadership.

Critical Review of Programme and Director.

An Admirable Disciplinarian is Mr. Paur.

Mr. Emil Paur came to us from Leipsic: but let no one be prejudiced against him on this account. He was neither born nor educated in Leipsic; he only tarried there for a season.

Whatever Leipsic may have been before 1860 or even 1870, there is no denying the fact that the Leipsic of to-day is musically a barren place. What great wandering virtuoso, or fixed artist, or composer of originality has Leipsic sent forth during the last ten or twenty years?

There are professors and chapel-masters there, and galore. There is the ancient Reinecke, the echo of Mendelssohn, the spinner of endless cadenzas, who has just adapted scenes from the Bible for the use of piano-players. There are such men as Salomon Jadassohn, whose music sounds a good deal like the name of the composer. But of what influence to-day is Leipsic in the great kingdom of music? Ichabod, Ichabod, the glory is departed.

As long ago as 1877, Liszt said to Borodine, who mentioned a pianist as a graduate of the Leipsic Conservatory, "That's no recommendation.; They have turned out there a pile of mediocrities."

⁂

We all know by hearsay and some know by actual experience, that Mr. Paur was respected and admired as a musician in the cities which he has honored by his presence. Let us start aright, Mr. Paur is not worthy of our serious attention simply because Leipsic patted him on the head. He, on the contrary, contributed largely to the musical fame of a town, that, living chiefly on its past reputation, needs such props.

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Since Mr. Paur's arrival here his conduct has been judicious. On divers occasions he was examined thoroughly by newspaper men, and his conversation, as recorded, was modest, frank, sensible, to the point.

⁂

It is said that he has been diligent in rehearsal. He has not used the time of the players in reading his private correspondence of merely friendly or inflammatory nature. He has worked with the orchestra, and he knew when he entered the hall what he was about to demand of his men.

This is proper and becoming. Mr. Paur is hired for this purpose, and the players are hired to obey the conductor.

Nor were some of these players imported solely for their social qualifications, as would appear by their behavior during the last three years.

⁂

There was curiosity to see the man at the head of his forces. How many of those who attended the concert last evening cared one straw about the programme, whether the numbers were by Beethoven or by Bulsenheimer. There was a desire to see the man himself, so that there could be talk about his hair, his hands, the movements of his arms, his costume and any personal mannerisms.

This admiration of individuality and this curiosity concerning personality retard undoubtedly the healthy growth of music and tend to stifle honest criticism. The talk is of the conductor, not of the orchestra; of the conductor, not of the music, which it is his duty and privilege to study reverently.

If the conductor were unseen by the audience, would there be as great a demand for admission?

And yet, men and brethren, the one great absorbing question should not be, does Mr. Paur like oysters, or does he believe in the Jaeger system of underwear, or is Mrs. Paur a charming woman, or would the couple shine at an afternoon tea; —— the one great absorbing question is this: Is Mr. Paur thoroughly qualified for the performance of his task.

Then comes this question: When Mr. Paur conducts, are his heart and soul the servants of the composer, or do they work merely for Mr. Paur's glorification?

⁂

Mr. Paur had prepared us by his own words to think favorably of certain of his artistic theories and beliefs. Before the concert he said publicly: "I cannot sympathize with Wagner in his wish to invest some of Beethoven's compositions with scenic suggestions and dramatic developments which need other than musical terms of expression."

And in speaking of the "enormous freedoms" of von Buelow, Mr. Paur said, "That does not mean that I think the Beethoven symphonies ought to be rattled off as if by a barrel organ. No, but I believe that Beethoven's ideas, if properly presented, are sufficiently characteristic of themselves without being colored especially for the occasion."

So it does not seem that Mr. Paur intends to raise himself by trampling down and standing on Beethoven.

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Then, again, Mr. Paur spoke sensibly about the introduction of soloists. In an interview published in the Journal of Sept. 29th, the new conductor said: "I shall put on only soloists that are really soloists. * * * They must be capable. The soloists must be classical, too, you know. I do not believe in putting before the public small stuff, not at all."

It must be confessed that our Symphony seasons of late were not wholly free from "small stuff." Singers so worn out, so tired that they could not raise their tones to the true pitch, nevertheless found favor with Mr. Nikisch. Pianists appeared who did not give sufficient reason for their engagement. Then there was that long line of orchestral players, some admirable and others amiable, each armed with a concerto—a line that stretched out "to th' crack of doom." And there was legitimate surprise expressed at the omission of a trombone solo, say, the well-known arrangement of "The Tear," and the non-performance by our implacable drummer of Julius Tausch's Solo for Six Kettle Drums.

⁂

Now it is true that there is often a wide difference between theories and deeds. To take a snap-shot judgment of the first performance of a conductor might be, in all probability would be, unfair, and the judgment would not be surely permanent. On the one hand, there is the comparative unfamiliarity with the players; there is the natural nervousness of a man in a strange place. On the other hand, there is always a possibility that the conductor may not fulfill the promise of a first performance. The flattery of the thoughtless and the ignorant may turn his head. Social attentions may divert him from his duty. He may grow lazy. It is much fairer to conductor and to audience to judge him after the twelfth performance instead of after the first.

But our American public is in a hurry; it can not wait; and so, as before, it is not unlikely that there will be a "grand symposium," in which musicians of high and low degree will, by editorial request, indulge in printed eulogy. Let us hope that these will not in future be a repetition of the thoughtlessness or the ingratitude of Mr. Nikisch, who, even within the following year, contradicted those good reports by his own conduct, and so irritated some of his former eulogists that they were ready to insert a knife under his fifth rib.

⁂

The programme chosen by Mr. Paur for his first appearance was as follows:

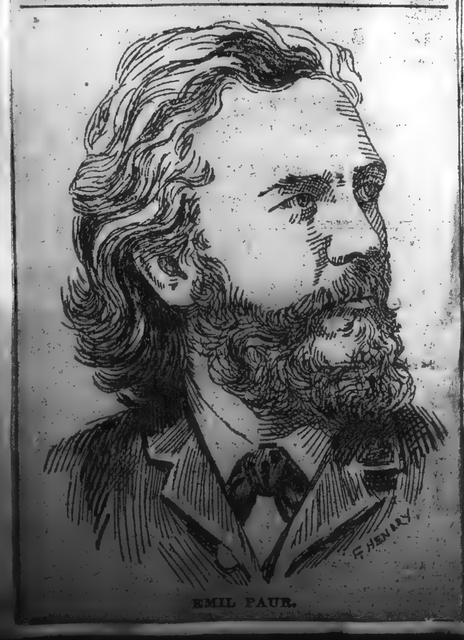
Symphony, C minor, No. 5.....Beethoven
Serenade for string orchestra, op. 48.....Tschaikowsky
Overture, "Tannhaeuser".....Wagner

⁂

The serenade by Tschaikowsky was first given in this city, or at least at the Symphony concerts, by Mr. Gericke Oct. 13, 1888, at the first concert of the season. The fifth Symphony of Beethoven was on the programme of the first concert of the season of '92-93. At this last concert there was no soloist. At the concert under Mr. Gericke songs were sung by Mrs. Julie Moran-Wyman, for Mrs. Wyman used to "hyphenate" her name.

⁂

Surely the programme itself does not call for extended discussion. The serenade by Tschaikowsky is a singularly eclectic composition, with its German introduction dashed with a hint at Russia; with its German waltz freshened with French grace; with its elegy in doleful Russian dumps, where the mourner suddenly bethinks himself of an Italian [illegible]



EMIL PAUR.

finale where the tails of the horses are over the dashboard and the passengers smell of vodka. The trivial is side by side with the beautiful; strength shakes hands with weakness. But the interest is maintained steadily, except in the Elegy, where the grief of the mourner is so spun out that there are doubts of its sincerity.

⁂

And now let us record impressions of Mr. Paur.

The man's personality assures one of his earnestness and virility.

Here is no manicured, perfumed darling of Temple Place.

This man regards the orchestra and the music rather than the audience.

He does not remember to be graceful in action.

He is sometimes violent, sometimes almost grotesque.

At one time he chops wood; at another he says to a child, "Come now, play do-do."

He is angular, even triangular.

But he is terribly in earnest.

The audience might well have thought of the line of Walt Whitman: "Pleased with the earnest words of the sweating Methodist preacher."

For Mr. Paur gave physical manifestations of his conviction and his desire to do his duty, though the hall should prove to be a stoke-hole.

⁂

Mr. Paur's beat is decisive, if it is not elegant; and decision is better than careless grace. He was diligent in giving the cue, and there could be no mistake as to the direction.

He has a keen sense of the value of drawing. His draught is clear and firm. About his sense of color, I am not so sure.

He knows the value of dynamic gradations, and he can compel his wish to be performed and to become a fact. Although the playing of orchestra last evening was of uneven worth, he showed that he could work the crescendo pedal, to borrow a phrase from the organ-builder, and there were niceties in expression that have not been heard here since the departure of Mr. Gericke.

⁂

Every move had evidently been carefully studied, and if his hand wss sometimes unsteady in moving a piece upon the board, it arose from apparent nervousness at the start, and not from ignorance of intention.

⁂

Last evening Mr. Paur appeared chiefly as a thoroughly equipped schoolmaster, a rigid disciplinarian.

The love for finish in detail gave at times a movement, particularly in the Symphony, the appearance of Mosaic. A movement became then a collection of episodes rather than a burst of long breath.

And why did Mr. Paur take the andante con moto of Beethoven at so slow a pace? The melos suffered thereby. The beauty, the strange beauty of the music became monotonous.

⁂

Has Mr. Paur temperament? Has he magnetism? Has he the imagination, the noble rage of the poet?

Time must answer these questions.

Last evening it was rather the admirable schoolmaster than the man of imagination who dominates the audience by some mysterious quality, call it what you will.

And yet how sadly this very schoolmaster was needed in Boston?

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Perhaps it is a good sign that Mr. Paur last evening did not give any exhibition of volcanic, Vesuvian Emstion.

Let us wait until Mr. Paur has made the orchestra that still remembers another his own. Let us wait until he realizes thoroughly that he is no longer a stranger, that he is at home and among friends, who will hold up his hands in every honest endeavor to cultivate that which is good and honest and noble in music.

⁂

The hall was crowded, and the applause was evidently as sincere as it was frequent, loud and long continued.

The programme of the concert next Saturday evening will include Volkmann's overture, "Richard III.;" Dvorak's Rhapsodie No. 2, and Schubert's C major symphony. Mrs. Nordica will sing.

PHILIP HALE.

Who Were There and How They Enjoyed It.

A Notable Audience Completely Filling Music Hall.

Everybody Was There but Mrs. John L. Gardner.

It was shortly after 7.30 that the fashionable crowd began to gather in Music Hall for the opening event of the season, and the appearance of the new Symphony Orchestra conductor, Herr Paur.

As usual, it was a sober audience. Society takes itself very seriously when the Symphony Orchestra is in question, and there is very little small talk. In fact, people seemed to rush into the corridor, push through the doors and hurry to their seats as they never do anywhere else.

Inside the hall the very first look at the platform impressed one with a difference. The double-decked stand for the conductor had disappeared. The small two by one block, of wood box reminiscence, which, during the regime of the last conductor had been added to the regular stand to give additional inches to Mr. Nikisch when he faced the orchestra, is a thing of history. In its place was a broad, low stand of generous proportions, neatly carpeted with red, and the bit of color was a great improvement to the bare stage. On it the green-twined music stand, with its beribboned rosette of chrysanthemums did not look as it usually does—out of place.

The orchestra men were eyed with less curiosity than usual. Everyone awaited—Paur. It was past eight when he appeared at the left of the stage, mounted the steps and stirered for his post. At first sight he is far from graceful. His trunk is long for his legs and his gait is nervous and awkward. No fault could, however, be found with his attire. His clothes fitted him as well as evening dress ever fits the loose jointed German figure. His linen was immaculate, and a handerchief peeped properly from his waistcoat. His auburn mane, devoid of anything so conventional as a parting, was pushed back from his face, and his tawny beard was neatly trimmed.

In appearance he suggested Neuendorff more than anyone else who has conducted here.

The applause which greeted him was cordial but well controlled; it was warm enough, but it was not excited, and it was evident at once that he was a man who knew none, or, at least, employed none of the tricks for working up applause; for, having brushed back his hair, which his vigorous bowing in response to his reception had tumbled into his eyes, he pitched into his work with vigor.

His left hand is not the left hand of Gericke, cold, depressing, tyrannical; nor is it the left hand of Nikisch, pallid, effeminate, devitalized. In truth, it is not a pretty left hand. It is big, inclined to be ruddy, and not real becoming to a well-laundered shirt cuff. But its mannerism are likely to be as famous as were those of its predecessors. Its most notable peculiarity is a sort of "hush-a-bye-baby" act that is very peculiar, but very suggestive.

There is something honest and unaffected about the man, and, when he is quite used to Boston, no doubt he will boldly fetch out from his coat tail pocket that extra handkerchief for which he fished between each movement of the symphony last night and did not display at all, although his brow sadly needed mopping—a mopping which Boston, when he knows it better, will often see administered, and why not?

Many prominent people were absent last evening, but the gathering was a brilliant one.

Mr. Henry L. Higginson and his wife occupied their usual seats on the floor.

Near them sat Dr. John Wheelock Elliot and his wife of Marlboro Street and Dr. H. H. A. Beach and Mrs. Beach, the composer, with her hair hair pushed back from the face in which some one has discovered a resemblance to Beethoven, and wearing, as usual, a simple dark gown. In fact, there was no dressing in the audience, the absence of a few bonnets being the only festive thing in the attire of the women.

Arthur Howard Pickering has deserted his seat right under the conductor's stand for one further on the side.

Dr. Hamilton Osgood, who is destined to be known as the father of Mrs. Fiske Warren, was accompanied by his younger daughter; almost as pretty as her older sister.

Professor Whitney of Harvard College, who for so many years has sat, score in hand, just over the cock, was one of the first to take his seat in the balcony. Mr. John Pickering Lyman sat near him.

Of course the musical fraternity was well represented. Among those present were: Mr. and Mrs. E. A. McDowell, who have recently come to town; Mr. Ethelbert Nevin, Mr. Arthur Foote, Mr. Ernest Perato, Mr. S. B. Whitney, Miss Gertrude Edmands, J. D. C. Parker, Mr. W. L. Parker, Mr. Clayton Johns, Mr. and Mrs. William French, Mr. E. B. Hayes, B. J. Lang, Warren Davenport.

The library set was equally well represented. Mr. J. Russell Sullivan sat in front of the balcony. Mr. Arlo Bates was there with his new honors sitting easily upon him; Mr. W. H. Ridering was accompanied by Mrs. Ridering. Richard Henry Dana and Theodore Dwight, the new librarian were noted on the floor.

Mrs. Phobe Jenks, her son Barton Jenks and his wife, who was pretty Agnes Acres, a sister of Miriam O'Leary, and a bride of last season, were present.

Dr. Inches was accompanied by Mrs. Inches, who was Louise Pomeroy of Philadelphia, and has been one of the belles of the North shore this season.

In addition, if it is fair to pick out men of an audience so notable men, Dr. Clarence Blake, one of the most beloved and popular professional men in town; Dr. W. S. Bigelow, Mr. A. Brown, Mr. Warren A. Locke, Mr. Henry C. Peabody, Dr. L. L. Breck, Prof. H. E. Clifford, Mr. B. Learned Hand, Prof. James Mills Pierce, Mrs. Mary May-Winsor, Miss Florence May-Winsor, Mr. and Mrs. H. M. Rogers, Mr. Creston Clarke, Dr. Fitts, Mr. Temple Fay, Mr. and Mrs. H. E. Clement, Mrs. James Jackson, I. M. Ganzenglge.

Probably Mrs. John L. Gardner was the most missed of the absentees.

ELLEN HAWKINS.

THE OPINIONS OF MUSICIANS.

The interviews with prominent musicians gathered by Journal reporters after the Symphony rehearsal, and published in the Saturday Journal, voiced the opinion of critical Boston then, and last night's favorable opinions by those present at the concert only served to emphasize the points originally published in the Journal columns.

THE SYMPHONIES.

The thirteenth season of the Boston Symphony Orchestra began last evening, with the interesting, if not exciting, circumstance of the appearance of a new conductor. The organization that is the result of Mr. Higginson's generous impulse and patient fostering is now surely on a firm foundation. It is a public institution that adds abroad a glory to our town; and there is no doubt that the orchestra is appreciated here, although there may be open discussion of the merits and faults of conductors who come and go, fret for an idle day, or are for lasting benefit as musicians and disciplinarians. So let us all welcome the season now begun, and if there be any shaking of the head at the number 13, *absit omen!*

These weekly concerts are indeed "a sweet boon" to us, as, according to Artemus, the Tower is to London. To many, Saturday evening in winter would not exist without this musical enjoyment, and when there is occasionally a breathing spell, in the absence of the orchestra, the regular [illegible]

heavy. The theatres are usually crowded Saturday night, and enforced staying at home saddens many victims of the Symphony habit.

Then the appearance of the conductor and the men, the latest gossip concerning some alleged behavior or belief of one of the musicians, the atmospheric condition of the hall, the state of the Saturday evening weather—all these furnish food for conversation at table and in street car for at least two days after the concert. And occasionally there is talk about the music that was played.

This going to Music Hall of a Saturday evening is to many an amusement, a regularly recurring amusement that in certain respects is not unlike dram-drinking. It is a pleasure not without acute excitement, followed, particularly after a long-winded symphony, by a condition of dull lethargy. And yet these good people might be offended seriously, if they were classed as amusement-seekers; they look upon the Symphony concerts as educational, as making for culture. But they might be sorely put to it, if they were required to explain just how and when and where they gained in civilization.

The sense of gratifying a longing for amusement does not preclude criticism, particularly destructive criticism; nor would it be well perhaps to inquire concerning the foundation for any reasonable criticism to rest upon. Boston is very critical, and it seems occasionally that the only real pleasure of the inhabitants is in the investigation or explanation of this question: Why do we not find pleasure in this or that? It is only at the "Pop" concerts that music is accepted gratefully and sympathetically by the crowd, and there is no doubt that in this case pleasant eating and drinking and smoking pave the way to musical enjoyment.

The first gun of the season has been fired—the Symphonies are begun. On Friday Winter Street and Hamilton Place began to assume their usual appearance in the season. Pretty young girls with violets in their jackets and their dainty chins tied up snugly in thread lace, with their broad coat collars flaring, were once more seen chatting in the most lively manner, as they wended their way to the rehearsal, while the same loungers, as of old, appeared and passed up and down the thoroughfares and stared at the said pretty girls.

And all the talk was not about Paur either, for there are in the symphony orchestra many who do not stand on the top of that two by one box who have a decided draught. If any one chanced to be walking down the street after it was over he would have heard delicious confidences made of the manner in which last season's idol affected this season's symphony rehearsal girl.

And once more the ice cream soda resort is in full blast, and the photograph dealer in Hamilton Place is again an important factor in the young girl's Friday afternoon spree.

Fortunately, or unfortunately, the Boston photographer captured Mr. Paur as soon as he arrived in town, so that the girls who are disappointed that he has clipped his flame red beard and cropped his flowing locks may buy his counterfeit presentment as he is and not as he was.

It was the old, old story—all the rush tickets, even, were sold before noon on Friday, and at a quarter before twelve the line was forming. Fancy standing an hour and three-quarters at the door, and sitting an hour inside before the concert began—two hours and three-quarters of waiting for one hour and a half of concert! Still, it anticipation betters realization, the waiters have it.

And the rattle of many carriages down that Park Street slope last night assured one that Back Bay was arising from its summer sleep.

The swells return to town to find it looking even more beautiful than ever. On many of the houses the woodbine dies in glorious tints, and the Common and the Garden are gorgeous in their autumn dress. It seems as if there never was such an October as this is being.

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SUNDAY HERALD.

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SUNDAY, OCTOBER 15, 1893.

THE NEW CONDUCTOR.

Emil Paur in Charge of the Symphony.

Wielded the Baton at Last Night's Concert.

Beethoven, Tschaikowsky and Wagner Played.

The General Impression Very Favorable.

What Musical Critics Say of the Performance.

The reassembling of the Boston Symphony orchestra for the season and the appearance of Mr. Emil Paur, the new conductor of the organization, served as attractions which called musical Boston to Music Hall last evening in such numbers that both seating and standing room was completely occupied.

It is a source of pleasure to say at once that the most sanguine hopes regarding the new incumbent of the position of conductor of the Boston orchestra were fully realized.

Mr. Henry L. Higginson, the founder and patron of this orchestra, has for the fourth time shown his rare good judgment in selecting a proper conductor, and the Boston musical public is again his debtor for his action in this direction.

Mr. Paur is a master of the art of conducting, he holds the most absolute control over his men, swaying them at will, and controlling the several sections as if

HERR EMIL PAUR.

they were each a single instrument. He conveys his ideas in the most unmistakable fashion, his beat is decisive and distinct at all times, his indications of the cues cannot fail to be understood, and, all in all, he combines as many excellent qualifications for his position as any man America has yet had an opportunity to pass judgment upon.

He is evidently a born musician, and has developed his natural faculties in the most thorough fashion, his handling of the orchestra last evening showing a thorough understanding of the possibilities of every instrument and the power to bring these possibilities to his aid in the presentation of his ideas of the several compositions.

The evening's programme was begun with the great fifth symphony of Beethoven, a work well calculated to display the intelligence, taste and ability of a conductor. The reading given the symphony was a masterly one in every way. Thoroughly conservative in its general [illegible] qualities with a cleanness and grace that at once established the standing of the new conductor as a man whose lead can be safely followed by all seeking to know the 'immortal nine" in all their perfection.

No better interpretation of this symphony can be recalled since the elder Damrosch electrified a select audience in this city many years ago by a performance of the work. It is impossible to consider the individual merits of the reading at this time.

Tschaikowsky's serenade for strings in C major, op. 48, followed the symphony, and in his performance of the several movements Mr. Paur used the string section of the band with faultless grace and finish. The ever changing moods of the composition were splendidly reproduced, and the playing of the men was controlled as absolutely as if the conductor had a single instrument at his own command. The sensuous waltz movement was given with a swing and grace that would have done credit to the "Waltz King," and the virtuosity of the players was admirably displayed in the difficult finale.

Mr. Paur completed his evening's programme with a performance of the "Tannhauser" overture that fairly electrified his audience, and sent them away from the hall full of enthusiasm over his skill as a conductor. The colossal beauties of this old overture were brought out in the boldest fashion, and the massive use of tone color indulged in by Wagner in this composition was splendidly realized in its interpretation.

The evening had many events of interest aside from the programme and its performance. Mrs. Paur was present to witness the triumphs of her husband, occupying a modest position in the left section near the stage. Mr. Henry L. Higginson occupied his usual seat, and had much difficulty in escaping the congratulations thrust upon him from all sides after the concert.

The conductor's desk was elegantly decked in honor of the occasion, and, above all, it can be said that the interest shown by the men of the orchestra in carrying out, in the minutest fashion, the clearly expressed directions of Mr. Paur, were at all times manifest.

Mr. Paur is a welcome addition to musical Boston.

WHAT THE TRIBUNE SAYS.

Lacks Faults of Previous Conductors, but Has Some of His Own.

[Special Dispatch to the Sunday Herald.]

NEW YORK, Oct. 14, 1893. Regarding the Symphony rehearsal in Boston yesterday afternoon, and the concert this evening, and the new conductor, the Tribune critic says: The consuming curiosity which the musical people of Boston have felt for six months past concerning the personality, methods and artistic ideals of the new conductor of the Symphony orchestra was measurably gratified by the first public rehearsal and concert of the season, which took place on Friday afternoon and last night.

It is not likely that any other city in the world could have developed quite so profound a feeling on just such a subject. The conductor cult is a phase of social activity which flourishes only in Boston. It is true, indications of something like it have appeared here and in several other cities occasionally, but a complete parallel to Boston is yet to be found. In a sense the cult is the outgrowth of a latter-day development in music.

Largely through the influence of Wagner, conductors have become virtuosi. They are now hired for their skill and training as specialists; they command salaries which are beginning to approach those of eminent singers and instrumentalists; naturally, also, they have their following and their critics. Fifty or 75 years ago such things were not dreamed of. When the conductor sat at his harpsichord and took part in the accompaniment, or when he beat time with a roll of paper, turning his back on the musicians, as compelled by deference due to august listeners, he was a comparatively small factor in the sum of music making. The chapel masters of kings and nobles were not conductors so much as they were composers, bound to provide new music for the court band and maintain discipline in that body, which meant to keep its members conscious of their duties as menials in the household. Conducting, moreover, was then little else than time beating. A change followed the dawn of the romantic period, when characteristic beauty and poetical expression came into their rights as

Elements in Music.

This change lifted interpretation, so called, into prominence, which, working retroactively, has ever since sought to find the essence of new wines in old bottles. The tendency was to some extent based on truth, but the liberty which it gave the conductor has frequently been strained into license, and it was largely through the medium of just such straining that the conductor grew into the hitherto unheard of importance, such great importance indeed, that his dictum concerning the meaning of a composer often has seemed sufficient to work an estoppal of appeal to the composer himself.

Boston contains a large number of music lovers, and it was not at all strange that the conductor question should there take on large dimensions. Perhaps it never would have developed to an abnormal size if the Symphony orchestra concerts, especially the Friday afternoon rehearsals, had not become pre-eminently social functions. Good form has for years compelled attendance on them, whether one is fond of music or not. Of course, persons who patronized artistic enterprises for wholly extraneous reasons are bound to champion the cause of the powers that be in the enterprises. Here we have the beginning of a faction which naturally finds an ally in the conservative or the radical persons who love music and whose tastes chance to be humored by the conductor.

The existence of a conductor's party, by the same token, presupposes the existence of an opposition. For four years the musical government of Boston has been radical and the conservatives have been in opposition. The first rehearsal and concert under the new regime have reduced things to a state of flux, which, we imagine, will endure for several weeks. When the state of fixity comes again, we imagine, further, it will be found that the parties have been reconstructed. It will not be surprising if the young Symphony rehearsal women shall withdraw in force from the government and join the opposition, and that a great many now in opposition from other reasons than a simple desire to be "agin the government" shall espouse the cause of the new conductor.

The reasons for this belief will appear in the course of such a discussion of the new conductor as was made possible by his first appearance. He is Emil Paur, until a few weeks ago conductor at the Stadt Theatre in Leipsic. This theatre, by the way, is the stepping stone by which German conductors mount to American altitudes in their profession. When Anton Seidl was conductor there, Arthur Nikisch was his assistant. Seidl came to America and Nikisch moved up. When Nikisch received his call to Boston, Paur became his successor at Leipsic. Now Nikisch has gone to Buda-Pesth, and Paur succeeds [illegible] a considerable experience. He has wielded the baton at Cassel, Koenigsberg and Mannheim, as well as Leipsic. He is studious, energetic, conscientious and devoted to his work, fond of the music of the forward young composers of today, a Wagnerite from conviction, and professedly a believer that the music of classic writers ought to be read in the spirit of their time. So far as his published creed is concerned, it is unobjectionable, but probably his critics in Boston will sooner believe his acts than his words. He is a man of large frame and large head; his face is covered with a typical Teutonic beard, and in appearance as well as bearing he realizes the German conviction that strength goes before beauty. He is not a graceful man, and he will prove a grievous disappointment to the gushing Symphony persons who doted on Mr. Nikisch by reason of his interesting pallor, his dainty hands and his attitudes. Mr. Paur is built of homelier stuff. His beat is heavy, jerky and angular, and the sight of it does not help one to the enjoyment of the music. Its purpose, however, is unmistakable; it is

Meant for the Musicians,

not the public. He beats time, and he beats dynamics, but he does not try "with waving arms" to suggest the emotional contents of the music to the public.

All of these things will be disappointing to many of the patrons of the public rehearsals, but it they serve to divert attention from the man to the music there will be compensation in that fact. Whatever else he may encourage, Mr. Paur will not encourage affectation. He looks and acts like a man incapable of it himself, and intolerant of it in others. Affectation is the bane of musical culture.

So much for the physical manifestations. The intellectual are more significant. Mr. Paur's programme contained only three numbers, but they sufficed to make plain what will probably on longer and better acquaintance prove to be the characteristics of his works. They were Beethoven's symphony in C minor, the Tschaikowsky's serenata for strings in C major, op. 48, and Wagner's overture to "Tannhauser"—three works, each of which bears the stamp of its composer's in dividuality.

In an interview printed in the BOSTON HERALD last Sunday Mr. Paur disclaimed sympathy with a tendency attributed to Wagner to invest some of Beethoven's symphonies with scenic and dramatic elements which lie outside of purely musical expression. We do not know to which composition he referred, but we do know that a great many sins of interpretation have been laid at Wagner's door for which he was not responsible. It does not follow if a champion of Wagner distorts and abuses a symphony as Mr. Nikisch and Mr. Thomas distorted and abused Beethoven's seventh at some of their concerts a few seasons ago, and Dr. von Bulow the minuet of the eighth, they do it

Because Wagner Wished It

to be done. Mr. Nikisch's grievous work with the first movement was simple erraticism, and possibly a seeking after catchpenny effects; Mr. Thomas' innovations were the outcome of pedantic studies in scientific phrasing. They held him captive for awhile and then he frankly abandoned them. Dr. von Bulow's notions were exaggerations of some of Wagner's suggestions, uttered in protest aginst an abuse in the opposite direction. In each case appeal to Beethoven's printed page and the canons of beauty which had universal validity in Beethoven's day brought out a judgment of condemnation.

Of similar wrong-doing Mr. Paur must be acquitted. He did not strive to impress any novel conception on the C minor symphony. He did mar its beauty, but it was not through any wish to inject into it things that never entered Beethoven's mind. He hurt it by exaggerated emphasis and a detached style of performance, which we have observed as an outgrowth of the Bayreuth influence. It is a good rule to ask the players upon the wind instruments to phrase as if they were vocal performers, but this does not mean that the charm of continuity of idea should be sacrificed in order that every phrase, and occasionally a motive, may stand out from the fabrics in all the sharpness of its outline.

Mr. Paur believes that Beethoven sometimes built his works on a poetical idea. Such a one, a venerable tradition tells us, underlies the C minor symphony. It is not necessary, however, to enforce this upon the attention of the hearers to make such a proclamation of

The Fundamental Theme

of the symphony that only loudness and angularity are to be noted as its characteristics. Even here homogeneity and beauty of tone count for something. This striving after sonority is one of the pitfalls of the fiery, untamed conductor of the present. It leads them to try to build up climaxes by dynamics, instead of musical means.

The Boston Symphony orchestra is a superb band, peculiarly admirable in its string choir. These strings have never had the fulness and richness of tone, the all-compelling and all-satisfying muscularity since Mr. Gericke went away that they had when he was their conductor. Yet Mr. Gericke never forced them any more than he forced the brass choir. There was a great volume of tone at times in the Tschaikowsky serenade last Friday, but it seemed to have been acquired at such a cost of labor that the lightness and grace which are the chief adornments of the work were wofully wanting. It was always strong, capitally worked out at times, in respect of the rubato and the treatment of the voices, but not for a moment elegant.

The "Tannhauser" overture threw all of the features of Mr. Paur of which we have been obliged to speak in disprais into the boldest relief; but in this music they worked less harm. It was an extremely lurid reading, very much like that to which Mr. Seidl has accustomed his audiences, but it showed a masterful hand in the development of climaxes and a superb ability to hold his forces in serried ranks on the top of a dramatic hill so long as it was necessary they should be there.

It ought to be said as bearing upon some of this criticism that the orchestra was not in such condition as it will soon be after it has got down to regular practice. It was decidedly rusty, in fact, and that this circumstance unquestionably accentuated most of the things which must be pronounced unlovely in last Friday's public rehearsal.

Mr. Paur was most graciously and warmly welcomed by the audience, and while there was no lack of fault finding, neither was there want of encouraging and approving applause.

HENRY E. KREHBIEL.

WEIGHT, DIGNITY, CORRECTNESS.

Qualities Which the New York Times Attributes to Mr. Paur.

[Special Dispatch to the Sunday Herald.]

NEW YORK, Oct. 14, 1893. The Times says of the Boston Symphony's new conductor:

For the sake of art it is a great pity that the personal element should enter so strongly into the public consideration of artistic matters. Rossini wrote music simply that Patti might sing it; Chopin wrote scherzos only that Paderewski might interpret them; Beethoven composed symphonies that conductors might have "readings." Yet, there are cases in which the personality of a single man means much, and one of these is in the direction of an important orchestra.

Four years ago Emil Paur laid down the baton of the Boston Symphony orchestra and Arthur Nikisch took it up. Already the fame of the organization had grown so wide that it was regarded as a national rather than a local body. Persons from various cities, including, as a matter of course, the metropolis flocked, to Boston to attend the result of the new man and to try to fore ast the future of the splendid orchestra over which he was to preside. Today Bostonians are called upon to sit at the feet of a new conductor. Nikisch is no longer a name to conjure with. His pale, thoughtful face; his silken, pendent hair; his eloquent, conspicuous hands, and his passionate, erratic readings have all taken wings to themselves. The causes of their flight need not now concern any one. They were not nice.

Of the unavailing efforts of Col. Henry L. Higginson—who is not and never was T. Wentworth Higginson, though many newspapers of high degree have tried to make him so—to secure Dr. Hans Richter of Vienna; of the doctor's willingness to come, and of the inviolability of his contract, the tale has been told.

Emil Paur is the name of the new man who was finally engaged, and whom at yesterday's public rehearsal and tonight's concert all Boston went out to see. The verb "to see" is used advisedly, for even Boston, with all its intellect, is human.

Paur Is an Austrian,

born at Czernow, in the province of Bukowina. He was a fellow-student of Nikisch and Felix Motta at Vienna. He has been conductor at Cassel, gloried by the memory of Spohr, and at Koeningsburg, at Mannheim and at Leipsic. In all of these places he directed the opera. He also appeared as a violinist and a piano virtuoso. Thus much Boston learned about him through the patient industry of the newspaper scribes, for, painful though it be to admit it no one in Boston had ever heard of him before.

But such information did not go far toward satisfying the heart-hunger of that marvellous production of nature, not unassisted by art, the Boston Symphony matinee girl. Was the new conductor handsome? Was he blessed with a seraphic countenance, suggestive of an oatmeal diet and early death? Was he not at least poetic and æsthetic? Did he have soulful hands? And did his clothes fit him? What were 20,000 "readings" if he were to turn out to be short, rotund and prone to limpness of the collar?

It is not likely that the matinee girl will soon recover from the dreadful shock which struck her emotional centre when Emil Paur stepped upon the stage of the Boston Music Hall for the first time. If ever there was a plain, prosaic, "Hofcapelmeister" looking conductor, it is Paur. He is not especially short, nor does he run far toward globularity, but his architecture is severely doric. His hair is a dingy brown—long, of course—and his face is conspicuous by reason of the prominence of the cheekbones and the length of his lower jaw.

Paur Is Not Pretty

to look at. As for his manner of conducting, it is certainly rigorous. His down beat is full of conscious rectitude, and the relations of the other beats to it are sanctified by the fundamental truth of trigonometry. It is certain that the remark of Little Buttercup about Dick Deadeye may be fairly applied to the new conductor. "He is a little triangular."

Alas for the palpitating matinee girl! No more graceful curves that seemed to wave the music out of the air, as though they were the summonses of a magician's wand; nothing now but a cold, intellectual, accurately measured beat, for which, perhaps, the members of the orchestra are in secret profoundly grateful; for a good, intelligible beat with the weight of head, hands, arms, back and directorial solemnity behind it, has this one admirable quality: It will keep an orchestra acquainted with the conductor's wishes as to tempo.

Now, as to that mighty significant, yet mysterious, matter called "reading." Mr. Paur called upon Boston yesterday afternoon and tonight to judge of his quality through the performance of Beethoven's fifth symphony, Tshaikowsky's serenade for strings in C major, op. 48, and Wagner's "Tannhauser" overture. No soloist was permitted to obtrude upon the scheme. The conductor himself furnished enough of the personal element.

It may be prophesied, with a reasonable amount of assurance, that Mr. Paur's readings will never assume what is called a revolutionary tendency. His conception of the Beethoven symphony was one of which even Carl Zerrahn need not have been ashamed. It was one which could not have aroused very greatly the combativeness of Theodore Thomas, an attentive listener. It was thoroughly respectful and eminently respectable. It permitted Tradition to sit with accustomed squareness on her oaken throne, and it diffused

A Mild and Gentle Glow

of general comfort.

But there is such a thing as carrying a reading too far, even though it be one whose correctness is indisputable. It is said to be necessary for the sculptor to study anatomy. It is not deemed essential, however, that he should practice the science of dissecting. Neither is it essential that a conductor should so far impose his process of intellectual analysis upon a performance that the articulation of a symphony should be exposed. Yet this was what Paur did. That inexorable down beat made fate knock at the door with the arsis of every measure, while every phrase came out with neatly-trimmed corners.

In the simple, elementary rythm of the final march this square-cut manner was decidedly in place; in the sensuous and ornate it was quite as decidedly out. Yet here the splendid quality of the Boston strings came to the conductor's rescue and gained for him a result which was not his own.

On the whole, the performance of the fifth symphony was acceptable. To those who are rightly weary of attempts to dramatize Beethoven it must have been a general relief. But it was unleniably a cold, calculated correctness that pervaded it, and some hearers must have been reminded of a Von Bulow piano recital, or a cavan by Judassohn.

However, those who were wondering whether there was any real temperament concealed under the somewhat modest exterior turned with expectancy to the second number, the serenade. Again weight, force, deliberation, ponderosity. The lovely languorous, delicately-treated valse came with heavy steps and affected ritardardi. Where were all the infinitesimal nuances, the dainty lacework of lights and shades, like sunlight shot through forest boughs, that Gericke would have scattered through

This Sinuous Scherzando?

Was there no lightness in the man? Oh, for a single moment of Gallic volatility, poised on tiptoe, and with an airy kiss blown from fingertips! There is a time to laugh, and a time to sing. It is not always time to count three in a bar. Enough of this serenade. Now for the "Tannhauser" overture.

Again weight and force, but now also dignity, for the music of the opening measures bears calm, sustained treatment. The end of the "Pilgrim's Chorus" is reached. The strings slip away into the weird mysteries of the bacchanale. Now, now for more passion! Gradually the agitation of the orchestra grows. There is a grim resolution about the down beat. There is a deep earnestness in the conductor's face at last. There is a glow under this homely exterior. It is not a flash; not a burst of fire; but it is warmth and the climax of the overture [illegible]

[illegible] crescendo.

And so we came to the end of this first view of the new man from Leipsic. Final judgment as to his ability cannot now be pronounced. But unless nervousness and anxiety wholly changed the habit of the man, it is safe to say that weight, dignity and correctness, rather than grace, poetry and passion, will prove to be the salient qualities of Emil Paur's conducting.

These are by no means qualities to be despised. The classic writers left us a very precious legacy, which is safe from violent treatment in the hands of just such men as Pauer. Perhaps the modern romanticists may not seem to be quite so romantic under his beat, but that remains to be proved. From his first concert one would naturally expect to find that his most admirable achievements would prove to be the explication of a Bach fugue.

The attitude of the audiences toward the new conductor was not inspirating. The applause was of a conservative nature. Perhaps in the future, when Boston is better acquainted with Mr. Paur he may arouse enthusiasm.

W. G. HENDERSON.

LOCAL COMMENTS.

Opinions of Boston Musicians Upon Mr. Paur's Abilities.

In response to requests made, a number of musicians and composers have presented briefly their impressions of Mr. Paur's abilities, as formed by a hearing of his opening concert last evening. Some curious declinations were received, and it is to be hoped that some of the writers will recall their own words when, in the future, they may read critical opinions formed under the circumstances they were called upon to adapt themselves to in this instance. It may be well, for the benefit of readers unfamiliar with Boston's musicians, to indicate the standing of those who have contributed their opinion upon this subject.

Mr. B. J. Lang is the conductor of the Cecilia and Apollo clubs and director and organist at King's Chapel. Mr. George L. Osgood was for years director of the Boylston Club and subsequently of the Boston Singers. Mr. George E. Whiting is director of music and organist at the Church of the Immaculate Conception. Mr. Carl Faetten is at the head of the New England Conservatory, and a pianist and composer. Mr. Thomas Ryan of the Mendelssohn Quintet club needs no introduction; he is known from Maine to California, and has known every conductor in this country for a generation. Mr. L. S. Thompson represents the younger school of American musicians, and, although known at present most prominently as the composer of "Prince Pro Tem," is generally admitted to be a representative of the best education of today. Mrs. H. H. A. Beach is accepted as the leading woman composer of America at the present time, her compositions and writing having won her a recognition in the world of music which entitles her opinions to the prominence given them.

Mr. B. J. Lang.

To the Editor of the Herald: In response to your courteous request for my impressions of Mr. Paur as conductor of the Boston Symphony orchestra, I must declare that the judgment that can be formed after a single concert must be at best rather unreliable. The opinion of any one of the many distinguished musicians in the orchestra who have played under Mr. Paur's conducting for a week or more, must be far more valuable than that of a listener of a single performance. The devoted attention and evidently eager desire of the entire orchestra to respond to Mr. Paur in every indication of his wishes, speaks volumes for the regard and respect that he has already obtained from them. What wonderful changes—thanks to Mr. Higginson—have come over our musical conditions in Boston in these last 20 years! I have previous to the last dozen years seen the services of two of the three most famous conductors of the world offered to us for the asking, and lost to us for the simple lack of that asking, while now we are eagerly welcoming our fourth new conductor.

Now that our Symphony orchestra is in its teens, let us hope that the illnesses of early youth have all been endured, and that from now on it will thrive in blessed health and vigor. With the warmest welcome to Mr. Paur and the highest anticipations of his success with us, I am yours,

B. J. LANG.

George L. Osgood.

To the Editor of the Herald: There was a sturdy, wholesome manliness about the whole performance. The figures were always wonderfully clear. The rythms were magnificent. The conducting was earnest and painstaking. The impression upon the orchestra was positive to the last degree.

In place of poetic license, there was a determined control on given lines.

After a few concerts Mr. Paur will probably get into the full swing of all his forces, and will give us opportunity to see him at his best, hardly possible in a first concert with an orchestra almost new to him.

The conductor himself is a manly fellow.

GEORGE L. OSGOOD.

George E. Whiting.

To the Editor of the Herald: It would be out of the question for me to judge intelligently of Mr. Paur after the performance of tonight. Still, one can give a tolerably shrewd guess that the new conductor belongs decidedly to the old school of capellmeisters—good musicians and capable conductors, but perhaps not brilliant men, especially as regards their attitude toward the new school of composers. It would be exceedingly difficult to find a man to follow Mr. Nikish possessing this brilliant qualities and at the same time the wonderful power of drill which Mr. Gericke had to a superlative degree. Looked at in this light the new conductor's conservatism will be welcome to the musical public I have no doubt.

GEORGE E. WHITING.

Carl Faelten.

To the Editor of the Herald: I attended the rehearsal yesterday, and in my opinion Bostonians are to be congratulated to see again at the head of our Symphony orchestra another excellent conductor. The first impressions of Mr. Emil Paur's work are very favorable in every respect, and I am looking forward with great pleasure and interest toward the continuation of the series. Yours very truly,

CARL FAELTEN.

Thomas Ryan.

To the Editor of the Herald: I was greatly pleased and satisfied with Mr. Paur as a director. Evidently he had full control over the orchestra. The performance of the symphony made that manifest. Each movement was played with great deliberation and repose of manner—fine balance of parts—and with most careful attention to the pianissimo passages. The finale march was an ideal heroique performance.

The Tschaikowsky suite was delightful. The brilliant last movement was well played and showed up the fine string force. To some people the "Tannhauser" overture would be the piece to prove ability. Well, his ability was proved. The difference in manner from that displayed in the Beethoven symphony [illegible]

...comes of ... to the ... and about him and ... his future work.

... and all music lovers can congratulate themselves and feel sure that they have a genuine musician in their new director. THOMAS RYAN.

L. S. Thompson.

To the Editor of the Herald: There is so much that seems to me entirely new, both in Mr. Paur's style of conducting and in his conception of the music, that I find it almost impossible to form any permanent opinion of him from a single hearing.

The rendering of the Beethoven symphony, especially, seemed to me a revelation, and gave me intense pleasure. On the whole, Mr. Paur appears to me a conductor of remarkable ability in his control of the orchestra and his general grasp of the music.

He seems like a man of intense musical temperament, and one whom we shall like better and better the more we hear him.

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Mr. Paur's reading of the 5th Symphony was characterized by dignity, clearness and brilliancy, with the addition in the andante of a reverential tenderness worthy of the highest praise. Exception might be taken to the tempo of this movement, which was played at an extremely slow pace, but the rendering was so consistent and broad throughout that only occasionally was any sense of dragging noticeable. The first movement was presented with fine attention to the slightest marks of the composer; the fermata, especially were treated with rare judgment.

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Many phases of great beauty in regard to shading and refinement of expression might be instanced, such as the leading up to the last movement from the scherzo, where there was a wonderfully steady pianissimo with no crescendo until the exact moment indicated by Beethoven, eight measures before the allegro. The entire interpretation was free from capricious variations in tempo or phrasing, and the playing remarkable for its precision and sincerity.

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It is already evident that Mr. Paur is a disciplinarian and executant of a high order. If his manner, to which as yet we are hardly accustomed, appears somewhat rigid, let us hope that the mathematical accuracy, of which it seemed to be a part, accounted for the unusually satisfactory performance of his orchestra after a long vacation and comparatively few rehearsals, promising much for the future of music in Boston.

BOSTON IDEAS

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NEW YORK HERALD.

NEW YORK, MONDAY, OCTOBER 16, 1893.

EMIL PAUR LEADS IN BOSTON.

[BY TELEGRAPH TO THE HERALD.]

BOSTON, Mass., Oct. 15, 1893.—The programme for the opening concert of the symphony series last night included Beethoven's fifth symphony and the overture to "Tannhauser," and for a novelty, a suite for string orchestra, Op. 48, by Tschaikowsky. This was Mr. Emil Paur's first offering to an American public, and he received the tumultuous reception, at the hands of a hall crowded by music loving fashionables, which was accorded his predecessors, Messrs. Nikisch and Gericke. Mr. Paur is less graceful than Mr. Nikisch, but he gave an exhibition of earnestness and power, and apparently won the respect of his critical audience. The orchestra as usual played faultlessly.

Mr. Paur said to-day that he was very much pleased with the work of the orchestra, and thought he had as good a lot of musicians as could be found anywhere. He was delighted, too, with his reception.

The critics all see in the new conductor a strict disciplinarian and a man of earnestness and vigor. Some of them, however, doubt if he has the magnetism which characterized his predecessors.

[26]

BOSTON DAILY ADVERTISER.

SUNDAY, [illegible], 93.

FIRST SYMPHONY CONCERT.

The Season Opens Brilliantly and Musical Bostonians Seem Delighted with Mr Nikisch's Successor.

The 13th season of the Symphony orchestral concerts has opened brilliantly. Music hall was crowded with fashion and wealth at the Friday afternoon rehearsal and at last evening's concert. Seemingly few of the patrons of former years were absent.

Everybody was glad that the concerts had begun again, and nobody hesitated to express his or her gratification.

Rarely has a symphony gathering been so demonstrative in welcoming the orchestra. As one after the other of the favorite members of the band came upon the stage they were greeted with hearty plaudits, and when it was evident that few if any of the prominent members of last year's organization were missing there was more and still warmer applause.

The reception accorded the new director, Mr Emil Paur, was enthusiastically cordial. They wanted him to at once feel that he was among friends and among those who are capable of appreciating to the fullest extent his rare musical attainments.

If Mr Paur does not feel thoroughly at home in Boston today it is not because of any lack of good will on the part of those who listened to his first concert in this city.

Before the Friday rehearsal was over it was evident that the new director would be a great favorite in Boston, and at last night's concert there was still further assurance of his coming popularity. The generally expressed opinion was that Mr Higginson had secured a worthy successor for the two master musicians who have directed this foremost of all orchestral organizations.

In appearance Mr Paur differs essentially from either of his predecessors, and he is as unlike them in his method of conducting. He is of large, solid physique, and his manner of directing is most substantial, if not absolutely heavy.

There is little that is light or graceful in his style. He directs with determination and exactness rather than with enthusiasm.

He does not seem to be possessed of great personal magnetism. He is a leader who will inspire confidence rather than enthusiasm. He makes one feel that he knows absolutely what he is doing, and compels confidence in the correctness of all that he does.

None of his predecessors gave at first hearing such forcible evidence of thorough control over every individual member of the orchestra. Mr Paur's command over all was absolute.

There will surely be no lack of discipline in the Boston symphony orchestra so long as Mr Paur is at its head, and there is every reason for believing that the splendid organization will, under his careful direction, not only maintain its position at the head of all orchestras, but will advance still further towards the goal of perfection.

The program provided for his first offering was characteristic of the man.

It was conservative and substantial.

Mr Paur is, from all indications, inclined to classical music, and it is unlikely that anything of a trivial nature will ever be allowed to appear upon his programs.

On the contrary his offerings will likely be of an educational character.

Beethoven's grand fifth symphony, Tschaikowshy's serenade for strings in C and the "Tannhauser" overture constituted yesterday's numbers.

Naturally the greatest interest was felt in his reading of the symphony, for no one who knows anything about music is ignorant of the position occupied in musical compositions by this grand work.

His interpretation of the work was worthy of the cordial praise bestowed upon it. His was a faithful reading, rather more exact than that offered by Mr Nikisch. He does not seem inclined to innovations of his own, but is content to perform a composition as its writer intended it should be. It is difficult to single out especial excellence, so generally praiseworthy was the interpretation. Particularly delightful, however, was the effect attained in that marvelous transition from the scherzo to the final; it has never been better performed here.

Mr Paur is to be commended for placing the symphony first on his program, and it is to be hoped that he will adhere to this rule.

The Tschaikowsky serenade was given a graceful artistic interpretation, but more daintiness and lightness might have been welcome in the waltz movement. The Wagner overture was very delightful, the softer sentimental passages being given with especially delightful effect.

It is too soon to express a decided opinion as to Mr Paur's rank among his predecessors, but he has certainly made a splendid beginning for Boston favor.

The program of the next concert is as follows: Volkmann, overture, "Richard III.;" Dvorak, rhapsodie No. 2; Schubert, symphony in C major; soloist, Mme Nordica.

——Mme Paur came in so quietly at the rehearsal Friday and was so unconspicuously dressed that scarcely any one was aware who she was until at the close she went with Mrs Higginson into the artists' room to be among the first to offer congratulations to her husband. She is a very lady-like, pleasant-faced woman, with brown hair and eyes and a pretty, low brow. She wore a navy blue cloth gown and a small toque of dark color.

——Music hall was a great human bee hive Friday afternoon as the opening symphony audience gathered, and again when the rehearsal was over, and the handshaking and chatting were renewed still more vehemently. It was the first real mustering of the clans in any considerable number since society left town for the summer, and the sight of such a sea of familiar faces was most agreeable. Many of the regular patrons of the rehearsals occupy the same or nearly the same season seats as last year. The Higginsons, with Mme Agassiz, Mrs Higginson's mother, have, of course, the same in the center of the hall. Nearby are the C. P. Curtises. Mr Francis Bartlett has changed his seats to some further back, nearer the middle on the floor. Mrs Henry Winsor and the Oliver W. Peabodys are near their old places, and Mrs W. F. Weld's seats are just where they were before. Mrs Gardner's two seats, about four rows from the platform, were vacant, the Misses Stackpoles sit further back than last year, the Montgomery Searses, the Eliot Hubbards, Henry Parkmans, Frank Zerrahns, Mrs F. S. Watson, Mrs G. B. Shattuck, Mrs Seth Sprague, the Matthew Luces and the Parkman Shaws are pretty nearly located as before. Dr Sturgis Bigelow and Miss Mary Bigelow, the Apthorps, Dr Russell Sturgis and Mr Edmund Dwight are in the first balcony as usual. Rev Fr Bodfish is in his old place, near the platform. The Lothrop Thorndikes are on the floor this year. Mr and Mrs John H. Bradford have seats near the platform and so have the R. C. Dixeys. The new conductor was given a most hearty and prolonged welcome as he appeared on the platform and again after the first half of the program was ended. He is utterly unlike in his abundant blondness and thick-set figure any other we have ever had.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, OCT. 16, 1893.

PAUR'S DEBUT.

FIRST SYMPHONY CONCERT OF THE SEASON.

Three Important Works on the Programme—The New Conductor Creates a Favorable Impression—Not Exciting But Emphatic and Decisive—A Large Audience Present.

An auspicious beginning! It would naturally be unsafe to proceed to absolute judgment after a single performance, and that performance one which is always attended by especial difficulties and surrounded by abnormal conditions; at the outset therefore, the reviewer may beg permission to present personal impressions rather than that definite verdict which can only be attained after our new conductor has been heard in varying schools and under differing circumstances.

So much is sure, the audience was captured on Saturday, and what began as a cordial welcome ended as a *furore* of enthusiasm. Naturally enough one thought less of the composers on such an occasion, than of the conductor. The personality of Mr. Paur (and the name is to be pronounced just as the English word "Power") is entirely in his favor; earnestness is in every gesture, and fidelity is stamped upon the features. A thoroughly Teutonic nature, one would judge, and one which will adhere to received traditions with consistent conservatism. The performance carried out these impressions: There will not be much pepper in the broth this season; after our hasheesh a sedative will be healthy. Mr. Paur does not seem to be an exciting conductor, but his gestures are emphatic, and his beat is decisive enough.

The make-up of the first two programmes is a significant straw, and demonstrates that showiness and sensationalism are to be absent from the list. Beethoven's fifth symphony was an excellent letter of introduction, a fitting work to form the musical grace to the season. The first two movements showed something of nervousness on the part of both conductor and orchestra. The first attack of the awkward figure beginning on the arsis of the measure (the *bete noir* of all conductors) was a trifle ragged, and when the second theme was ushered in by the horn that instrument was played timidly, too softly, and broke besides. But the oboe deserves a word of especial mention for the exquisite shading of the cadenza in the recapitulation of the chief theme after the development: it has never been taken here at so slow a tempo, but this seemed an improvement rather than a fault.

In the second movement the pizzicato of the contrabasses was too light to balance the viola and cello theme; it would be an improvement if our orchestra had a couple of contrabasses added to its force; eight are scarcely enough to counterbalance the power of the higher strings. This second movement seemed a trifle squarecut; it was too precise and formal for an *andante* and the *con moto* was often absent.

From this time on, however, there was more of *abandon*, and the reading was commendable. The difficult passages for contrabasses in the trio of the scherzo were as clear as crystal, and the finale was given with brilliancy and vigor. The absence of all tendency to exaggerate was commendable.

Tschaikowsky's serenade for strings, C major, op. 48, was light and refreshing. It was a popular work which yet was far from being either sensational or trashy. The introductory theme of its first movement had a certain dignity, and was suggestive of "Ein Feste Burg." This theme was made use of in a symmetrical manner; it ended the first movement just as the horn theme which begins the great Schubert symphony (to be played next Saturday) also ends the first movement; it also appeared as a reminiscence at the end of the finale of the entire serenade. The waltz of the second movement was a pretty bit of musical confectionery, and was given a graceful reading. The Elegie had a distinct leaning towards Goldmarkian sensuousness. The theme on the first violins with pizzicato accompaniment, the duet between these and the cellos, and the passages for muted strings, all showed that we may yet be proud of our body of strings, and that we ought never to forget the conductor who first organized them. They played under difficulties at this concert, for the warmth of the night told upon the catgut, and there was an absolute hailstorm of breaking strings, and this was not confined to the violin E strings either, for even the heavy, cello strings began to break.

The finale of the pretty serenade began, as the preceding movement had ended, upon the highest positions of the violins, but soon led into a most rollicking Russian folk-dance. Such music one might hear at the *Possidelotschni*, the jolly winter gatherings of the peasantry, when the men join in the wild *Kamarinskaia*, or all hands unite in the hearty folk-song. There was some graceful counterpoint in this movement, chiefly in a florid bass part. Portions of this finale distinctly recalled a theme of the finale of the Fifth symphony which had preceded. The concert ended with the "Tannhaeuser" overture. This was taken with considerable deliberation at first, and one missed the spice which legitimately belongs to the Venus music, but from the final entrance of the Pilgrim Chorus all went brilliantly, and one heard with satisfaction that our conductor was not likely to over-refine fiery works by suppressing the brasses.

A very large audience was present and the applause was liberal, culminating, as already indicated, in many recalls at the close of the concert. A conductor's post in Boston is not a bed of roses, and it is therefore most gratifying that Mr. Paur has been so fortunate in at once winning popular suffrages.

LOUIS C. ELSON.

Some Other Views.

H. E. Krehbiel of the N. Y. Tribune, regarding the first appearance of Herr Paur as conductor of the Symphony orchestra, writes: "He did not strive to impress any novel conception on the C minor symphony. He did mar its beauty, but it was not through any wish to inject into it things that never entered Beethoven's mind. He hurt it by exaggerated emphasis and a detached style of performance, which we have observed as an outgrowth of the Bayreuth influence." Regarding the Tannhauser overture: "It was extremely lurid reading. Very [illegible] and a superb [illegible] in serried ranks on the top of a dramatic hill so long as it was necessary they should be there."

W. J. Henderson of the Times says: "Final judgment as to his ability cannot now be pronounced. But unless nervousness and anxiety wholly changed the habit of the man, it is safe to say that weight, dignity and correctness, rather than grace, poetry and passion, will prove to be the salient qualities of Emil Paur's conducting.

"These are by no means qualities to be despised. The classic writers left us a very precious legacy, which is safe from violent treatment in the hands of just such men as Paur. Perhaps the modern romanticists may not seem to be quite so romantic under his beat, but that remains to be proved. From his first concert one would naturally expect to find that his most admirable achievement would prove to be the explication of a Bach fugue.

One Impression of Paur.

Emil Paur, the new director of the Symphony Orchestra, is likely to be popular. In any event, people are studying him now with interest because of his rather unique appearance and unconventional personality.

His bow to the symphony audience is a unique one. Putting his feet near together his head goes down suddenly and he does not stop until his body and limbs are almost at right angles. His left hand goes into his long hair and hangs on to it.

His long, sandy hair is parted in the middle, but does not fly about as he exerts himself. It never moves.

"He is not at all like Nikisch. He uses his whole body. His baton in the right hand he directs with precise, incisive strokes."

In a fortissimo passage with head and arms going, his right foot moves pat, pat, accenting the notes, and as the sound becomes louder and louder and the climax approaches even his knees bend to the tempo of the melody.

He resumes his incisive strokes as he wants to bring the orchestra down to a pianissimo.

Truly Herr Paur is a man of remarkably expressive contrasts.

He is a pantomimist of no meagre talent.

Paur demonstrates to the audience that he has his eye and ear applied to every member of the orchestra, for he keeps continually moving his eyes all over the body of men.

Herr Paur has one little eccentricity that the audience does not see. He has a habit when raising his head toward the players of opening his mouth and eyes wide and as he swings his head and slowly lowers it, the eyes and mouth close.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, OCT. 15, 1893.

SYMPHONY CONCERT.

Opening of the Thirteenth Season in Music Hall.

The thirteenth season of the Boston Symphony Orchestra concerts began in Music Hall, last evening, with the following programme:

Beethoven—Symphony No. 5, in C minor, op. 67. 1, Allegro con brio; 2, Andante con moto; 3, Allegro; 4, Allegro.

Tschaikowsky—Serenade for strings, in C major, op. 48. 1, Pezzo in forma di sonatina, Andante non troppo, Allegro moderato; 2, Valse, Moderato, Tempo di valse; 3, Elegia, Larghetto elegiaco; 4, Finale (Tema russo), Andante, Allegro con spirito.

Wagner—Overture to "Tannhauser."

The chief interest naturally centred in the new conductor, Mr. Emil Paur, who made his debut as the leader of the new orchestra. The contrast between Mr. Paur and his predecessor was apparent, not only from his personal appearance, but in his methods as well.

Mr. Nikisch will be remembered for his polished manner and graceful wielding of his baton. Mr. Paur has none of these embellishments, but his ideas are more musical, and the results with the orchestra appeal to the ear rather than to the eye.

He impresses the listener as a man thoroughly interested in his work, whose whole soul is wrapt up in the music he is conducting, and whose thoughts and ideas are conveyed to the musicians before him by a series of peculiar but expressive motions.

The audience listened to music which was inspired by an artist, and the interpretation of the conductor was clearly followed by the listeners. To those who make the Symphony concert a society event, Mr. Paur may not be wholly pleasing, but those who attend for the music alone will be more and more delighted as the season advances.

Beethoven's Fifth Symphony is familiar to the patrons of these concerts. It is one of the earlier and perhaps less brilliant of the great composer's works, but it contains much which appeals to the musical sense.

The allegro was given with spirit and good taste, and the andante rendered with delicate expression, the leader watching his musicians much more than the score before him, and carefully leading them through all the intricate passages with skill and good judgment. The finale was well worked out, and the conclusion of the symphony was received with loud applause.

In the serenade for strings, Mr. Paur was afforded an even greater scope for displaying his musical taste. The waltz movement was especially well done, and was as dainty and full of expression as one could wish. The finale, with its characteristic Russian theme, was forcibly brought out, displaying a thoughtful conception of the work.

The concert overture of "Tannhauser" was given with a somewhat different rendering from the one we are accustomed to hear, and was in a trifle lighter vein than the profound students of Wagner are apt to give it. It was interesting from this novelty, and on the whole pleasing. The house was, of course, crowded, and applause frequent, and at the termination of the concert Mr. Paur was greeted with an ovation.

The programme for the rehearsal and concert next week will be as follows:

Overture, "Richard III.," aria, Volkmann; Rhapsodie No. 2, aria, Dvorak; Symphony in C major, Schubert. Soloist, Mme. Nordica.

The sale of subscription tickets for the concerts of the Boston Symphony Orchestra in Sanders Theatre, Cambridge, is progressing with more than usual success. The season tickets will be kept on sale for several days. The concerts will take place on Thursday evenings, Oct. 19, Nov. 2, Nov. 16, Dec. 7, Jan. 4, Jan. 25, Feb. 15, March 8, April 5, April 26.

The sale of season tickets for the concerts of the Kneisel Quartet, in Chickering Hall, will open at the box office of Music Hall tomorrow morning.

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Mr Paur is, from all indications, inclined to classical music, and it is unlikely that anything of a trivial nature will ever be allowed to appear upon his programs.

On the contrary his offerings will likely be of an educational character.

Beethoven's grand fifth symphony, Tschaikowshy's serenade for strings in C and the "Tannhauser" overture constituted yesterday's numbers.

Naturally the greatest interest was felt in his reading of the symphony, for no one who knows anything about music is ignorant of the position occupied in musical compositions by this grand work.

His interpretation of the work was worthy of the cordial praise bestowed upon it. His was a faithful reading, rather more exact than that offered by Mr Nickisch. He does not seem inclined to innovations of his own, but is content to perform a composition as its writer intended it should be. It is difficult to single out especial excellence, so generally praiseworthy was the interpretation. Particularly delightful, however, was the effect attained in that marvelous transition from the scherzo to the final; it has never been better performed here.

Mr Paur is to be commended for placing the symphony first on his program, and it is to be hoped that he will adhere to this rule.

The Tschaikowsky serenade was given a graceful artistic interpretation, but more daintiness and lightness might have been welcome in the waltz movement. The Wagner overture was very delightful, the softer sentimental passages being given with especially delightful effect.

It is too soon to express a decided opinion as to Mr Paur's rank among his predecessors, but he has certainly made a splendid beginning for Boston favor.

The program of the next concert is as follows: Volkmann, overture, "Richard III.;" Dvorak, rhapsodie No. 2; Schubert, symphony in C major; soloist, Mme Nordica.

——Mme Paur came in so quietly at the rehearsal Friday and was so unconspicuously dressed that scarcely any one was aware who she was until at the close she went with Mrs Higginson into the artists' room to be among the first to offer congratulations to her husband. She is a very lady-like, pleasant-faced woman, with brown hair and eyes and a pretty, low brow. She wore a navy blue cloth gown and a small toque of dark color.

——Music hall was a great human bee hive Friday afternoon as the opening symphony audience gathered, and again when the rehearsal was over, and the handshaking and chatting were renewed still more vehemently. It was the first real mustering of the clans in any considerable number since society left town for the summer, and the sight of such a sea of familiar faces was most agreeable. Many of the regular patrons of the rehearsals occupy the same or nearly the same season seats as last year. The Higginsons, with Mme Agassiz, Mrs Higginson's mother, have, of course, the same in the center of the hall. Nearby are the C. P. Curtises. Mr Francis Bartlett has changed his seats to some further back, nearer the middle on the floor. Mrs Henry Winsor and the Oliver W. Peabodys are near their old places, and Mrs W. F. Weld's seats are just where they were before. Mrs Gardner's two seats, about four rows from the platform, were vacant, the Misses Stackpoles sit further back than last year, the Montgomery Searses, the Eliot Hubbards, Henry Parkmans, Frank Zerrahns, Mrs F. S. Watson, Mrs G. B. Shattuck, Mrs Seth Sprague, the Matthew Luces and the Parkman Shaws are pretty nearly located as before. Dr Sturgis Bigelow and Miss Mary Bigelow, the Apthorps, Dr Russell Sturgis and Mr Edmund Dwight are in the first balcony as usual. Rev Fr Bodfish is in his old place, near the platform. The Lothrop Thorndikes are on the floor this year. Mr and Mrs John H. Bradford have seats near the platform and so have the R. C. Dixeys. The new conductor was given a most hearty and prolonged welcome as he appeared on the platform and again after the first half of the program was ended. He is utterly unlike in his abundant blondness and thick-set figure any other we have ever had.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, OCT. 16, 1893.

PAUR'S DEBUT.

FIRST SYMPHONY CONCERT OF THE SEASON.

Three Important Works on the Programme—The New Conductor Creates a Favorable Impression—Not Exciting But Emphatic and Decisive—A Large Audience Present.

An auspicious beginning! It would naturally be unsafe to proceed to absolute judgment after a single performance, and that performance one which is always attended by especial difficulties and surrounded by abnormal conditions; at the outset therefore, the reviewer may beg permission to present personal impressions rather than that definite verdict which can only be attained after our new conductor has been heard in varying schools and under differing circumstances.

So much is sure, the audience was captured on Saturday, and what began as a cordial welcome ended as a *furore* of enthusiasm. Naturally enough one thought less of the composers on such an occasion, than of the conductor. The personality of Mr. Paur (and the name is to be pronounced just as the English word "Power") is entirely in his favor; earnestness is in every gesture, and fidelity is stamped upon the features. A thoroughly Teutonic nature, one would judge, and one which will adhere to received traditions with consistent conservatism. The performance carried out these impressions: There will not be much pepper in the broth this season; after our hasheesh a sedative will be healthy. Mr. Paur does not seem to be an exciting conductor, but his gestures are emphatic, and his beat is decisive enough.

The make-up of the first two programmes is a significant straw, and demonstrates that showiness and sensationalism are to be absent from the list. Beethoven's fifth symphony was an excellent letter of introduction, a fitting work to form the musical grace to the season. The first two movements showed something of nervousness on the part of both conductor and orchestra. The first attack of the awkward figure beginning on the arsis of the measure (the *bete noir* of all conductors) was a trifle ragged, and when the second theme was ushered in by the horn that instrument was played timidly, too softly, and broke besides. But the oboe deserves a word of especial mention for the exquisite shading of the cadenza in the recapitulation of the chief theme after the development: it has never been taken here at so slow a tempo, but this seemed an improvement rather than a fault.

In the second movement the pizzicato of the contrabasses was too light to balance the viola and cello theme; it would be an improvement if our orchestra had a couple of contrabasses added to its force; eight are scarcely enough to counterbalance the power of the higher strings. This second movement seemed a trifle squarecut; it was too precise and formal for an *andante* and the *con moto* was often absent.

From this time on, however, there was more of *abandon*, and the reading was commendable. The difficult passages for contrabasses in the trio of the scherzo were as clear as crystal, and the finale was given with brilliancy and vigor. The absence of all tendency to exaggerate was commendable.

Tschaikowsky's serenade for strings, C major, op. 48, was light and refreshing. It was a popular work which yet was far from being either sensational or trashy. The introductory theme of its first movement had a certain dignity, and was suggestive of "Ein Feste Burg." This theme was made use of in a symmetrical manner; it ended the first movement just as the horn theme which begins the great Schubert symphony (to be played next Saturday) also ends the first movement; it also appeared as a reminiscence at the end of the finale of the entire serenade. The waltz of the second movement was a pretty bit of musical confectionery, and was given a graceful reading. The Elegie had a distinct leaning towards Goldmarkian sensuousness. The theme on the first violins with pizzicato accompaniment, the duet between these and the cellos, and the passages for muted strings, all showed that we may yet be proud of our body of strings, and that we ought never to forget the conductor who first organized them. They played under difficulties at this concert, for the warmth of the night told upon the catgut, and there was an absolute hailstorm of breaking strings, and this was not confined to the violin E strings either, for even the heavy, cello strings began to break.

The finale of the pretty serenade began, as the preceding movement had ended, upon the highest positions of the violins, but soon led into a most rollicking Russian folk-dance. Such music one might hear at the *Possidelotschni*, the jolly winter gatherings of the peasantry, when the men join in the wild *Kamarinskaia*, or all hands unite in the hearty folk-song. There was some graceful counterpoint in this movement, chiefly in a florid bass part. Portions of this finale distinctly recalled a theme of the finale of the Fifth symphony which had preceded. The concert ended with the "Tannhaeuser" overture. This was taken with considerable deliberation at first, and one missed the spice which legitimately belongs to the Venus music, but from the final entrance of the Pilgrim Chorus all went brilliantly, and one heard with satisfaction that our conductor was not likely to over-refine fiery works by suppressing the brasses.

A very large audience was present and the applause was liberal, culminating, as already indicated, in many recalls at the close of the concert. A conductor's post in Boston is not a bed of roses, and it is therefore most gratifying that Mr. Paur has been so fortunate in at once winning popular suffrages.

LOUIS C. ELSON.

Some Other Views.

H. E. Krehbiel of the N. Y. Tribune, regarding the first appearance of Herr Paur as conductor of the Symphony orchestra, writes: "He did not strive to impress any novel conception on the C minor symphony. He did mar its beauty, but it was not through any wish to inject into it things that never entered Beethoven's mind. He hurt it by exaggerated emphasis and a detached style of performance, which we have observed as an outgrowth of the Bayreuth influence." Regarding the Tannhauser overture: "It was extremely lurid reading. Very [illegible] accustomed his audience [illegible] showed a masterful hand in the development of climaxes and a superb ability to hold his forces in serried ranks on the top of a dramatic hill so long as it was necessary they should be there."

W. J. Henderson of the Times says: "Final judgment as to his ability cannot now be pronounced. But unless nervousness and anxiety wholly changed the habit of the man, it is safe to say that weight, dignity and correctness, rather than grace, poetry and passion, will prove to be the salient qualities of Emil Paur's conducting.

"These are by no means qualities to be despised. The classic writers left us a very precious legacy, which is safe from violent treatment in the hands of just such men as Paur. Perhaps the modern romanticists may not seem to be quite so romantic under his beat, but that remains to be proved. From his first concert one would naturally expect to find that his most admirable achievement would prove to be the explication of a Bach fugue.

One Impression of Paur.

Emil Paur, the new director of the Symphony Orchestra, is likely to be popular. In any event, people are studying him now with interest because of his rather unique appearance and unconventional personality.

His bow to the symphony audience is a unique one. Putting his feet near together his head goes down suddenly and he does not stop until his body and limbs are almost at right angles. His left hand goes into his long hair and hangs on to it.

His long, sandy hair is parted in the middle, but does not fly about as he exerts himself. It never moves.

"He is not at all like Nikisch. He uses his whole body. His baton in the right hand he directs with precise, incisive strokes."

In a fortissimo passage with head and arms going, his right foot moves pat, pat, accenting the notes, and as the sound becomes louder and louder and the climax approaches even his knees bend to the tempo of the melody.

He resumes his incisive strokes as he wants to bring the orchestra down to a pianissimo.

Truly Herr Paur is a man of remarkably expressive contrasts.

He is a pantomimist of no meagre talent.

Paur demonstrates to the audience that he has his eye and ear applied to every member of the orchestra, for he keeps continually moving his eyes all over the body of men.

Herr Paur has one little eccentricity that the audience does not see. He has a habit when raising his head toward the players of opening his mouth and eyes wide and as he swings his head and slowly lowers it, the eyes and mouth close.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, OCT. 15, 1893.

SYMPHONY CONCERT.

Opening of the Thirteenth Season in Music Hall.

The thirteenth season of the Boston Symphony Orchestra concerts began in Music Hall, last evening, with the following programme:

Beethoven—Symphony No. 5, in C minor, op. 67. 1, Allegro con brio; 2, Andante con moto; 3, Allegro; 4, Allegro.

Tschaikowsky—Serenade for strings, in C major, op. 48. 1, Pezzo in forma di sonatina, Andante non troppo, Allegro moderato; 2, Valse, Moderato. Tempo di valse; 3, Elegia, Larghetto elegiaco; 4, Finale (Tema russo), Andante, Allegro con spirito.

Wagner—Overture to "Tannhauser."

The chief interest naturally centred in the new conductor, Mr. Emil Paur, who made his debut as the leader of the new orchestra. The contrast between Mr. Paur and his predecessor was apparent, not only from his personal appearance, but in his methods as well.

Mr. Nikisch will be remembered for his polished manner and graceful wielding of his baton. Mr. Paur has none of these embellishments, but his ideas are more musical, and the results with the orchestra appeal to the ear rather than to the eye.

He impresses the listener as a man thoroughly interested in his work, whose whole soul is wrapt up in the music he is conducting, and whose thoughts and ideas are conveyed to the musicians before him by a series of peculiar but expressive motions.

The audience listened to music which was inspired by an artist, and the interpretation of the conductor was clearly followed by the listeners. To those who make the Symphony concert a society event, Mr. Paur may not be wholly pleasing, but those who attend for the music alone will be more and more delighted as the season advances.

Beethoven's Fifth Symphony is familiar to the patrons of these concerts. It is one of the earlier and perhaps less brilliant of the great composer's works, but it contains much which appeals to the musical sense.

The allegro was given with spirit and good taste, and the andante rendered with delicate expression, the leader watching his musicians much more than the score before him, and carefully leading them through all the intricate passages with skill and good judgment. The finale was well worked out, and the conclusion of the symphony was received with loud applause.

In the serenade for strings, Mr. Paur was afforded an even greater scope for displaying his musical taste. The waltz movement was especially well done, and was as dainty and full of expression as one could wish. The finale, with its characteristic Russian theme, was forcibly brought out, displaying a thoughtful conception of the work.

The concert overture of "Tannhauser" was given with a somewhat different rendering from the one we are accustomed to hear, and was in a trifle lighter vein than the profound students of Wagner are apt to give it. It was interesting from this novelty, and on the whole pleasing. The house was, of course, crowded, and applause frequent, and at the termination of the concert Mr. Paur was greeted with an ovation.

The programme for the rehearsal and concert next week will be as follows:

Overture, "Richard III.," aria, Volkmann; Rhapsodie No. 2, aria, Dvorak; Symphony in C major, Schubert. Soloist, Mme. Nordica.

The sale of subscription tickets for the concerts of the Boston Symphony Orchestra in Sanders Theatre, Cambridge, is progressing with more than usual success. The season tickets will be kept on sale for several days. The concerts will take place on Thursday evenings, Oct. 19, Nov. 2, Nov. 16, Dec. 7, Jan. 4, Jan. 25, Feb. 15, March 8, April 5, April 26.

The sale of season tickets for the concerts of the Kneisel Quartet, in Chickering Hall, will open at the box office of Music Hall tomorrow morning.

[26]

Boston Journal.

BOSTON DAILY ADVERTISER.

Boston Transcript

MONDAY, OCTOBER 16, 1893.

Music Hall: Boston Symphony Orchestra.

The Boston Symphony Orchestra, Mr. Emil Paur, conductor, gave the first concert of this its thirteenth season in the Music Hall last Saturday evening, the programme being as follows:

Beethoven: Symphony No. 5, in C minor, opus 67.
Tschaikowsky: Serenade for strings, in C major, opus 48.
Wagner: Overture to "Tannhäuser."

Here is a case where the critic's task is either very easy or exceedingly difficult. A new conductor makes his first appearance before our public, and everyone is agog to know what everyone else has to say of him. But the opportunities for forming a judgment are too slight for anyone to be willing to formulate an opinion, even if he has partly formed one. The first concert an orchestra gives after its summer vacation is never a very good bone for critical contention; the men have not played together for at least four months, the orchestra is consequently rather rusty and needs more or less ensemble practice to bring it up to its whilom mark; we can hardly call to mind a first concert at which the performance was wholly fine. Add to this ordinary condition the extraordinary one of the orchestra's playing for the first time under a new conductor, to whose beat and methods the players are as much strangers as he to them, and it can be seen that no very distinct opinion is to be formed of the value of the results.

One or two things, to be sure, seemed pretty evident last Saturday evening: Mr. Paur appears not to belong to the class of conductors who trust (with greater or less reason) to the dramatic, or otherwise emotional, effect their personal presence and bearing may have upon an audience; he concentrates his attention upon the orchestra and upon the score before him, letting the playing tell the story of the music without any mimetic aid from himself. This is a comfort; not that we are inclined to undervalue the aid to the impressiveness of music that *may come* from a dramatic or otherwise expressive manner on the conductor's part—we have heard performances where the conductor's manner stood for a good deal in making the eye help out the ear—but that so many conductors employ such quasi-dramatic methods more for the sake of what is called in theatrical slang "mashing" an audience than for anything else, that an absence of all such manner or mannerism is at times grateful, as at least *prima facie* evidence of artistic sincerity and single-mindedness.

Another point in Mr. Paur's conducting may be brought up with tolerable certainty, even at this early stage of our acquaintance with him. Judging from the performances of the symphony and overture, one would say that he did not belong to the extreme school of modern "musical interpreters:" that his sympathies are not unreservedly with those whose first—and often last—aim is to see how much effect it is possible to get out of a great composition, by hook or by crook, regardless of the general style and habitual artistic attitude of the composer. If our guess in this matter is right, we are doubly and trebly glad. The amount of "inspired rendering" that master-works have come in for lately is quite enough; it will be a comfort in future to be able to hear what the music itself sounds like, even at the expense of a superacute thrill or two. Mr. Paur, to be sure, took some passages in both symphony and overture a shade different-ly from the way we have been accustomed to hear them go; but we cannot recall an instance either of his contravening expression-marks in the score, or of his in any way overstepping the normal limits of that artistic latitude of interpretation of which most music naturally admits. In no case did an individual reading of a passage seem to flaunt "This is *Paur*" in your face. We can even say that one of the "new readings"—near the close of the *Andante con moto* of the fifth symphony—was more nearly in accordance with plainly printed directions in the score than any playing of the passage in question we have ever heard.

Having said thus much (or little) about Mr. Paur and his conducting, we have said all we mean to this time. Except that it should go on record that he was warmly greeted by a large audience—quite unusually large for the beginning of a season—and had that applause dearest of all to an artist's heart: the kind that goes on *crescendo e sempre più crescendo* as number after number on the programme is finished.

Of the programme itself not much need be said; a first concert with a strange orchestra is about as awkward an occasion for the conductor, as programme-maker, as it is in other respects. Beethoven's C minor symphony and Wagner's overture to "Tannhäuser" are (be it said with all respect) old concert hacks, astride of which any orchestral player may be expected to keep his seat; they are as good as anything else to begin the season with—works of genius of which only the most jaded musical palate need ever tire. Why the Tschaikowsky serenade was given is not quite so clear; the work is not up to the dignity of a symphony concert, let alone an occasion that might be supposed to have something "inaugural" about it. The first and last movements can pass muster well enough, but the rest is cheap as may be. If the performance of this serenade was of the nature of a ceremonial call on Tschaikowsky as one of the brightest shining lights of contemporary music (to whom such ceremonial respect is in a measure due), we hope it was given last Saturday on the "do-it-now-and-have-it-over" principle.

The next programme is: Volkmann, overture to "Richard III.;" aria; Dvorák, rhapsody No. 2; aria; Schubert, symphony in C major, No. 9. Mme. Nordica will be the singer.

BOSTON EVENING RECORD.

OCTOBER 16, 1893.

PAUR'S DEBUT.

The Symphony Conductor Makes a Good Impression.

An auspicious beginning! It would naturally be unsafe to proceed to absolute judgment after a single performance, and that performance one which is always attended by especial difficulties and surrounded by abnormal conditions; at the outset therefore, the reviewer may beg permission to present personal impressions rather than that definite verdict which can only be attained after our new conductor has been heard in varying schools and under differing circumstances.

So much is sure, the audience was captured on Saturday, and what began as a *furore* of enthusiasm. Naturally enough one thought less of the composers on such an occasion, than of the conductor. The personality of Mr. Paur (and the name is to be pronounced just as the English word "Power") is entirely in his favor; earnestness is in every gesture, and fidelity is stamped upon the features. A thoroughly Teutonic nature, one would judge, and one which will adhere to received traditions with consistent conservatism. The performance carried out these impressions: There will not be much pepper in the broth this season; after our hasheesh a sedative will be healthy. Mr. Paur does not seem to be an exciting conductor, but his gestures are emphatic, and his beat is decisive enough.

The make-up of the first two programmes is a significant straw, and demonstrates that showiness and sensationalism are to be absent from the list. Beethoven's fifth symphony was an excellent letter of introduction, a fitting work to form the musical grace to the season. The first two movements showed something of nervousness on the part of both conductor and orchestra.

From this time on, however, there was more of *abandon*, and the reading was commendable. The difficult passages for contra-basses in the trio of the scherzo were as clear as crystal, and the finale was given with brilliancy and vigor. The absence of all tendency to exaggerate was commendable.

The first violins with pizzicato accompaniment, the duet between these and the cellos, and the passages for muted strings, all showed that we may yet be proud of our body of strings, and that we ought never to forget the conductor who first organized them. They played under difficulties at this concert, for the warmth of the night told upon the catgut, and there was an absolute hailstorm of breaking strings, and this was not confined to the violin E strings either, for even the heavy, cello strings began to break.

The finale of the pretty serenade began, as the preceding movement had ended, upon the highest positions of the violins, but soon led into a most rollicking Russian folk-dance. Such music one might hear at the *Possidelotschni*, the jolly winter gatherings of the peasantry, when the men join in the wild *Kamarinskaia*, or all hands unite in the hearty folk-song. There was some graceful counterpoint in this movement, chiefly in a florid bass part. Portions of this finale distinctly recalled a theme of the finale of the Fifth symphony which had preceded. The concert ended with the "Tannhaeuser" overture. This was taken with considerable deliberation at first, and one missed the spice which legitimately belongs to the Venus music, but from the final entrance of the Pilgrim Chorus all went brilliantly, and one heard with satisfaction that our conductor was not likely to over-refine fiery works by suppressing the brasses.

A very large audience was present and the applause was liberal, culminating, as already indicated, in many recalls at the close of the concert. A conductor's post in Boston is not a bed of roses, and it is therefore most gratifying that Mr. Paur has been so fortunate in at once winning popular suffrages.

Louis C. Elson.

Some Other Views

H. E. Krehbiel of the N. Y. Tribune, regarding the first appearance of Herr Paur as conductor of the Symphony orchestra, writes: "He did not strive to impress any novel conception on the C minor symphony. He did mar its beauty, but it was not through any wish to inject into it things that never entered Beethoven's mind. He hurt it by exaggerated emphasis and a detached style of performance, which we have observed as an outgrowth of the Bayreuth influence." Regarding the Tannhauser overture: "It was extremely lurid reading, very much like that to which Mr. Seidl has accustomed his audiences, but it showed a masterful hand in the development of climaxes and a superb ability to hold his forces in serried ranks on the top of a dramatic hill so long as it was necessary they should be there."

W. J. Henderson of the Times says: "Final judgment as to his ability cannot now be pronounced. But unless nervousness and anxiety wholly changed the habit of the man, it is safe to say that weight, dignity and correctness, rather than grace, poetry and passion, will prove to be the salient qualities of Emil Paur's conducting. "These are by no means qualities to be despised. The classic writers left us a very precious legacy, which is safe from violent treatment in the hands of just such men as Paur. Perhaps the modern romanticists may not seem to be quite so romantic under his beat, but that remains to be proved. From his first concert one would naturally expect to find that his most admirable achievement would prove to be the explication of a Bach fugue.

BOSTON DAILY TRAVELLER

MONDAY, OCTOBER 16, 1893.

A HEAD ON ITS SHOULDERS.

Symphony Orchestra Has a Leader.

Director Paur Gives Promise of a Great Success.

The head of that superb body, the Boston Symphony Orchestra, has been again placed upon its shoulders and a hand has grasped the helm of its efforts, a strong, skilful hand that will now guide it firmly and surely after its four seasons of drifting in a disabled state before the violence of vagarious tempests. The pilot that has come to the rescue is Mr. Emil Paur—let us rejoice.

The Music Hall on Saturday evening was overflowed with an audience gathered to welcome the new conductor and to satisfy a curiosity and relieve an anxiety regarding his ability that has existed since it was made known who was to take charge of this fine body of musicians that under Mr. Gericke had reached the highest point of perfection in orchestral playing, and under Mr. Nikisch had fallen to a state of indifference, coarseness and sometimes vulgarity of performance that was a disgrace to the band and an undeniable mark of the incompetency of the conductor that incumbered the position so honored by his predecessor.

That Mr. Paur should have accomplished so much under the circumstances, on Saturday evening, as was shown in the results, gave the intelligent and critical listeners the best of reasons to believe that he is master of the situation, and will prove a success as regards his ability to fill the position to which he is elected when he has had the orchestra longer in hand.

Mr. Paur chose for his first programme, the beginning of the 13th season of the Boston Symphony Orchestra, the following works:

Symphony No. 5 in C minor.....Beethoven
Serenade for strings in C major op 48.....Tschaikowsky
Overture to "Tannhauser".....Wagner

In the interpretation of the symphony Mr. Paur kept to the true spirit of the composer, as indicated in the score. There was nothing of exaggeration, no attempt to improve Beethoven, in the rendering, and the tempo of the different movements was the traditional one, it perhaps the andante con moto be excepted, which was taken at a rather slow pace. Nevertheless as a whole this movement was a noble conception upon the tempo assumed, and was a revelation of the purity of Mr. Paur's taste, the depth of his feeling and the extreme sensitiveness of his musical nature. So, also, of the first movement, to which he imparted a nobility in the rendering. The Scherzo was taken at a most discreet tempo, and was finely contrasted between the delicacy of the softer passages and the vigor and strength of those founded upon the second theme beginning in the basses. The last movement was surpassing fine in its majesty, perhaps never has it been more satisfactorily given by the orchestra.

The Tschaikowsky "Serenade for Strings" is in some respects an interesting work. It has been played but once before in these concerts, by Mr. Gericke, at the beginning of the season of 1888. It may not be particularly original, and the movements vary materially in musical value, but it displays contrapuntal ingenuity, and with its characteristic melodies and strongly marked rhythms its rather tedious length was less marked than it would have been otherwise. The theme with variations is taken from another Suite of Tschaikowsky's, No. 3 in G. Under the skilful direction of Mr. Paur the orchestra achieved a brilliant success in the playing of this number of the programme.

The familiar overture to "Tannhauser," that closed the concert, was given in a most brilliant and effective manner, and the large audience that had most cordially welcomed Mr. Paur when he first appeared at the beginning of the evening, broke into the most enraptured applause, recalling him again and again with cheers and bravos.

On the whole, it must be admitted that Mr. Paur has made a most satisfactory beginning. He is modest and earnest in his bearing; there is nothing of the *poseur* in his composition: he does not find it necessary to climb up on two or three boxes to exhibit himself; his whole soul is in his work, and he appears to be totally unconscious of the presence of an audience; he has a firm beat, and every movement is of significant importance to the players; he has a fine musical temperament, apparently; to all appearances is sensitive and refined to a high degree in his musical nature; he has a just sense of the necessity of contrast, and imparts repose in the renderings. He gives the orchestra more sway than Mr. Gericke, and does not restrict the brass as the latter did. Under Mr. Paur the wood-wind has been restored to a sense of discretion in its use. Mr. Paur produced a fine pianissimo and did not force his fortissimos. That wonderful gradation of tone that made Mr. Gericke's work pre-eminent, was not observable, however, in the playing Saturday night. I mean that acute distinction between *pp* and *p*, *p* and *mf*, *mf* and , and *ff*, *ff* and *fff*. It may seem hypercritical to expect such distinctions, but The delight that the critical ear has experienced in the realization of these tints and half tints, and minute colorings of Mr. Gericke' renderings leaves the sensitive and keenly appreciative listener always yearning for their reproduction, a sensation so gratifying that its elimination from the memory is impossible; neither has it been blunted in the remembrance by the rough charcoal sketches and undefined masses of color that have been shown upon the canvas during the past four seasons.

But there is time yet for Mr. Paur to accomplish more in the dynamical and technical direction when he shall have had the orchestra longer under his control. All the roughness of the last regime had not disappeared in the playing Saturday night.

There is this yet to be ascertained: Will Mr. Paur exert his authority, and through rigid, inexible disciplne, oblige the players to do their best when, as the season advances, they get tired and careless and heedless of his desires? It seems to me that Mr. Paur is the man who will maintain a high degree of technical perfection and dynamic contrast throughout, but that he will reach that automatic perfection once possessed by the Boston Symphony Orchestra remains to be proved.

Also the all-important feature of catholic taste in selecting music for the programmes and a happy ability in arranging the same is yet to be decided. Also will he begin promptly at 8 o'clock, and make his programmes conform to the limit of one hour and a half. Well, we shall see. In the meantime let us rejoice that we have so good a conductor and so refined a musician, and also so superb an orchestra as has been provided by the noble generosity of Mr. Henry L. Higginson, by whose munificent impulse art and his townsmen are so liberally benefited.

Next Saturday evening the programme will embrace overture, "Richard III.," Volkmann; Rhapsodie No. 2, Dvorak, and Schubert's great symphony in C major. Mrs. Lillian Nordica will be the soloist.

Warren Davenport.

[27]

The Musical Courier.

NEW YORK, WEDNESDAY, OCTOBER 18, 1893.

Telephone - - - - 1253-18th.

BOSTON, October 15, 1893.

THE first concert of the thirteenth season of the Boston Symphony Orchestra was given in Music Hall the evening of the 14th. Mr. Emil Paur then made his first appearance as conductor at these concerts. The program was as follows:

Symphony No. 5, C minor ..... Beethoven
Serenade for Strings, C major, op. 48. ..... Tschaikowsky
Overture, "Tannhäuser" ..... Wagner

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Volkmann—Overture to "Richard III.," op. 68.

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Dvorak—Slavische rhapsodie No. 2, in G minor, op. 45.

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Schubert—Symphony No. 9, in C major.

Soloist, Mme. Nordica.

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Telephone - - - - 1253-18th.

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Surely the andante con moto of the symphony was taken at too slow a pace. Leave any discussion of the proper meaning of the Italian phrase out of the question, the melos suffered by the slowness, nor was the phrase sung and bound together as it might have been. But it is a fashion with some in these days to confound an andante with an adagio.

* * *

Mr. Paur wore patent leather pumps, if I am not mistaken; but when he conducted the waltz from the serenade by Tchaikowsky he seemed to exchange them for rubber boots that came above the knees. The daintiness, the delicacy, the coquetry of this Franco-German movement vanished in thin air. The dancers moved laboriously in a ploughed field.

* * *

So in the "Tannhäuser" overture, there was more of thoughtfulness than of spontaneity in the performance. The drawing was possibly all right; but the colors for the most part were thinly spread, and in this overture color may be thrown on with a palette knife.

* * *

Mr. Paur seems to be an honest, hard working, vigorous musician. The first impression is that he is, first of all, a schoolmaster.

And perhaps a schoolmaster would be now of greater benefit to the orchestra and the public than a frenzied poet.

* * *

This is the program of the concert of October 21: Volkmann's "Richard III.," Dvorák's Second Rhapsodie, Schubert's C major symphony. Nordica will sing.

* * *

NOT A NIKISCH.

THE consensus of opinion as to the merits of Mr. Emil Paur's conducting is that he has more scholarship than temperament. Mr. Philip Hale, the well-known music critic and the Boston correspondent of THE MUSICAL COURIER, thoroughly dissects Mr. Paur's methods in the present issue, and finds him more of the schoolmaster than a poet. Perhaps the orchestra needs a pedagogue, but then the feelings of its audiences should be taken into consideration. By the way, who recommended Mr. Paur to Colonel Higginson?

And after all, can European judgments be considered final until a test is made here? Boston is a difficult city to please. Arthur Nikisch and Wilhelm Gericke did not suit it. So it will have to learn to like Emil Paur. Perhaps the Worcester County Festival Association will take Mr. Paur off Colonel Higginson's hands. From all that has been written of him he would, it appears, make an admirable successor to Carl Zerrahn.

BOSTON DAILY ADVERTISER.

Established 1813.

FRIDAY MORNING, OCT. 20, 1893.

CONDUCTOR PAUR AT CAMBRIDGE.

Emil Paur's first appearance at Cambridge as leader of the Symphony orchestra was made at Sanders Theatre last evening before a large audience. The new conductor was received with great satisfaction.

After the performance Mr. and Mrs. Paur were tendered a reception by the Misses Riddle of Arrow st., Cambridge. Many people prominent in Cambridge and Boston musical circles were present.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
VOL. XCIV. NO. 112.

FRIDAY, OCTOBER 20, 1893.

CAMBRIDGE SYMPHONY CONCERTS.

The first of this season's annual Symphony concerts in Cambridge was given last evening in Sanders Theatre, which was comfortably filled. The music was of a high order. Following are the dates of coming concerts: Oct. 19, Nov. 2, Nov. 16, Dec. 7, Jan. 4, Jan. 25, Feb. 15, March 8, April 5, April 26.

The Beacon.

BOSTON, SATURDAY, Oct. 21, 1893.

THE SYMPHONY CONCERTS.

The initial programme of the thirteenth season was not such as to impress the music-lover with an idea that the new conductor, Mr. Emil Paur, excels in programme-making. It comprised Beethoven's Symphony No. 5, in C-minor; Tschaikowsky's Serenade for strings, and Wagner's "Tannhäuser Overture."

While it would be manifestly unfair to pronounce a final judgment upon Mr. Paur's conducting after a single concert, it cannot be denied that there were many among the audience who were disappointed with his reading of the works given. He is no doubt a musician of ability, but he lacks magnetism, and he does not exhibit such poetical, refined and graceful treatment as was given to the interpretations of last season. Mr. Paur is accurate to a mechanical degree; he is heavy and unsentimental in his readings, having all the correctness and method of a pile-driver in his rigidity.

The audience gave him a greeting of moderate warmth, but there was no enthusiasm. The indications do not point to a brilliant success for these concerts.

BOSTON HOME JOURNAL.

The Saturday Evening Paper.

SATURDAY, OCTOBER 21, 1893.

EMIL PAUR is still the all-absorbing topic, I find, only now it is, "Have you heard him?" "Do you like him?" etc. As if any one could tell whether he liked him or judge of his ability with any fairness, upon one hearing!

.....

Certain it is, though, that the first impression was most favorable from the musician's standpoint, Saturday's program being interpreted in a truly musicianly manner rather than brilliantly. Mr. Paur's apparently absolute control over his men reminds one more of Gericke than any other of his predecessors. One would judge him to be conservative rather than extreme, and to be less endowed with temperament than those who have preceded him, in other words, precision rather than passion would characterize his work.

.....

Personally, Mr. Paur must have been a terrible disappointment to the feminine portion of his audience, gone thither with willingness to adore, for he is distinctly German in appearance, manly, too, and rather dignified, with nothing of the "passionate poet" about him, and his conducting is not in the least graceful to watch. Unless the matinee girls turn their attention this year to an appreciation of the music, I fear their occupation's gone.

.....

BOSTON POST, SUNDAY MORNING, OCT. 22, 1893.

MRS. EMIL PAUR.

(From the first photograph she has had taken in this country.)

THE SYMPHONY CONCERT.

The Second of the Series in Music Hall ---Music Notes.

The second of the concerts by the Symphony Orchestra was given last evening in Music Hall, when the following programme was presented:

Volkmann—Overture to "Richard III.," op. 68.

Beethoven—Recitative and aria, from "Fidelio."

Dvorak—Slavische rhapsodie No. 2, in G minor, op. 45.

Massenet—Recitative and air, from "Herodiade."

Schubert—Symphony No. 9, in C major.

Soloist, Mme. Nordica.

The Volkmann overture was interesting from its novelty, for, while it is not new to the patrons of these concerts, it is less familiar than some other selections. It also gave an opportunity of further judging of the methods of Mr. Paur, for the number admits of varied expression and display of musical taste. The overture was given with pleasing effect, particularly the battle scene and the slow movement at the close.

Dvorak's Slavische rhapsodie, a rather gloomy selection, was also pleasantly heard, and the admirable control of the conductor over his forces was shown in more than one instance. Schubert's ninth symphony closed the orchestral numbers. This work is somewhat long and tedious, but is occasionally enjoyed. It was rendered artistically, but was rather heavy food for the spectators after the preceding selections.

Mme. Nordica was the soloist, but she was not in the best voice and several times sang falsely. Her rendering of the selection from "Herodiade" was better than the Beethoven number.

At the concert and rehearsal this week, the programme will be as follows:

H. Goetz—Symphony in F major, op. 9.

Volkmann—Serenade. Solo violoncello, Mr. Alwin Schroeder.

Beethoven—Overture. "Leonore," No. 3.

.....

The Kneisel Quartet concert announced for tomorrow (Monday) evening is unavoidably postponed until the following Monday, Oct. 30. Mr. Kneisel is unable to play, owing to a severe lameness of the right hand.

Corbett's Herald.

SATURDAY, OCTOBER 21, 1893.

The Boston Symphony Orchestra concerts will be inaugurated in this city this season next Wednesday night. Mme. Nordica, Mr. Loeffler and other distinguished artists will appear as soloists. A rich treat is in store for our people.

[28]

SUNDAY, OCTOBER 22, 1893.

Second Symphony Orchestra Program — Tavary English Opera Company—Concerts, Etc.

The second Symphony program contained one novelty, Dvorak's Slavonic rhapsody No. 2, which was given here for the first time. The remaining numbers were Volkmann's overture to "Richard III," Schubert's ninth symphony, and the vocal solos from Massenet's "Herodiade" and Beethoven's "Fidelio," sung by Mme Nordica.

No American singer is more popular in this city than Nordica, and her receptions at the rehearsal and concert were enough to inspire the artist to her best efforts. She sang superbly. Salome's aria was given with beautiful devotional fervor and artistic power, and was in marked contrast to the dramatic scene from "Fidelio." The latter was interpreted with notable purity of tone and dramatic expression, the notes of the upper register electrifying her auditors and eliciting several recalls to the platform. It may as well be noted here that Mr Paur complimented the fair soloist by escorting her to her position on the stage.

Mr Emil Paur conducted the orchestra in a manner which should receive commendation from all music lovers, although he almost ignored the thousands of listeners in the hall, and paid attention to the performers. His manner evidently inspires confidence in the men, for his directing is firm and decisive, and he does not leave them in doubt about tempos and cues.

Dvorak's rhapsody, one of those hurly-burly Slavonic pieces for which this composer is noted, shows the individuality of the man unmistakably, and it was given with the vigor, dash and dissonance necessary for the effects intended by the writer. Volkmann's overture showed no indications of new readings or interpretations differing from previous performances. It was smoothly given.

Schubert's grand ninth symphony was played with nearly all the repeats. The length and importance of this number should place it at the beginning of concert programs, for few can appreciate the manifold beauties and thoroughly enjoy the composition after a long symphonic feast has preceded a performance of this work.

The wind instruments, which play so prominent a part throughout, were effectively used, although the brasses at times were unnecessarily harsh and seemingly eluded the vigilance of the conductor's eye. The finale was magnificently played. Those who looked for startling innovations in Mr Paur's readings were disappointed. The conductor interprets his composers with an evident determination to illustrate their ideas as near as possible.

This week's program will be: Symphony in F major, op 9, H. Goetz; serenade, Volkmann, solo violoncello, Mr Alwin Schroeder; overture, "Leonore," No 3, Beethoven.

—The reception given in Cambridge Thursday night by the Misses Riddle for the new Symphony conductor, Mr Paur, and Mrs Paur, was the first society entertainment in their honor, and a very charming occasion. It took place immediately after the opening Symphony concert at Sanders theater, many going from the performance besides the number who went out direct from town. Mr George Riddle, who is looking finely after his California trip, assisted his sisters in receiving their guests. Mrs Paur, who speaks English surprisingly well considering the short time she has devoted to the study of it, made a most agreeable impression. She is a very pretty woman, and has a gracious manner, which is very winning. Mr Paur's English vocabulary is as yet very limited, but his manner is most cordial. Among the many at the reception were Mrs Louis Agassiz, Mr and Mrs Barthold Schlesinger, Prof J. K. Paine, Mr and Mrs George Putnam, Profs G. M. Lane and James Mills Pierce, Mr and Mrs Curtis Guild Jr and Mr Courtenay Guild, Rev John G. Brooks, Mr G. L. Osgood, the Messrs Adamowski, Mr Roth, Mr and Mrs Kneisel, Mr Loeffler, Mr Gaugengigl, Mrs B. J. Lang, Mrs W. J. Rolfe, Prof J. J. Hayes, Rev Mr Richards and Mr A. H. Pickering.

—Mme Nordica, who was the prima donna of the previous night, brought a party to hear Miss Eames at Music hall Tuesday evening. Mr and Mrs James Jackson, Col H. L. Higginson, Mr and Mrs Herbert Dumaresq, the Eldridges, Miss Virginia Stackpole, Miss Alice Ward, Mr G. W. Wheelwright and family, Mr Adamowski, and Mr Story, Miss Eames' husband, were also in the audience. Miss Eames looked exceedingly distinguished and handsome in a white silk gown with white crepe and rich white lace garniture. The bodice was cut square in the neck, bringing into view Miss Eames' beautiful throat. A diamond star shone in her brown hair, and a superb diamond spray glittered in the corsage, which was also adorned with bows of scarlet and green velvet.

—It needed only the announcement that Nordica was to sing at the rehearsal Friday afternoon to pack Music hall from floor to upper balcony seats and standing room. The great prima donna never looked more brilliantly handsome than when she appeared in an exquisite Worth creation of rose pink satin, hand painted with purple fleurs de lis, and draped with rich cream lace. The high pink corsage was covered with a network of lace. A dainty little French toque, which looked like a big jeweled rose rested on the bright brown hair. This creation first saw the light at the Prince of Wales' garden party this summer, where Mme Nordica was a special guest, and where the gown was declared to be the most beautiful worn. One of the jewels Mme Nordica wore Friday was a dagger brooch sent her by Queen Victoria after the former had sung at the palace last season. It is made in the shape of a crown, and formed of rubies and emeralds set in diamonds and pearls.

BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, OCT. 23, 1893.

The Symphony Concert.

The programme of Saturday was broad and varied enough to suit any exacting auditor; it contained much of the dramatic element, and the Slavonic vein of the Dvorak rhapsody found a good counterpoise in the Hungarian flavor of Schubert's great symphony in C major. That this dramatic element was always fully brought out cannot be said, but there was not a measure in the concert that was slovenly, and every thought was so clearly expressed that the intention of the composer was always easily followed.

The Volkmann overture ("Richard III.") began somewhat too deliberately; one cannot imagine a phlegmatic Duke of Gloster. From the beginning of the battle, however, all went well, and there was adequate power and vehemence; the fanfares rang out with martial effect, and the shock of combat was portrayed with appropriate fire. The old Scotch tune of "The Campbells are Comin'" was given crisply and established the warlike atmosphere, in spite of its being dragged in by the composer about a century too soon. Not only did Volkmann err in calling this "an old English war song," but he committed the strangest of anachronisms, for the battle of Bosworth was fought in 1485, while the Scotch tune was not written until 1568; but music, heavenly maid, is not to be fettered by dates.

After the overture came the attraction which had crowded the hall to repletion—Madame Nordica. The famous air from Massenet's "Herodiade" ("Il est Doux, il est Bon") suited her style well, yet there was not entire satisfaction in her work, for there seemed to be more of effort in her singing than is usual, and in the high note of the climax there was aberration from pitch, which was also perceptible in the finale of the Beethoven aria given later in the concert. The aria by Leonora from "Fidelio" was, however, sung with much intelligence and its dramatic contrasts well preserved, even if the Materna or Lehmann standard was not attained. Applause, recalls and floral tributes followed the conclusion of the numbers, as a matter of course.

To return to our orchestral topic,—the Slavonic rhapsody by Dvorak was the weak spot of the programme; it is not, in itself, the strongest of works, but its almost Oriental caprice may not be treated as a Beethoven development; the sharpest of contrasts, the freest of *tempi*, might have been used here. Just this high-flavored modern school has been given with extraordinary *abandon* in our concerts for years past, and it is difficult to accustom oneself to a less vivid interpretation. It gave every department of the orchestra an opportunity to display itself, even to muted horns with baleful and ugly tones, and the delicate harp. Our new conductor may break through his reserve in works such as these.

The finest of the Schubert symphonies ended the programme. In every measure the C major symphony shows that Schubert thought vocally; musical ideas come into the mind of a composer through some definite media of tone; thus Schumann thought piano, and one hears the piano even in his great orchestral poems; Beethoven always had the orchestra in his mind's eye, and even his sonatas and string quartettes suggest the orchestra; but Schubert's musical fancies were linked to the human voice, and whether it be a piano work, a string quartette or a symphony, one hears a set of beautiful songs without much thematic development such as would befit an instrumental work. The fact that the development is slight and the themes very striking, may be a full justification for Mr. Paur's omitting the repeat in the performance, before the development. The consensus of modern musical thought is against the repetitions which our forefathers bore with exemplary patience. It may be that in the near future the repeat of the first three divisions (the themes before development) of a sonata-movement may be abolished even in Haydn, Mozart, and Beethoven.

The introduction to the symphony was taken quicker than is usual. The horn-player gave his theme without blemish, and the orchestra took it up with good ensemble. The "*non troppo*" of the chief theme seemed to be disregarded, and it went at a flying pace but clearly throughout. The coda of this movement was splendidly played, especially in the important trombone phrases, which cross each other like the clash of swords. Never was a sterner dialogue written between tenor and base trombones; one can recall a time years ago when the phrases were repressed until they became mere horn passages, but it was not so on this occasion. If ever there was a wood-wind symphony this was one, and the oboe is almost continually in the foreground; it was splendidly played in this work, especially in the second and fourth movements. Not less commendable was the clarinette work, which abounds with important phrases, amounting to *obbligato* passages.

There were some notably fine points of reading in the symphony; the powerful crescendo just preceding the awe-inspiring pause (a startling rest of one measure) in the second movement was well worked up, and the cello work after it was finely given too; the scherzo was brilliant throughout, but the finale was the crowning effect, for here the conductor threw reserve to the winds, and the fanfares which began the movement sounded like the approach of a victorious army, the chief theme was as brilliant as one could wish (the first violins showed their mettle here), and when it came to those mighty four strokes of the full orchestra, that amazing picture of massive power, picturesque because of its very monotony, titanic in its constant reiteration, the climax of the concert was reached. This movement abundantly proved that it is not to be King Log after King Stork, in our orchestral matters, but one could wish such moments of fire and enthusiasm to come more frequently. Perhaps they will, after conductor and orchestra have fully formed acquaintance.

LOUIS C. ELSON.

Boston Journal.
SUNDAY, OCTOBER 22, 1893.

The Second Concert of the Boston Symphony Orchestra.

The programme of the second Symphony concert, given last evening in Music Hall, was as follows:

Overture to Shakspeare's "Richard III.,".....Volkmann
Recitative and Air, "Il est doux, il est bon," from "Herodiade".....Massenet
Slavonic Rhapsody No. 2, in G minor, Op. 45 (First time.).....Dvorak
Recitative and Aria, Komm Hoffnung, lass den letzten Stern, from "Fidelio.".....Beethoven
Symphony No. 9, in C major.....Schubert

Volkmann's overture "Richard III" bears the opus number 68, and it was published in 1871; his other music to the tragedy, opus 73, was published in 1882 with a poem for concert use. I do not know whether the whole music has ever been given in connection with a performance of the tragedy.

The first performance of this overture at a Boston Symphony concert was Oct. 18, 1884.

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This overture is apparently a musical panorama of the life and the death of Richard III.

Now, according to historians, there were two Richards.

Many, as the playwright Shakspeare, follow tradition and are of the opinion that he was an unpleasant individual, low of stature, crook-backed, hook-shouldered, splay-footed, goggle-eyed, of swarthy complexion, and with the left arm withered from birth. They also allege that he came into the world with a singularly complete outfit of teeth, nails and hair. His vices were habits; "his cruelty was not casual but natural; and the truth of his mind was only lying and falsehood."

Others, and they are in a decided minority, call Richard an abused man. To some he is that vague entity known as a "perfect gentleman;" and while it is true that he did not invent the kindergarten system, he nevertheless was not a follower of Herod.

Volkmann wrote his music for Shakspeare's play, and Richard is therefore a bogy-man.

There is no programme attached; there is no "hump-motiv," which, like the placard in the street car, invites the audience to "see that hump." Volkmann might have called his overture "Alva" or by the name of any cruel character, for the introduction of the anachronistic "Campbells are Coming" does not identify the music with Richard.

The music is for the most part appropriately saturnine and truculent; it is almost as unbearably gloomy as Rubinstein's "Ivan." It is episodic. And what, pray, has the finale to do with the rest of the overture? Who mourned Richard? Or is the lamentation general, not particular?

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There are compositions by Dvorak that seem saturated with Bohemian blood. Others suggest the innumerable dances of Bohemia, from the Ambit to the Zic. Others again bring to mind forests, the open air, gypsy life and gypsy recklessness. This second rhapsody suggests chiefly hard labor.

***

Schubert never heard his C major symphony. If he had heard it, he might have boiled it down. It was once the fashion to speak of its "divine length," but modern audiences are impatient. Even when it is cut, and the repeats are not observed, it seems interminable; perhaps its peculiar instrumentation, perhaps the monotony of much of the rhythm is the cause. Still, it contains wonderful passages, passages that have not been written in symphonies since the death of Beethoven.

***

Mr. Paur showed again his great anxiety for the detail, and his work was the result of elaborate preparation. At times he thus produced exceedingly fine effects; and yet, though it may seem a paradoxical statement, his very zeal sometimes brought about apparent crudeness. Thus the beauty of the andante con moto in the symphony was marred by the fact that in order to let a particular instrument sing, the rhythm was almost wholly destroyed. And it may be here remarked again that an andante con moto is not an adagio. But, on the other hand, it may be said that the work of this earnest man will undoubtedly be of benefit to the orchestra; for he demands precision and a rigid observance of gradation of tone.

***

Mrs. Nordica was heard to best advantage in the air from Massenet's opera, although the air admits easily passion. The air from "Fidelio" was too much for her, for, vocally and in conception, she was not satisfactory.

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The programme of the concert of next Saturday is as follows: Symphony, F major, Goetz; Serenade, Volkmann; Beethoven's overture, "Leonore," No. 3.

PHILIP HALE.

NOTES.

The Kneisel Quartette Concert announced for to-morrow (Monday) evening is unavoidably postponed until the following Monday, Oct. 30. Mr. Kneisel is unable to play owing to a severe lameness of the right hand.

First Symphony Concert in Sanders Theatre.

These concerts, now in their twelfth season, were arranged by Mr. Higginson for the officers and students of the University, and these gentlemen find in them a most delightful means of relaxation and entertainment. At the first concert Mr. Paur was as cordially received as he was in Boston, and he was obliged to acknowledge by numerous exhibitions of his peculiar bows the applause that was given him. The programme was Beethoven, Symphony in E flat major; Volkman, Serenade No. 3, solo violoncello by Mr. Alwin Schroeder and Cherubini, overture "Anacreon."

Among the prominent musical and literary people who attended were Major H. L. Higginson, Prof. J. D. Whitney, who always carries the scores as he does to the Boston concerts, Prof. James Mills Peirce, Prof. C. H. Toy, Prof. John K. Paine, Prof. N. S. Slater and Miss Slater, Prof. F. D. Allen, Prof. William G. Farlow, Mrs. Prof. F. G. Peabody and Miss Peabody, Prof. E. Emerton, the Misses Macvane, Prof. John H. Wright, Mrs. Prof. Kuno Francke, Prof. A. A. Howard, Prof. and Mrs. Edward Cummings, Dr. T. W. Harris, Dr. T. W. Richards, Mr. B. S. Hurlbut, Mr. Robert DeCourcy Ward, Prof. Hugo Munstemberg, Mr. and Mrs. J. G. Thorpe, Mr. and Mrs. William H. Bradbury, the Misses Seavey, Mr. and Mrs. George B. Rogers, Dr. and Mrs. B. A. Sargent, Mrs. E. R. Chaplain, Mr. Charles F. Batcheider, Mr. W. T. Brewster and Mr. J. Bertram Williams. As in former years, the prominent musical students of the university acted as ushers, and this week a violinist in the college orchestra did the extra service of loaning his Stradivarius to a nervous Symphony player, who had someway missed connections with his own.

SUNDAY HERALD.
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VOL. XCIV. NO. 114.
SUNDAY, OCTOBER 22, 1893.

SYMPHONY CONCERT. NORDICA.

The second of the season's concerts by the Boston Symphony orchestra, given at Music Hall last evening under Mr. Emil Paur's direction, had an especially attractive feature in the appearance of Mme. Nordica, the programme consisting of the following works and selections:

Overture to "Richard III.," op. 68.....Volkmann
Recitative: "Abscheulicher! wo eilst du hin?" and aria: "Komm Hoffnung, lass den letzten Stern," from "Fidelio".....Beethoven
Slavische rhapsodie No. 2, in G minor, op. 45.....Dvorak
Recitative: "Celui dont la parole," and air: "Il est doux, il est bon," from "Herodiade".....Massenet
Symphony No. 9, in C major.....Schubert

It is apparent that the new conductor has diplomatic tendencies. He evidently proposes to stand upon non-committal ground as to the placing of the symphony, and give even advantage to both those who demand it first and those who are equally positive that it should come last. The Heinschel adherents who favor the symphony in the middle of the programme may be recognized later on.

Although the great Schubert symphony was put last, it demands first consideration in commenting on the programme, for Mr Paur fully confirmed all the favorable impressions gained of his ability at his first appearance by his reading of its several movements. He certainly gave this masterly composition a performance eminently in keeping with its grand characteristics, and, without imposing his own individuality, he yet gave a freshness and vigor to his interpretation that was altogether delightful.

The Volkmann overture exhibited the mastery of the conductor over his men in a marked fashion, and the succession of tone pictures which make up the composition were brought out vividly and with a splendid realization of all the wealth of color lavished upon them by the composer. The scenes of strife upon the battlefield could almost be seen, so admirably were the various elements in its construction brought out, and the strong dramatic characteristics of the overture were at all times admirably depicted.

Dvorak's rhapsody had its first hearing here on this occasion and proved an intensely interesting novelty. Its strongly contrasted movements are full of marked originality, both in the themes themselves and their elaboration and treatment, and the dash and fire of the composer's nature shows itself throughout the work. Mr. Paur gave the rhapsody a very brilliant performance and gained a hearty recognition of the merits of the work and its performance.

Mme. Nordica sung with splendid success in the Massenet aria, her nature and gifts as a vocalist appearing to be peculiarly suited to the music of this composer. Her style is so broad and dramatic that she fully realized all the beauties of the aria from "Fidelio," and she gave it with a delightful intelligence and greatly pleased her audience in both her appearances.

It is worthy of note that Mr. Paur extended the courtesy of an escort to the singer upon her entrance and departure, a courtesy that has been sadly neglected by his predecessors.

After the concert last night Madame Nordica—who was resplendent in her Worth gown of glistening white, and her superb jewels, gave a delightful supper party to a few friends at Parker's. Miss Emma Eames—who went to Music Hall to hear Madame Nordica both for the rehearsal and the concert, her husband, Mr. Julian Story, Sig. Rotoli and his handsome wife, Madame Scalchi and her husband, Mrs. C. H. Washburn, Mrs. W. F. Baldwin and Mrs. Walker, Madame Nordica's sisters, with their husbands, were among those who sat around the flower-wreathed table.

Mme. Nordica's immense popularity with her audience was demonstrated anew Friday afternoon at the rehearsal. Although full half an hour was spent after the performance in receiving her friends in the artists' room, when she entered her carriage at the door of Music Hall a solid mass of people, mostly women, had formed on either side the whole length of the brick walk, and way out into the street opposite. They stood patiently waiting to catch a glimpse of the prima donna's face as she passed out and drove away. Always amiable and ready to bestow a smile, Madame Nordica leaned out and made many an eye brighter by her pleasant greeting as she passed along.

The Boston Symphony sale opened in Providence on Monday morning. There was no auction, and no premiums were paid, yet the line commenced to form on Sunday afternoon, and Mr. Copse missed a night's repose to enjoy the merriment in which the anxious applicants for seats indulged. Mr. W. F. Apthorp goes down next Tuesday afternoon to give an analysis of the Wednesday programme to a club composed of 70 or more society people, who wish to understand the programmes before attending the concerts. These analyses will be given by Mr. Apthorp on the Tuesday preceding each concert.

American Art Journal.

NEW YORK, SATURDAY, OCTOBER 21, 1893.

Emil Paur and the Boston Symphony Concerts.

Of the new leader it might almost be written, He came; he was seen; he conquered. His first appearance was at the first Symphony Matinee, Friday afternoon, October 13. On taking his place on the platform he was greeted with moderate applause. We found him a well set man, addressing himself to business in short order. Already he had made himself popular with his players, by praising their pianissimo, and decreeing a regular Monday holiday. Comparing Paur with past directors, he has an orchestral grip, which Henschel lacked, is less of a precisian than Gericke, is not a romantic free lance like Nikisch. Somebody says of chess, that a tyro tries new gambits, whereas an older head begins with the customary move of the King's pawn. Mr. Nikisch was received with warm enthusiasm four years ago, and astonished the natives by directing without the score, though this fascinating eccentricity did not long endure: but Paur begins his Boston career in a quiet, old-fashioned way.

The audience is large, every seat occupied, and hundreds of men and women standing. We begin with roast beef, in the shape of the great Fifth Symphony. Speaking for myself, this performance was somewhat of a disappointment, especially in the mounting chords of the Andante; for who can forget the elder Damrosch's grand presentation of this Symphony here a few seasons ago?

An admirer of Tschaikowsky, the new director, next gives us the novelty of the occasion, String Serenade in C, op. 48, and does it in beautiful form, especially the Waltz (which won the audience) and the Russian dance movement, both given with admirable delicacy.

Mr. Paur's triumph came last of the feast, in the Tannhaeuser Overture, which was so marvelously well played that you could feel the cool outside air after the Venus fever in the heart of the mountain.

The ushers did their duty nimbly and well, especially when a lady fell in a fit, and her dozen small packages were scattered far and wide in a transverse aisle.

Every concert has its humors. Hearing her neighbor lament that she had not brought her lorgnette, a kind-hearted younger lady proffered hers, and was rather surprised to be met with a curt, "No, I thank you!" Doubtless the refuser remembered the temperance adage, "There's contamination in the glass!"

Though the rehearsals draw the biggest crowds and prices, it is the fashion for the papers to ignore the first of the two concerts, and notice only the Saturday evening repetition; but this time the press had its early paragraphs about the new departure. Perhaps the most sensible utterance was that of Professor Paine, to the effect that it was too soon to judge Mr. Paur's ability. He received a special welcome at the evening concert, however, and Henry L. Higginson was congratulated on his new director.

J. H. W.

Gazette

BOSTON, SUNDAY MORNING, OCT. 22.

The Symphony Concert.

The programme for the second concert of the Boston Symphony Orchestra at Music Hall, last night, was, Overture, "Richard III.," Volkmann; aria from Massenet's "Herodiade," rhapsodie No. 2, "Dovrak," (first time); aria from Beethoven's "Fidelio;" and Schubert's Symphony in C. Mme. Nordica was the soloist. The house was filled to overflowing. A further acquaintance into the conducting of Mr. Paur, developed little, if anything more, than was obtained by our first experience. He is undoubtedy sincerely painstaking, and scrupulously conscientious in his work, so much so, perhaps, as to be almost pedagogic in his scrupulous anxiety for exactness. Every point, important and otherwise, is elaborated with such minute and demonstrative care, that at times, it nearly becomes oppressive, and causes one to wish for something less of rigidity, and something more in freedom of swing. Then, too, there is such an excess of gesticulation on the part of Mr. Paur, especially in indicating to the different players when it is time to "come in," that it distracts attention from the music. Surely, he has an orchestra of intelligent, experienced, and compent players, who are rehearsed sedulously during the week, and who, therefore, by the time that the performance takes place, may be presumed to know exactly what the conductor expects from them. Hence, it seems superfluous that there should be so much waving of the baton, as if they were playing *prima vista*; when a glance of the eye or a slight nod of the head would be sufficient indication as a cue. Mr. Paur's readings are eminently thoughtful, but as yet have been dry and lacking in the desired effect of spontaneity. However, the freedom from trickery, the artistic sincerity, and the frank honesty that manifestly underlie the impulses of the conductor, entitle him to the most respectful consideration. Perhaps, when we shall have seen more of him, we shall lose the impression that we now have regarding his tendency to over elaborate his readings by emphasizing every possible point, and thus giving a disjointed effect to the music; and regarding also, his lack of a certain grace of poetic feeling. The music does not flow, but moves haltingly, under his method of interpreting it. It would seem as if he desired to treat an orchestra as a solo instrument; but it is too unwieldy to bear such treatment, which deprives it of its characteristic dignity. Not that he himself is wanting in dignity, but that conscientiousness may be pushed too far, to say nothing of the effect of heavy, didactic pedantry that it may produce. The Volkmann overture had been heard here before, when it made no very marked impression. It was broadly and effectively given, but with such an excess in finish of detail, that it seemed longer than ever before, and more tiresome. The Dvorak Rhapsodie was very like the other music we have had from the same composer, so like in fact, that notwithstanding it was given on this occasion for the first time, it seemed to us as if we were thoroughly familiar with it. There is not much that is intesesting in it. and it is abundant in the now, almost conventional groping in the dark for something that is never found. The orchestration is often very rich, and sometimes thrilling for the moment, in its vigorous massiveness. It was read and played with all possible effect, but it did not seem to meet with a very favorable reception. If it had anything to say that was imperatively called for, we did not discover what it was. Variety in style and expressiveness does not seem to be among Dvorak's gifts. The symphony was carefully read. The tempi were admirable, except when now and then there was a slacking of the movement whenever a phase appeared that might be made to take a sentimental aspect. However, on the whole it was a spirited and honest rendering of the work. Madame Nordica, who was gorgeously costumed, was welcomed with hearty fervor. She sang the Massenet air, "Il est doux," tastefully, tunefully, and with grace and finish of techniuqe, though perhaps somewhat rigidly and coldly in point of style. In this selection, Mr. Paur gave the most satisfying evidence of his skill that he had hitherto vouchsafed. It was delightfully flexible, and was the perfection of conducting the accompaniments to vocal music; and in the Beethoven air, which was the "Abscheulicher," he was equally successful and satisfying. Mme. Nordica was less pleasing in her interpretation of this air than she was in her earlier contribution to the concert. Her style is hardly dramatic enough to do it justice, and she was clearly overweighted by it. Her execution of it was clean cut, and, for a high voice, she took the lower notes with remarkable volume and clearness; but the aria makes exactions, for its proper interpretation, which are beyond her powers to meet. The programme for the next concert is: Symphony in F, Goetz; Serenade, for 'cello and orchestra, Volkmann; Overture, "Leonore," No. 3, Beethoven. Mr. Alwin Schroeder is to be the soloist.

Boston Courier.

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THE SYMPHONY AND OTHER CONCERTS OF THE WEEK.

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It is too soon, of course, to talk about perfection. The understanding between the conductor and his four-score men seems to be of the best; for, when one catches a glimpse of his face, one sees sympathy and approval in the look it wears, while the musicians say that they like his treatment of them and the music and mean to support him. But as yet there must necessarily be something tentative in what he and they do, and this double anxiety of itself militates against entire ease and smoothness. The brass instruments have not yet learned to attack a phrase all together as one voice, the first violins still incline occasionally to take the lead even when it is not their turn, and the tone color is somewhat spotty here and there, while some phrasing is stiff and cautious.

But the conductor's plan seems to be all right—to work not for himself, but for the music and the musicians. He seems intent on giving the author his clearest possible light; preserving for each component of the score its proper place; insuring its own fair chance for every instrument; encouraging and stimulating the players, but depending on them for the personal enthusiasm which will make the life, spirit, warmth and sentiment of the readings come finally from them, as it should. Those of us who sit in front and see only Mr. Paur's back and the movements of his arms, may judge him to be a little dry and formal; but the orchestra themselves speak of him as no less energizing than manly, a conductor who will, they think, move them to do their best and stand behind them strongly, like a good general, while they are doing it. And they hint that a solid fortnight longer will be needed to get the great machine running smoothly and with its proper power and pliancy.

The second programme took more time than the first, for it included the tremendously long C-major symphony of Schubert, which would have been better assigned to an evening when the participation of a vocalist did not make five numbers necessary. The other instrumental works were Volkmann's dramatic "Richard the Third" overture, so gloomy and almost gruesome in its moody introduction, so furious and noisy in its battle pictures, and so melancholy in the short conclusion which follows the conflict, and the second Rhapsody of Dvorak. This latter was new to Boston, and on this first hearing seemed to substantiate its title. It is almost a tone-picture, as the phrase goes, being a series of wandering and yet connected episodes derived principally from a pleasant phrase presented, after a couple of clamorous chords, by a few voices from the wooden wind. Rhythm, time and accent change constantly, and no choir long holds the predominance. But for the strong sense of unity which binds these episodes so that each seems to be in its proper place as a consequent and a cause, one might almost set down the work among improvisations. It has more interest than positive character, perhaps, and will be made welcome as an occasional visitor rather than as a constant friend.

The management of these three works has been already implied in our opening paragraph. It was firm, intellectual, earnest, fair-minded and forceful, with no little delicacy and elasticity, giving much pleasure at the time and in recollection and promising well for the future.

Mme. Nordica sang—with orchestral accompaniment—Salome's large sweet air from Massenet's "Herodiade" and Leonora's great scene in Beethoven's "Fidelio." The former had grace and refinement and the latter had honest strength and sincerity. Mme. Nordica is a dramatic, but not a passionate singer, and she wisely refrained from attempting to put intensity into the Beethoven recitative, and depended chiefly for her effect upon the gentleness and quiet firmness of the air. She was in excellent voice and mood, sang generously and freely and was recalled several times. It was pleasant to see that Mr. Paur, unlike Mr. Nikisch, brought some good manners with him, and escorted his soloist from the anteroom to the platform.

Mr. Kneisel was absent from his place and Mr. Loeffler led the first violins.

The next programme stands thus. Goetz's F major symphony; a serenade by Volkmann, Mr. Schroeder playing the 'cello solo, and Beethoven's overture "Leonora, No. 3."

SATURDAY [illegible]

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The appearance of the new conductor, Emil Paur, and the exceptional importance of the solo artists, will add much to the attractiveness which these concerts always possess for the musical public. Mr. Paur comes to America with a record of brilliant achievements in the important positions which he has filled in Europe. His last chair was at the Leipzic Opera, where he succeeded Mr. Nikisch four years ago, as he now succeeds him in Boston. He is 38 years of age, a tireless worker, a profound musical student, and an enthusiastic leader. His control over his forces is absolute, and he will tolerate no mediocrity in the performances under his direction.

He made his debut in Boston last week, and won golden opinions with an almost faultless performance. The orchestra at his command is recognized as the equal of any on either side of the Atlantic. There have been practically no changes in its membership for several years, and constant training and association have produced an ensemble impossible under other conditions. Mme. Emma Eames, the young American prima donna, whose brilliant successes in opera are well known in this city, will be the soloist at the first public rehearsal and concert. Mme. Materna, Franz Kneisel and others are expected to appear in the series. The sale of subscription tickets for both series opens at Chandler's, 300 Fulton street, next Thursday morning.

American Art Journal.

NEW YORK, SATURDAY, OCTOBER 21, 1893.

Emil Paur and the Boston Symphony Concerts.

Of the new leader it might almost be written, He came; he was seen; he conquered. His first appearance was at the first Symphony Matinee, Friday afternoon, October 13. On taking his place on the platform he was greeted with moderate applause. We found him a well set man, addressing himself to business in short order. Already he had made himself popular with his players, by praising their pianissimo, and decreeing a regular Monday holiday. Comparing Paur with past directors, he has an orchestral grip, which Henschel lacked, is less of a precisian than Gericke, is not a romantic free lance like Nikisch. Somebody says of chess, that a tyro tries new gambits, whereas an older head begins with the customary move of the King's pawn. Mr. Nikisch was received with warm enthusiasm four years ago, and astonished the natives by directing without the score, though this fascinating eccentricity did not long endure; but Paur begins his Boston career in a quiet, old-fashioned way.

The audience is large, every seat occupied, and hundreds of men and women standing. We begin with roast beef, in the shape of the great Fifth Symphony. Speaking for myself, this performance was somewhat of a disappointment, especially in the mounting chords of the Andante; for who can forget the elder Damrosch's grand presentation of this Symphony here a few seasons ago?

An admirer of Tschaikowsky, the new director, next gives us the novelty of the occasion, String Serenade in C, op. 48, and does it in beautiful form, especially the Waltz (which won the audience) and the Russian dance movement, both given with admirable delicacy.

Mr. Paur's triumph came last of the feast, in the Tannhaeuser Overture, which was so marvelously well played that you could feel the cool outside air after the Venus fever in the heart of the mountain.

The ushers did their duty nimbly and well, especially when a lady fell in a fit, and her dozen small packages were scattered far and wide in a transverse aisle.

Every concert has its humors. Hearing her neighbor lament that she had not brought her lorgnette, a kind-hearted younger lady proffered hers, and was rather surprised to be met with a curt, "No, I thank you!" Doubtless the refuser remembered the temperance adage, "There's contamination in the glass!"

Though the rehearsals draw the biggest crowds and prices, it is the fashion for the papers to ignore the first of the two concerts, and notice only the Saturday evening repetition; but this time the press had its early paragraphs about the new departure. Perhaps the most sensible utterance was that of Professor Paine, to the effect that it was too soon to judge Mr. Paur's ability. He received a special welcome at the evening concert, however, and Henry L. Higginson was congratulated on his new director.

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...ston Transcript

MONDAY, OCTOBER 23, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the second Symphony concert, given in the Music Hall last Saturday evening, was as follows:

Volkmann: Overture to "Richard III.," Opus 68.
Beethoven: Recitative, "*Abscheulicher! wo eilst du hin?*" and Aria, "*Komm Hoffnung, lass den letzten Stern*," from Fidelio."
Dvorak: Slavische Rhapsodie No. 2, in G minor, Opus 45.
Massenet: Recitative, "*Celui dont la parole*," and Air, "*Il est doux, il est bon*," from "Hérodiade."
Schubert: Symphony No. 9, in C major.

Mme. Nordica was the singer.

The hall was crowded, the side aisles being filled with people standing; we can hardly remember a season that began so early with full houses. And the large audience was generally enthusiastic, too, especially over Mme. Nordica's singing.

The performance of Volkmann's "Richard III." overture showed both conductor and orchestra in the finest light; never before have we heard so much meaning given this overture. It is essentially a dramatic composition, one in which vehemence of expression and picturesque suggestiveness far outweigh what of musical form and development there may be in it. Mr. Paur takes it in a strongly dramatic way, giving its vehemence and dramatic coloring their full value, but without loss of musical distinctness and coherence. The slow introduction and all the "Bosworth Field" business near the middle of the work produced a very striking effect, and the serener mood of the peroration made a fine contrast with what had preceded it; indeed, Mr. Paur's reading of these closing measures in F-sharp major was exceedingly beautiful and expressive; one could well fancy them a musical rendering of Richmond's,

"Proclaim a pardon to the soldiers fled,
That in submission will return to us:
And then, as we have ta'en the sacrament,
We will unite the white rose and the red—
Smile heaven upon this fair conjunction,"
That long hath frown'd upon their enmity!

In a word, this is the first time we have found the overture otherwise than tiresome and weak; Mr. Paur has shown it to us as a poetically imaginative composition wanting neither in coherency nor dramatic force. The orchestra played it magnificently.

In the Dvorák Slavonic Rhapsody we must confess ourselves as sadly disappointed, after the enthusiastic way we had heard it spoken of by members of the orchestra and others who knew it. We cannot see that the work rises above the general level of a Liszt Hungarian Rhapsody; and, though parts of it have undeniably a certain warm emotional charm—an element not uncommon with Dvorák—this hardly makes up for the absence of Liszt's brilliancy and his peculiar touch of genius. The Czech melodies on which it is founded seem to appeal to one more by their quaint, exotic flavor than by their musical beauty, and the construction of the work is as slight and loose-jointed as may be. One point, however, may be spoken of with genuine enthusiasm: the orchestration. Here Dvorák has even surpassed himself; the scoring is not only rich and euphonious, but varied and full of individual aroma. The performance was admirable.

With the Schubert symphony Mr. Paur came upon more ticklish ground. The great work is familiar to all of us; we have been brought up on it, and know its every turning. The orchestra played for the most part splendidly; here Mr. Paur gave good earnest of what he can do as a disciplinarian. Apart from a slip or two in individual solo instruments, such as cannot be laid to the conductor's charge, the performance left little to be desired in a technical way: vigor and precision of attack, excellence of dynamic balance, and a fine blending of the various voices of the orchestra, were the rule; it was a real pleasure to hear the wind instruments make their entries together so evenly and cleanly. Neither was there any lack of fire and expressiveness. Still, it were stretching a point to call the performance of the glorious work an effective one.

To us, at least, Mr. Paur's reading of each one of the four movements seemed to lack totality of conception; there was an immense deal of attention paid to (would-be) effective details, but very little strong general effectiveness. Mr. Paur follows the favorite modern plan of changing the *tempo* very often, as the character and expression of the music changes; and it must be admitted that his modifications are not excessive in degree, compared with similar things we have heard here before; in fact, he is rather moderate in this matter than otherwise. But somehow his frequent changes have a disturbing effect upon the listener; they continually rouse you out of the mood into which the music has thrown you; they distract your attention from the composition, instead of riveting it still more firmly upon it. If ever there were a long symphonic composition in which the element of strongly marked and pregnant rhythm predominated, this symphony of Schubert's is that one; it and Beethoven's seventh may be called the "dance symphonies" *par excellence*. Each movement has its own well defined rhythmic character, and adheres to this character with singular persistency. Of course there are marked rhythmic contrasts; the second theme in the first movement, for instance, is in an utterly different rhythm from the first; a more striking rhythmic contrast than that between the Trio and the Scherzo could hardly be desired. But each theme sticks to and emphasizes its own particular rhythm with great pertinacity throughout its whole development and working out; there is none of that successive presentation of the same theme under various rhythmic aspects that one finds in many more modern compositions. The general aspect of each one of the four movements is one of striking continuity; there is exceedingly little fitfulness of mood, but the music goes on and on, straight toward its goal, with but few interruptions. Now, Mr. Paur's very frequent changes of *tempo* sadly break up this splendid continuity and make a too merely kaleidoscopic impression: each change, as it comes about, throws cold water upon the enthusiasm aroused by the preceding phrase, instead of egging that enthusiasm on to a higher and over warmer pitch; the whole effect may be described as that of a perpetual beginning over again. We will not say that Mr. Paur's *tempo* did not in every case (with one important exception) fit the particular phrase to which he applied it to a nicety; take each separate phrase by itself, and Mr. Paur's *tempo* for it was perfectly comprehensible. But it did sever the bond which bound that phrase to its neighbor, and all

...the last movement, almost the minute of which went incomprehensibly slow. This movement has always stood in our mind as a sort of celestial counterpart of Berlioz's "Ride to the Abyss" in the "Damnation de Faust;" it might be called, by analogy, a Ride to the Empyrean." Apart from the intrinsic beauty of its themes, the enormous effect it produces comes from two characteristics—velocity and persistency. It goes like the wind; it is full of ideal galloping, express-train clickety-click; anything you please that is associated with speed. That persistent violin figure in the accompaniment means speed, and nothing but speed; and, by the way, this same figure is by no means easy to play at Mr. Paur's slow *tempo*; it takes consummate virtuosity to make a bow "jump" as slow as that! Now, Mr. Paur seems to do all in his power to knock this idea of speed in the head, and to substitute for it the idea of *weight*—weight of tone, weight of movement, weight of emphasis. We cannot but think this distorts the movement from its true character.

Mme. Nordica sang the air from Massenet's "Hérodiade" in admirable style and with a purity of feeling very different from the oversensuous passionateness some singers are too prone to infuse into the piece; we have often heard the air sung with a fervor of passion that might lead the suspiciously inclined to question whether the young Salomé's feelings toward the Prophet were not an exemplification of one of the most regrettable phases of "curatolatry." Mme. Nordica, on the other hand, sang it with just the right pure expression. In the ever-great "*Abscheulicher!*" too, she did much that was signally fine; perhaps the scene still overweighs her powers a little—whose does it not?—but she made some exceedingly strong points in it, and her conception of the music is excellent. She was enthusiastically applauded and recalled after both numbers.

Philadelphia Abend-Post.

Dienstag, 24. Oktober 1893.

Boston Symphonie Orcher. Dieses berühmte Orchester wird unter Leitung seines neuen Dirigenten, Herrn Emil Paur, während des fünf Konzerte in der Academy of Music geben, das erste am Donnerstag Abend, den 9. November. Tickets nebst reservirten Sitzen werden für die fünf Konzerte für $3.50, $5 und $7 verkauft. Die $5 und $7 Tickets werden am Montag, den 30. Oktober um 10 Uhr Morgens in der Academy of Music verstetigert und die übrig gebliebenen, sowie die $3.50 Tickets werden am Dienstag, den 31. Oktober zu gewöhnlichen Preisen von 8 Uhr Morgens an verkauft werden. Als Solisten bei diesen Konzerten fungiren Mme. Emma Eames, Herr Max Heinrich, der rühmlichst bekannte Liedersänger und der Violin-Virtuose Herr Franz Kneisel.

...TEMAN'S RECORD.

OCTOBER 23, 1893.

PAUR ADVANCING.

His Second Concert Shows Distinctly Stronger Work.

The programme of Saturday was broad and varied enough to suit any exacting auditor; it contained much of the dramatic element, and the Slavonic vein of the Dvorak rhapsody found a good counterpoise in the Hungarian flavor of Schubert's great symphony in C major. That this dramatic element was always fully brought out cannot be said, but there was not a measure in the concert that was slovenly, and every thought was so clearly expressed that the intention of the composer was always easily followed.

The Volkmann overture ("Richard III.") began somewhat too deliberately; one cannot imagine a phlegmatic Duke of Gloster. From the beginning of the battle, however, all went well, and there was adequate power and vehemence; the fanfares rang out with martial effect, and the shock of combat was portrayed with appropriate fire. The old Scotch tune of "The Campbells are Comin'" was given crisply and established the warlike atmosphere, in spite of its being dragged in by the composer about a century too soon. Not only did Volkmann err in calling this "an old English war song," but he committed the strangest of anachronisms, for the battle of Bosworth was fought in 1485, while the Scotch tune was not written until 1568; but music, heavenly maid, is not to be fettered by dates.

After the overture came the attraction which had crowded the hall to repletion—Madame Nordica. The famous air from Massenet's "Herodiade" ("Il est Doux, il est Bon") suited her style well, yet there was not entire satisfaction in her work, for there seemed to be more of effort in her singing than is usual, and in the high note of the climax there was aberration from pitch, which was also perceptible in the finale of the Beethoven aria given later in the concert. The aria by Leonora from "Fidelio" was, however, sung with much intelligence and its dramatic contrasts well preserved, even if the Materna or Lehmann standard was not attained. Applause, recalls and floral tributes followed the conclusion of the numbers, as a matter of course.

The finest of the Schubert symphonies ended the programme. In every measure the C major symphony shows that Schubert thought vocally; musical ideas come into the mind of a composer through some definite media of tone; thus Schumann thought piano, and one hears the piano even in his great orchestral poems; Beethoven always had the orchestra in his mind's eye, and even his sonatas and string quartettes suggest the orchestra; but Schubert's musical fancies were linked to the human voice, and whether it be a piano work, a string quartette or a symphony, one hears a set of beautiful songs without much thematic development such as would befit an instrumental work. The fact that the development is slight and the themes very striking, may be a full justification for Mr. Paur's omitting the repeat in the performance, before the development. The consensus of modern musical thought is against the repetitions which our forefathers bore with exemplary patience. It may be that in the near future the repeat of the first three divisions (the themes before development) of a sonata-movement may be abolished even in Haydn, Mozart, and Beethoven.

The introduction to the symphony was taken quicker than is usual. The horn-player gave his theme without blemish, and the orchestra took it up with good ensemble The "*non troppo*" of the chief theme seemed to be disregarded, and it went at a flying pace but clearly throughout. The coda of this movement was splendidly played, especially in the important trombone phrases, which cross each other like the clash of swords. Never was a sterner dialogue written between tenor and base trombones; one can recall a time years ago when the phrases were repressed until they became mere horn passages, but it was not so on this occasion. If ever there was a wood-wind symphony this was one, and the oboe is almost continually in the foreground; it was splendidly played in this work, especially in the second and fourth movements. Not less commendable was the clarinette work, which abounds with important phrases, amounting to *obbligato* passages.

There were some notably fine points of reading in the symphony; the powerful crescendo just preceding the awe-inspiring pause (a startling rest of one measure) in the second movement was well worked up, and the cello work after it was finely given too; the scherzo was brilliant throughout, but the finale was the crowning effect, for here the conductor threw reserve to the winds, and the fanfares which began the movement sounded like the approach of a victorious army, the chief theme was as brilliant as one could wish (the first violins showed their mettle here), and when it came to those mighty four strokes of the full orchestra, that amazing picture of massive power, picturesque because of its very monotony, titanic in its constant reiteration, the climax of the concert was reached. This movement abundantly proved that it is not to be King Log after King Stork, in our orchestral matters, but one could wish such moments of fire and enthusiasm to come more frequently. Perhaps they will, after conductor and orchestra have fully formed acquaintance.

Louis C. Elson.

THE STAR ... BROOKLYN

WEDNESDAY EVENING, OCT. 25, 1893.

PHILHARMONIC CONCERTS.

The concerts to be given at the Academy of Music under the auspices of the Philharmonic Society, will prove a potent attraction to music lovers, and promise to be fully as successful as ever. The Boston Symphony Orchestra, in point of excellence, has few equals among the great orchestras of the present day on either side of the Atlantic. Its appearance under the new conductor, Emil Paur, will add to the interest of the coming season. Mme. Emma Eames, Mme. Lillian Nordica, and Franz Kneisel are some of the soloists already engaged. The dates of the public rehearsals and concerts are Nov. 10 and 11, Dec. 15 and 16, Jan. 12 and 13, Feb. 9 and 10, and March 30 and 31. The sale of subscription tickets for both series opens tomorrow (Thursday) morning at Chandler's, 300 Fulton street.

The Musical Courier.

NEW YORK, WEDNESDAY, OCTOBER 25, 1893.

Here is the program of the second Symphony concert:

Overture, "Richard III."..... Volkmann
"Il est doux," from "Hérodiade"..... Massenet
Mrs. Nordica.
Slavonic Rhapsody, No. 2, op. 45..... Dvorák
First time.
"Komm Hoffnung," from "Fidelio"..... Beethoven
Mrs. Nordica.
C major Symphony..... Schubert

There is little to be said about this concert. The dismal overture of Volkmann is familiar here. The rhapsody by Dvorák disappointed expectation; it seems labored and there is little freshness in it; what he had to say, he said well, but he might better have said nothing.

The playing of the orchestra was smoother than at the the first concert; the conductor and the men are better acquainted. Mr. Paur was painstaking and earnest.

Mr. Paur seems to me to be a man of episodes.

He seems to be chiefly anxious concerning mint and anise and cummin.

He might not see the poetry of motion in the flight of a locomotive if he were aware that there was a smutch on any portion of the brass work.

Mrs. Nordica sang the air from "Hérodiade" in excellent manner, though a little more passion would not have been out of place. The air from "Fidelio" was beyond her ability.

* * *

The program of the concert of the 28th is as follows:

Symphony, F major, op. 9..... Goetz
Serenade..... Volkmann
Overture, "Leonore," No. 3..... Beethoven

* * *

Mr. Kneisel's right hand is lame, and the quartet concert announced for to-morrow night is postponed until the 30th.

Boston Transcript

MONDAY, OCTOBER 23, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the second Symphony concert, given in the Music Hall last Saturday evening, was as follows:

Volkmann: Overture to "Richard III.," Opus 68.
Beethoven: Recitative, "*Abscheulicher! wo eilst du hin?*" and Aria, "*Komm Hoffnung, lass den letzten Stern*," from Fidelio."
Dvorak: Slavische Rhapsodie No. 2, in G minor, Opus 45.
Massenet: Recitative, "*Celui dont la parole*," and Air, "*Il est doux, il est bon*," from "Hérodiade."
Schubert: Symphony No. 9, in C major.
Mme. Nordica was the singer.

The hall was crowded, the side aisles being filled with people standing; we can hardly remember a season that began so early with full houses. And the large audience was generally enthusiastic, too, especially over Mme. Nordica's singing.

The performance of Volkmann's "Richard III." overture showed both conductor and orchestra in the finest light; never before have we heard so much meaning given this overture. It is essentially a dramatic composition, one in which vehemence of expression and picturesque suggestiveness far outweigh what of musical form and development there may be in it. Mr. Paur takes it in a strongly dramatic way, giving its vehemence and dramatic coloring their full value, but without loss of musical distinctness and coherence. The slow introduction and all the "Bosworth Field" business near the middle of the work produced a very striking effect, and the serener mood of the peroration made a fine contrast with what had preceded it; indeed, Mr. Paur's reading of these closing measures in F-sharp major was exceedingly beautiful and expressive; one could well fancy them a musical rendering of Richmond's,

"Proclaim a pardon to the soldiers fled,
That in submission will return to us:
And then, as we have ta'en the sacrament,
We will unite the white rose and the red—
Smile heaven upon this fair conjunction,
That long hath frown'd upon their enmity!

In a word, this is the first time we have found the overture otherwise than tiresome and weak; Mr. Paur has shown it to us as a poetically imaginative composition wanting neither in coherency nor dramatic force. The orchestra played it magnificently.

In the Dvorák Slavonic Rhapsody we must confess ourselves as sadly disappointed, after the enthusiastic way we had heard it spoken of by members of the orchestra and others who knew it. We cannot see that the work rises above the general level of a Liszt Hungarian Rhapsody; and, though parts of it have undeniably a certain warm emotional charm—an element not uncommon with Dvorák—this hardly makes up for the absence of Liszt's brilliancy and his peculiar touch of genius. The Czech melodies on which it is founded seem to appeal to one more by their quaint, exotic flavor than by their musical beauty, and the construction of the work is as slight and loose-jointed as may be. One point, however, may be spoken of with genuine enthusiasm: the orchestration. Here Dvorák has even surpassed himself; the scoring is not only rich and euphonious, but varied and full of individual aroma. The performance was admirable.

With the Schubert symphony Mr. Paur came upon more ticklish ground. The great work is familiar to all of us; we have been brought up on it, and know its every turning. The orchestra played for the most part splendidly; here Mr. Paur gave good earnest of what he can do as a disciplinarian. Apart from a slip or two in individual solo instruments, such as cannot be laid to the conductor's charge, the performance left little to be desired in a technical way: vigor and precision of attack, excellence of dynamic balance, and a fine blending of the various voices of the orchestra, were the rule; it was a real pleasure to hear the wind instruments make their entries together so evenly and cleanly. Neither was there any lack of fire and expressiveness. Still, it were stretching a point, to call the performance of the glorious work an effective one.

To us, at least, Mr. Paur's reading of each one of the four movements seemed to lack totality of conception; there was an immense deal of attention paid to (would-be) effective details, but very little strong general effectiveness. Mr. Paur follows the favorite modern plan of changing the *tempo* very often, as the character and expression of the music changes; and it must be admitted that his modifications are not excessive in degree, compared with similar things we have heard here before; in fact, he is rather moderate in this matter than otherwise. But somehow his frequent changes have a disturbing effect upon the listener; they continually rouse you out of the mood into which the music has thrown you; they distract your attention from the composition, instead of riveting it still more firmly upon it. If ever there were a long symphonic composition in which the element of strongly marked and pregnant rhythm predominated, this symphony of Schubert's is that one; it and Beethoven's seventh may be called the "dance symphonies" *par excellence*. Each movement has its own well defined rhythmic character, and adheres to this character with singular persistency. Of course there are marked rhythmic contrasts; the second theme in the first movement, for instance, is in an utterly different rhythm from the first; a more striking rhythmic contrast than that between the Trio and the Scherzo could hardly be desired. But each theme sticks to and emphasized its own particular rhythm with great pertinacity throughout its whole development and working out; there is none of that successive presentation of the same theme under various rhythmic aspects that one finds in many more modern compositions. The general aspect of each one of the four movements is one of striking continuity; there is exceedingly little fitfulness of mood, but the music goes on and on, straight toward its goal, with but few interruptions. Now, Mr. Paur's very frequent changes of *tempo* sadly break up this splendid continuity and make a too merely kaleidoscopic impression: each change, as it comes about, throws cold water upon the enthusiasm aroused by the preceding phrase, instead of egging that enthusiasm on to a higher and ever warmer pitch; the whole effect may be described as that of a perpetual beginning over again. We will not say that Mr. Paur's *tempo* did not in every case (with one important exception) fit the particular phrase to which he applied it to a nicety; take each separate phrase by itself, and Mr. Paur's *tempo* for it was perfectly comprehensible. But it did sever the bond which bound that phrase to its neighbor, and all

The exception to which we have referred was the last movement, almost the whole of which went incomprehensibly slow. This movement has always stood in our mind as a sort of celestial counterpart of Berlioz's "Ride to the Abyss" in the "Damnation de Faust;" it might be called, by analogy, a Ride to the Empyrean." Apart from the intrinsic beauty of its themes, the enormous effect it produces comes from two characteristics—velocity and persistency. It goes like the wind; it is full of ideal galloping, express-train clickety-click; anything you please that is associated with speed. That persistent violin figure in the accompaniment means speed, and nothing but speed; and, by the way, this same figure is by no means easy to play at Mr. Paur's slow *tempo*; it takes consummate virtuosity to make a bow "jump" as slow as that! Now, Mr. Paur seems to do all in his power to knock this idea of speed in the head, and to substitute for it the idea of *weight*—weight of tone, weight of movement, weight of emphasis. We cannot but think this distorts the movement from its true character.

Mme. Nordica sang the air from Massenet's 'Hérodiade" in admirable style and with a purity of feeling very different from the oversensuous passionateness some singers are too prone to infuse into the piece; we have often heard the air sung with a fervor of passion that might lead the suspiciously inclined to question whether the young Salomé's feelings toward the Prophet were not an exemplification of one of the most regrettable phases of "curatolatry." Mme. Nordica, on the other hand, sang it with just the right pure expression. In the ever-great "*Abscheulicher!*" too, she did much that was signally fine; perhaps the scene still overweighs her powers a little—whose does it not?—but she made some exceedingly strong points in it, and her conception of the music is excellent. She was enthusiastically applauded and recalled after both numbers.

Philadelphia Abend-Post.

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Boston Evening Record.

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His Second Concert Shows Distinctly Stronger Work.

The programme of Saturday was broad and varied enough to suit any exacting auditor; it contained much of the dramatic element, and the Slavonic vein of the Dvorak rhapsody found a good counterpoise in the Hungarian flavor of Schubert's great symphony in C major. That this dramatic element was always fully brought out cannot be said, but there was not a measure in the concert that was slovenly, and every thought was so clearly expressed that the intention of the composer was always easily followed.

The Volkmann overture ("Richard III.") began somewhat too deliberately; one cannot imagine a phlegmatic Duke of Gloster. From the beginning of the battle, however, all went well, and there was adequate power and vehemence; the fanfares rang out with martial effect, and the shock of combat was portrayed with appropriate fire. The old Scotch tune of "The Campbells are Comin'" was given crisply and established the warlike atmosphere, in spite of its being dragged in by the composer about a century too soon. Not only did Volkmann err in calling this "an old English war song," but he committed the strangest of anachronisms, for the battle of Bosworth was fought in 1485, while the Scotch tune was not written until 1568; but music, heavenly maid, is not to be fettered by dates.

After the overture came the attraction which had crowded the hall to repletion—Madame Nordica. The famous air from Massenet's "Herodiade" ("Il est Doux, il est Bon") suited her style well, yet there was not entire satisfaction in her work, for there seemed to be more of effort in her singing than is usual, and in the high note of the climax there was aberration from pitch, which was also perceptible in the finale of the Beethoven aria given later in the concert. The aria by Leonora from "Fidelio" was, however, sung with much intelligence and its dramatic contrasts well preserved, even if the Materna or Lehmann standard was not attained. Applause, recalls and floral tributes followed the conclusion of the numbers, as a matter of course.

The finest of the Schubert symphonies ended the programme. In every measure the C major symphony shows that Schubert thought vocally; musical ideas come into the mind of a composer through some definite media of tone; thus Schumann thought piano, and one hears the piano even in his great orchestral poems; Beethoven always had the orchestra in his mind's eye, and even his sonatas and string quartettes suggest the orchestra; but Schubert's musical fancies were linked to the human voice, and whether it be a piano work, a string quartette or a symphony, one hears a set of beautiful songs without much thematic development such as would befit an instrumental work. The fact that the development is slight and the themes very striking, may be a full justification for Mr. Paur's omitting the repeat in the performance, before the development. The consensus of modern musical thought is against the repetitions which our forefathers bore with exemplary patience. It may be that in the near future the repeat of the first three divisions (the themes before development) of a sonata-movement may be abolished even in Haydn, Mozart, and Beethoven.

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LOUIS C. ELSON.

THE STANDARD UNION.

BROOKLYN

WEDNESDAY EVENING, OCT. 25, 1893.

PHILHARMONIC CONCERTS.

The concerts to be given at the Academy of Music under the auspices of the Philharmonic Society, will prove a potent attraction to music lovers, and promise to be fully as successful as ever. The Boston Symphony Orchestra, in point of excellence, has few equals among the great orchestras of the present day on either side of the Atlantic. Its appearance under the new conductor, Emil Paur, will add to the interest of the coming season. Mme. Emma Eames, Mme. Lillian Nordica, and Franz Kneisel are some of the soloists already engaged. The dates of the public rehearsals and concerts are Nov. 10 and 11, Dec. 15 and 16, Jan. 12 and 13, Feb. 9 and 10, and March 30 and 31. The sale of subscription tickets for both series opens to-morrow (Thursday) morning at Chandler's, 300 Fulton street.

The Musical Courier.

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Here is the program of the second Symphony concert:

Overture, "Richard III."..... Volkmann
"Il est doux," from "Hérodiade"..... Massenet
Mrs. Nordica.
Slavonic Rhapsody, No. 2, op. 45..... Dvorák
First time.
"Komm Hoffnung," from "Fidelio"..... Beethoven
Mrs. Nordica.
C major Symphony..... Schubert

There is little to be said about this concert. The dismal overture of Volkmann is familiar here. The rhapsody by Dvorák disappointed expectation; it seems labored and there is little freshness in it; what he had to say, he said well, but he might better have said nothing.

The playing of the orchestra was smoother than at the the first concert; the conductor and the men are better acquainted. Mr. Paur was painstaking and earnest.

Mr. Paur seems to me to be a man of episodes.

He seems to be chiefly anxious concerning mint and anise and cummin.

He might not see the poetry of motion in the flight of a locomotive if he were aware that there was a smutch on any portion of the brass work.

Mrs. Nordica sang the air from "Hérodiade" in excellent manner, though a little more passion would not have been out of place. The air from "Fidelio" was beyond her ability.

* * *

The program of the concert of the 28th is as follows:

Symphony, F major, op. 9..... Goetz
Serenade..... Volkmann
Overture, "Leonore," No. 3..... Beethoven

* * *

Mr. Kneisel's right hand is lame, and the quartet concert announced for to-morrow night is postponed until the 30th.

PROVIDENCE JOURNAL.

THURSDAY, OCTOBER 26, 1893.

SYMPHONY CONCERT.

First Appearance of Herr Emil Paur as Director of the Boston Symphony Orchestra in This City.

The ever-welcome Boston Symphony Orchestra made its first appearance for this season at Infantry Hall last night. The concerts of this unrivalled organization are a prominent feature in the musical life of this city, where—to the credit of Providence be it said—it is heard a greater number of times each year than in any other New England city, save its Boston home. An additional point of interest last night was the fact that a stranger would occupy the place which Mr. Arthur Nikisch has so ably filled for several seasons. We know that Mr. Nikisch had grave faults as a conductor, for we have been assured to that effect by a small coterie of Boston critics in whom all musical knowledge is supposed (by themselves) to be vested; yet he managed, somehow, to leave the impression here and all over the country that he knew pretty thoroughly what he was about at the conductor's desk, and to set a standard that most of those who follow him will find it difficult to equal. So that a very natural curiosity was evident last night to see his successor and to compare both the personality and work of the two men. A fair opportunity was presented, as all the instrumental numbers given last night have been performed here under Nikisch's baton. The programme was as follows:

Ludwig van Beethoven.....
.....Symphony No. 5, in C minor, Op. 67
I. Allegro con brio (C minor).
II. Andante con moto (A-flat major).
III. Allegro (C minor).
IV. Allegro (C major).
Jules Massenet.....
...Recitative and Air, from "Herodiade"
Volkmann..Serenade, No. 3, in D minor, Op. 69
Lugwig van Beethoven.....
.....Recitative and Aria, from "Fidelio"
Cherubini.....Overture, "Anacreon"

Herr Emil Paur, the orchestra's new conductor, brings to his task undoubtedly the equipment of a thorough musician, as well as a high reputation won in the musical centres of the Old World. It is too early to attempt a fair criticism of his work in his present position, for there has not been time yet for him to get thoroughly acquainted with his instrumental forces, or for the players to readily understand his ways and wishes. Impressions only can be recorded, subject to such verification or change as further acquaintance may compel. His manner of conducting is as opposite to that of his predecessor as possible. Nikisch was the embodiment of reserved force, his most emphatic motions hardly disturbing his erect and steady poise, yet seeming to carry every instrument at the tip of his baton. Paur conducts with both hands, head and body. He emphasizes every point with profuse gesticulation, and works up to his climaxes with astounding gymnastics. It is a distraction to the listener to have the conductor so much in evidence. Though the musical ability of the men may be equally great, there was a pleasure in Nikisch's quiet but magnetic manner which his successor cannot afford. Herr Paur seems to drive the players—to over urge them. There was apparent last night a coarseness of tone in the playing of the orchestra never heard before, due undoubtedly to the tremendous energy of the conductor's manner. He seems fond, too, of strong dynamic effects and startling contrasts, and differs widely with Nikisch in the matter of tempo. This was strikingly apparent in the andante of Beethoven's symphony. Without discussing the precise meaning of the Italian phrase (andante con moto) it may be said that the movement, as played last night, was almost slow enough to be called adagio. Yet the effect was undeniably beautiful. In fact, the music is in itself too charming to be spoiled by any sort of treatment, and tempos must always remain a matter of dispute to be settled by each individual's taste and temperament. Herr Paur was cordially received by the audience, and found a pleasant surprise awaiting him at his music desk, which was very handsomely dressed with smilax, pinks and roses.

The playing of the orchestra was of its usual high degree of excellence, except, as stated, for an occasional roughness of tone, which seemed to be caused by the efforts of the men to keep pace in their playing with the constant spurring of their leader. The 'cello solo in Volkman's serenade was delightfully played by Mr. Alwin Schroeder.

The vocal soloist was Madame Lillian Nordica, who never sang better in Providence than last night. Her voice, always a beautiful one, seems to have gained in power within the last year. The aria "Komm Hoffnung, lass den letzten Stern," from Beethoven's "Fidelio" calls for both very high and low notes, but Madame Nordica's superb organ answered unfalteringly to every demand of the score. It is a pleasure to hear, now and then, a singer who can hold her own against an orchestral crescendo without screaming. Power is a valuable thing in a voice, but all kinds of loud noises are not music. It goes without saying that both her numbers were sung as only a truly great artist could sing them. The whole programme was of a highly interesting character, and every number drew liberal applause. The audience was somewhat smaller than usual at a Symphony concert, not more than three-quarters of the seats being taken.

THE EVENING BULLETIN.

PUBLISHED BY THE
PROVIDENCE JOURNAL COMPANY,

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THURSDAY, OCTOBER 26, 1893.

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THE STANDARD UNION.

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PROVIDENCE JOURNAL.

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The ever-welcome Boston Symphony Orchestra made its first appearance for this season at Infantry Hall last night. The concerts of this unrivalled organization are a prominent feature in the musical life of this city, where—to the credit of Providence be it said—it is heard a greater number of times each year than in any other New England city, save its Boston home. An additional point of interest last night was the fact that a stranger would occupy the place which Mr. Arthur Nikisch has so ably filled for several seasons. We know that Mr. Nikisch had grave faults as a conductor, for we have been assured to that effect by a small coterie of Boston critics in whom all musical knowledge is supposed (by themselves) to be vested; yet he managed, somehow, to leave the impression here and all over the country that he knew pretty thoroughly what he was about at the conductor's desk, and to set a standard that most of those who follow him will find it difficult to equal. So that a very natural curiosity was evident last night to see his successor and to compare both the personality and work of the two men. A fair opportunity was presented, as all the instrumental numbers given last night have been performed here under Nikisch's baton. The programme was as follows:

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[32]

Boston Journal.

SUNDAY, OCTOBER 29, 1893.

The Third Concert of the Boston Symphony Orchestra.

The programme of the third concert of the Symphony Orchestra, given in Music Hall last evening, was as follows:

...ajor Symphony, op. 9.....Goetz
...enade for string orchestra No. 3, D minor...Volkmann
Overture, "Leonore" No. 3.....Beethoven

Hermann Goetz had the good fortune to die young. He is now called "a composer of great promise," and some would even enroll him among the immortals. He escaped the possibility of disappointing hope.

Goetz is best known abroad as the maker of an opera, "The Taming of the Shrew." For a comedy he wrote music that might fit a tragedy. Perhaps he took life too seriously; at any rate his musical shrew suffers from introspection, and Petruchio is a metaphysician. In the opera there is little lightness, there is little grace; but whenever coquetry approaches passion, the music is more suitable.

There is a motto to this symphony, and it runs as follows: "Into the quiet, holy regions of the heart must thou fly from the stress of life." But what have these lines to do with the music? Goetz might as well have chosen for a motto:

"Eternal silence laughs along the shore,
And spectral negroes bleach upon the floor."

This is absolute music, not programme music, not motto music. What has the pretty, graceful second movement to do with "the holy regions of the heart" or "the stress of life?" Nothing, absolutely nothing. The music is pretty, and that is all.

Burlert once said that the adagio died with Beethoven, an epigrammatic saying, and untrue. For if in certain adagios by Beethoven there is an unearthly beauty, a vision of another world; if there are things never heard by mortals except by Beethoven, there are, nevertheless, adagios of Schumann and Brahms that reach sublime heights. There are beautiful passages in the adagios of Goetz; but there is too much music, and at times the hearer thinks of the learned German who wrote a treatise in 10 volumes and then wrote a supplement in 15 volumes to explain his original theories and conclusions.

The great trouble with the symphony by Goetz is that it is without individuality. It has no cachet. When you hear unfamiliar music, say, by Gounod, to take an example in modern times, you know that the music is by Gounod, even if there is no name attached, even if the music is weak. It is not the music of Saint Saens, it is not the music of Berlioz. It is that of Gounod. Now in this symphony by Goetz, the last movement is Schumann strained through a sieve.

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In the serenade by Volkmann the solo 'cello sits apart, like a mourner in the wilderness or like the usher in Hood's poem, "A melancholy man." Nor does he discontinue his complaint, even when he hears the sounds of merriment, or when he is invited to join in the dance. The serenade is a singular composition, not without genuine beauty—an agreeable contrast to much of Volkmann's music that might have been written by a sleek, prosperous, excellent professor; that does not reveal the unhappiness of a disappointed, suffering man.

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The playing of the orchestra was in the main admirable. Mr. Schroeder delivered the solo passages in the serenade in a sympathetic manner. The reading of the overture was dramatic, almost feverish. There were many fine points in it, as, for instance, the mad rush before the first trumpet call. On the other hand, there were moments when the rhythm that should be like a mighty pulse flagged, because there was over-elaboration in a detail.

PHILIP HALE.

NOTES.

The first of the Kneisel Quartette Concerts will be given to-morrow evening in Chickering Hall at 8 o'clock. The programme includes Beethoven's F major quartette, op. 59; Haydn's G minor quartettee; Brahms's F major quintette, op. 88.

It seems that the supper given at the Parker House last week Saturday, after the Symphony, by Mme. Nordica, was not for the Storys, as was reported. In fact, the Storys, though invited, did not put in an appearance at all.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, OCT. 29, 1893.

SYMPHONY CONCERT.

A Beautiful Programme Finely Rendered Last Evening.

In the third Symphony concert in Music Hall last evening, Mr. Emil Paur presented the following programme:

H. Goetz—Symphony in F major, Op. 9.
Volkmann—Serenade for strings, No. 3, in D minor, Op. 69. Violoncello solo, Mr. Alwin Schroeder.
Beethoven—Overture to "Leonore," No. 3, in C major, Op. 72.

Goetz's symphony is a wonderfully beautiful composition, and if it could always be rendered as it was last evening the Symphony patrons would gladly listen to it more frequently. It is one of the best-known of this composer's works, and is particularly admired for the poetic manner in which the themes are developed.

This is especially true in the second movement, the intermezzo, where the flutes and the clarinets are heard in an exquisite phrase with the peculiar introduction of the horns. Mr. Paur's rendering of this movement was excellent. The orchestra was under admirable control, and gave full expression to the conductor's ideas. The finale was given with the same artistic taste, and the brief but brilliant climax was ably rendered.

In Volkmann's serenade for strings, Alwin Schroeder was the 'cellist, and played with his usual skill and good taste. Volkmann is evidently a favorite with Mr. Paur, for it is the second time this composer has been given a place on the programme.

The beauty of this number was finely brought out, and the audience showed its appreciation of the conductor's conception by the heartiest applause. The closing number was Beethoven's overture to "Leonore," No. 3, and formed a fitting termination to a most pleasing concert.

Mme. Emma Eames will be the soloist next week, when the following programme will be given:

Strauss—Symphony in F minor (first time).
Massenet—Aria, from "Le Cid."
Saint-Saens — Symphonic poem, "Le Rouet d'Omphale."
Gluck—Aria, from "Armide."
Brahms—Overture, "Academic Festival."

[illegible]

SUNDAY, OCT. 29, 1893.

CONCERTS AND LECTURES.

Third of the Season's Symphony Offerings.

The third symphony concert given under Mr Paur's direction has strengthened the favorable impression he had already made upon his audiences, and gives assurance that all the promises made in behalf of the Leipsic conductor will be fulfilled. Mr Paur seem now to feel thoroughly at home in his new position, and an excellent understanding seems to be established between leader and orchestra.

Neither of Mr Paur's predecessors so readily gained the good will and esteem of the members of this orchestra. Every member now appears to be devoted to him and to endeavor to faithfully follow his instructions and to do all that is possible to contribute to the success of a performance.

Such evidence of good will is certainly most welcome and should result in Mr Paur being able to raise the orchestra's already very high standard of excellence.

The audiences are also becoming more appreciative of the new director's abilities. The applause at both Friday's rehearsal and last night's concert was much more cordial and general than before.

Although yesterday's program contained little variety and offered slight opportunity for contrast of orchestral effects, the offerings were very enjoyable. The numbers were H. Goetz' symphony in F major, Volkman's serenade for strings, No. 3, in D minor, and Beethoven's No. 3 overture to "Leonora."

The Goetz symphony is a scholarly composition, and considerable originality is shown in the treatment of themes, which are in themselves rather commonplace. The scoring is elaborate, and offers excellent opportunity for displaying the resources and discipline of an orchestra, but it is not a work calculated to win especial favor from an average symphony concert audience.

The second is the most popular of the four movements, and last evening received rather the best interpretation. Especially pleasing was the work of the horns and clarinets, especially pleasing because these instruments have been known to offend in the past. The other movements were played with very good effect, barring, possibly, a slight suggestion of heaviness in interpreting the elaborately ornamented figures of the romanza.

The most enjoyable feature of the program was the thoroughly excellent performance of Valkmann's serenade. A more satisfactory performance of this charming composition has probably never been given by the orchestra, a strong statement to make considering the almost invariable excellence of the work by the string players of this organization.

Much of the enjoyment derived from the interpretation was due to the splendid playing of the solo cello by Mr Alvin Schroeder. His tones were deliciously clear and mellow, giving exquisite effect to the tender, almost mournful melodies of this rarely beautiful work.

There was good reason for the enthusiasm of the audience and the three recalls given director and soloist.

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Mme Emma Eames will be the soloist at the next concert, for which the following program has been arranged: Symphony in F minor, Strauss (first time); aria from "Le Cid," Massenet; symphonic poem, "Le Rouet d'Omphale," Saint-Saens; aria from "Armide," Gluck; overture, "Academic Festival," Brahms.

The Kneisel concerts will be given in Chickering hall on Monday night, Oct 30, Nov 13, Dec 4, Jan 1 and 29, Feb 12, March 5 and 19. The program for the first concert includes two quartets—Beethoven, F major, op 59, and Haydn, G minor—and Brahms' quintet, F major, op 88.

The Boston symphony orchestra will give the second concert in the Cambridge series next Thursday evening. Mme Nordica will be soloist. The program will be as follows: Symphony No. 5, Beethoven; song, "Erlking," Schubert; rhapsodie No. 2, Dvorak; aria "Fidelio," Beethoven; overture "Benvenuto Cellini," Berlioz.

Gazette

BOSTON, SUNDAY MORNING, OCT. 29.

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The third concert of the Boston Symphony Orchestra was given in Music Hall last night. The selections were: Symphony in F, op. 9, Goetz; Serenade, Volkmann, of which the 'cello solo was played by Mr. A. Schroeder, and Beethoven's "Leonora" overture, No. 3. It was not a very brilliant programme, nor a specially interesting one. The performances of last night would seem to indicate that Mr. Paur and his orchestra are now in perfect sympathy with each other. On this occasion, as on the others of the season, thus far, the extreme solicitude of the conductor for the most minute attention to details in his readings of the works presented, was again conspicuous. It is, however, open to question if something of spontaneity in effect and something of smoothness in flow is not lost by this excessive elaboration, especially in such a composition as the Beethoven overture, which, under superconscientious care to emphasize every possible point, takes on a somewhat fragmentary aspect, and becomes a collection of detached effects, rather than a closely-knitted and self-consistent whole. Under the treatment to which it was subjected, especially in the changes made in the time, the phrases seemed to be too widely separated, and the connection of one with the other was often severed; and, if we may use the word, the "oneness" of the work was dissipated. Except for this, the interpretation was one of the most brilliant and stirring the work has ever had at these concerts; — intensely theatrical, it is true; but why not? The overture was written for the theatre. We cannot recall as effective a preparation for the trumpet fanfare behind the scene, as that which Mr. Paur made. The climax of the overture was worked up with splendid fire. The playing of the orchestra was magnificent. It has not been heard to such advantage before, in three years. Everything was so clear, so decisive: there was such unity and precision in the overwhelming rush of string tone, and such broad nobility in effect. The symphony was finely read and played, but we must confess that we find all its worth and all its beauties in the first allegro, and the intermezzo. The latter mevement was exquisitely colored. The cello solo in the serenade was gracefully and tastefully played by Mr. Schroeder. The sincerity and the earnestness of Mr. Paur make themselves more and more felt, and with his thoroughly artistic absorption in his work to the avoidance of all posing for effect, intensify the respect that he won for himself at the very outset. The instrumental selections for the next concert are: Symphony in F minor, Strauss [first time]; "Le Rouet d'Omphale," Saint-Saëns; "Academy" Overture, Brahms. Mme. Emma Eames is to be the soloist, and sing an air by Massenet, and one by Gluck.

The postponed Kneisel Quartet concert will take in Chickering Hall, to-morrow night, the programme being: Quintet F, op. 59, Beethoven; Quartet G-minor, Haydn; Quintet F, op. 88, Brahms.

The second of the Symphony concerts at Sanders Theatre, Cambridge, occurs next Thursday evening. Mme. Nordica is the soloist.

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The new conductor of the Boston Symphony orchestra gave the season's patrons a delightful concert last evening, and it was quite evident that the feeling of satisfaction with regard to the attainments of Mr. Paur was strengthened by his work at this occasion.

A highly pleasing performance of the Goetz symphony in F major, Op. 9 came first on the programme, and it was played with a degree of refinement, grace and expression that commanded the heartiest approval. The dainty intermezzo was given with faultless taste, and its rare beauties were delightfully interpreted.

The Volkmann serenade for strings, No. 3, in D minor, Op. 69, followed, with Mr. Alwin Schroeder as the solo 'cellist. This composition displayed the string band to the best advantage, and Mr. Schroeder surpassed even his own most admirable work in the solo passages. The audience was quick to recognize the merits of both the soloist and the performance of the serenade, and Mr. Paur most courteously shared the applause with Mr. Schroeder.

A splendid performance of the "Leonore," No. 3, overture, ended the programme. Mme. Eames is the soloist next Saturday evening and the symphony will be that by Strauss, in F minor.

The series of Boston symphony concerts had a brilliant opening in Providence upon Wednesday evening, when society had its first general gathering there. Mme. Nordica, in pale green brocade and pink, and Mr. Schroeder were the soloists. When Mr. Pauer stepped upon the platform he found his stand entwined with smilax and trimmed with roses and pinks—a floral greeting of which Boston did not even think. The audience included several Bostonians who are visiting in Providence this week and a New York party arranged by Mrs. William Goddard, her first appearance in society this season.

Mme. Nordica will be the soloist at the second Sanders Theatre concert in Cambridge next Thursday evening, when the programme will include symphony in C minor, No. 5, Beethoven; song, "Erlkonig," Schubert; rhapsodie, No. 2, Dvorak; aria, "Fidelio," Beethoven; overture, Benvenuto Cellini, Berlioz.

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Mme. Emma Eames Story, who is the soloist at the Symphony concert on Friday and Saturday of this week, will wear an exquisite imported gown of apricot velvet with black satin trimmings, and rosettes and black gloves at Saturday evening's performance.

PROVIDENCE SOCIAL GOSSIP.

A Pretty Compliment to Herr Paur of the Symphony.

His Music Stand Decked with Smilax and Flowers—Musical Features of the Week—Dinners, Weddings and Dances—Some Good Readings—Charity Work Well Begun.

[FROM OUR SPECIAL CORRESPONDENT.]

PROVIDENCE, Oct. 28, 1893. What a week replete with music, dinner and song this has been! There was an occasional glimpse of the drama also, but music has reigned supreme. The dinners commenced on Monday, but the first musical meet occurred on Tuesday afternoon at 4, when the Saturday Morning Club gathered in the music room of the Lincoln school to hear Mr. W. F. Apthorp of Boston analyze the Symphony programme for the following night's concert. Each member had a programme. Mr. Apthorp had the scores, and part of the time illustrated his explanations by presenting the themes upon the piano by which he stood.

He talked more than an hour, and pleasantly impressed the club, so that his future analyses will be well attended. Mr. Louis C. Elson gave them last year, but this season he devotes his afternoons to musical history talks.

Among Mr. Apthorp's listeners were Mrs. M. A. B. Sheldon, Miss Laura Lewis, Miss Caroline M. Jones, Mrs. John Aldrich, Mrs. Albert L. Calder, Miss Cook, Miss Bardeen, Miss Barstow, Miss Madge Gilman, Miss Eleanor Congden, Miss Emily Diman, Miss Barnes, Mrs. George H. Corliss, Miss Maria Corliss, Mrs. John P. Campbell, Mrs. James Coggshall, Mrs. W. F. B. Jackson, Miss Kimball, Miss Alexander, Miss Frances Hoppin, Mrs. J. Herbert Foster, Miss Thurston, Miss Everett, Mrs. G. W. Parks, the Misses Stearns, Mrs. H. A. Hunt, the Misses Talbot, Mrs. Fred A. W. Harris and Miss Knowles.

Many of the members came laden with notebook and pencil, ready to jot down the new musical thoughts which Mr. Apthorp's talk suggested.

All these society folk, and many, many more—in fact, a general outpouring of them, and their first large assemblage in any public place this season—attended the opening of the Boston Symphony concerts on Wednesday evening. It was a display of fall wraps, autumn hats and summer gowns. You didn't look for any one in any particular spot, and were often agreeably surprised to find friends within a chatting distance. The moments to spare previous to the entrance of Mr. Paur were consumed in trying to locate people, because the craze for certain seats and certain sections has not yet reached Providence.

The Goddards, Richmonds, Ameses, Pecks, Sharpes, Howards, Kings, Hoppins, Hazards, Chapins, Congdons, Fosters, Cranstons, Aldriches, Knights, Taits, Allens, Corlisses, Robinsons, Browns were mixed in with the distinctive musical set, which included very prominently Mr. Julien Herreshoff, the brother of Mr. N. B. Herreshoff of Vigilant fame.

Mrs. William Goddard, who was seen in public for the first time this season, wore a superb gown of black satin and white Valenciennes lace.

When Mr. Paur stepped to the front of the platform he found his music stand entwined with [illegible] decorations. This [illegible] Boston had not [illegible] the orchestra and the [illegible]

What [illegible] that would [illegible] one described [illegible] discuss [illegible] wore [illegible] of pale brocade [illegible] satin and lace, [illegible] Providence friends [illegible] der was the [illegible] there were but two [illegible] concert was over [illegible] than to [illegible] home so early several parties were formed to see the last two acts of those

[illegible]

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Boston Journal.

SUNDAY, OCTOBER 29, 1893.

The Third Concert of the Boston Symphony Orchestra.

The programme of the third concert of the Symphony Orchestra, given in Music Hall last evening, was as follows:

F major Symphony, op. 9.....Goetz
Serenade for string orchestra No. 3, D minor...Volkmann
Overture, "Leonore" No. 3.....Beethoven

Hermann Goetz had the good fortune to die young. He is now called "a composer of great promise," and some would even enroll him among the immortals. He escaped the possibility of disappointing hope.

Goetz is best known abroad as the maker of an opera, "The Taming of the Shrew." For a comedy he wrote music that might fit a tragedy. Perhaps he took life too seriously; at any rate his musical shrew suffers from introspection, and Petruchio is a metaphysician. In the opera there is little lightness, there is little grace; but whenever coquetry approaches passion, the music is more suitable.

There is a motto to this symphony, and it runs as follows: "Into the quiet, holy regions of the heart must thou fly from the stress of life." But what have these lines to do with the music? Goetz might as well have chosen for a motto:

"Eternal silence laughs along the shore.
And spectral negroes bleach upon the floor."

This is absolute music, not programme music, not motto music. What has the pretty, graceful second movement to do with "the holy regions of the heart" or "the stress of life?" Nothing, absolutely nothing. The music is pretty, and that is all.

Ehrlert once said that the adagio died with Beethoven, an epigrammatic saying, and untrue. For if in certain adagios by Beethoven there is an unearthly beauty, a vision of another world; if there are things never heard by mortals except by Beethoven, there are, nevertheless, adagios of Schumann and Brahms that reach sublime heights. There are beautiful passages in the adagios of Goetz; but there is too much music, and at times the hearer thinks of the learned German who wrote a treatise in 10 volumes and then wrote a supplement in 15 volumes to explain his original theories and conclusions.

The great trouble with the symphony by Goetz is that it is without individuality. It has no cachet. When you hear unfamiliar music, say, by Gounod, to take an example in modern times, you know that the music is by Gounod, even if there is no name attached, even if the music is weak. It is not the music of Saint Saens, it is not the music of Berlioz. It is that of Gounod. Now in this symphony by Goetz, the last movement is Schumann strained through a sieve.

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In the serenade by Volkmann the solo 'cello sits apart, like a mourner in the wilderness or like the usher in Hood's poem, "A melancholy man." Nor does he discontinue his complaint, even when he hears the sounds of merriment, or when he is invited to join in the dance. The serenade is a singular composition, not without genuine beauty—an agreeable contrast to much of Volkmann's music that might have been written by a sleek, prosperous, excellent professor; that does not reveal the unhappiness of a disappointed, suffering man.

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The playing of the orchestra was in the main admirable. Mr. Schroeder delivered the solo passages in the serenade in a sympathetic manner. The reading of the overture was dramatic, almost feverish. There were many fine points in it, as, for instance, the mad rush before the first trumpet call. On the other hand, there were moments when the rhythm that should be like a mighty pulse flagged, because there was over-elaboration in a detail.

PHILIP HALE.

NOTES.

The first of the Kneisel Quartette Concerts will be given to-morrow evening in Chickering Hall at 8 o'clock. The programme includes Beethoven's F major quartette, op. 59; Haydn's G minor quartettee; Brahms's F major quintette, op. 88.

It seems that the supper given at the Parker House last week Saturday, after the Symphony, by Mme. Nordica, was not (or the Storys, as was reported. In fact, the Storys, though invited, did not put in an appearance at all.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, OCT. 29, 1893.

SYMPHONY CONCERT.

A Beautiful Programme Finely Rendered Last Evening.

In the third Symphony concert in Music Hall last evening, Mr. Emil Paur presented the following programme:

H. Goetz—Symphony in F major, Op. 9.
Volkmann—Serenade for strings, No. 3, in D minor, Op. 69. Violoncello solo, Mr. Alwin Schroeder.
Beethoven—Overture to "Leonore," No. 3, in C major. Op. 72.

Goetz's symphony is a wonderfully beautiful composition, and if it could always be rendered as it was last evening the Symphony patrons would gladly listen to it more frequently. It is one of the best-known of this composer's works, and is particularly admired for the poetic manner in which the themes are developed.

This is especially true in the second movement, the intermezzo, where the flutes and the clarinets are heard in an exquisite phrase with the peculiar introduction of the horns. Mr. Paur's rendering of this movement was excellent. The orchestra was under admirable control, and gave full expression to the conductor's ideas. The finale was given with the same artistic taste, and the brief but brilliant climax was ably rendered.

In Volkmann's serenade for strings, Alwin Schroeder was the 'cellist, and played with his usual skill and good taste. Volkmann is evidently a favorite with Mr. Paur, for it is the second time this composer has been given a place on the programme.

The beauty of this number was finely brought out, and the audience showed its appreciation of the conductor's conception by the heartiest applause. The closing number was Beethoven's overture to "Leonore," No. 3, and formed a fitting termination to a most pleasing concert.

Mme. Emma Earnes will be the soloist next week, when the following programme will be given:

Strauss—Symphony in F minor (first time).
Massenet—Aria, from "Le Cid."
Saint-Saens — Symphonic poem, "Le Rouet d'Omphale."
Gluck—Aria from "Armide."
Brahms—Overture, "Academic Festival."

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The second is the most popular of the four movements, and last evening received rather the best interpretation. Especially pleasing was the work of the horns and clarinets, especially pleasing because these instruments have been known to offend in the past. The other movements were played with very good effect, barring, possibly, a slight suggestion of heaviness in interpreting the elaborately ornamented figures of the romanza.

The most enjoyable feature of the program was the thoroughly excellent performance of Valkmann's serenade. A more satisfactory performance of this charming composition has probably never been given by the orchestra, a strong statement to make considering the almost invariable excellence of the work by the string players of this organization.

Much of the enjoyment derived from the interpretation was due to the splendid playing of the solo cello by Mr Alvin Schroeder. His tones were deliciously clear and mellow, giving exquisite effect to the tender, almost mournful melodies of this rarely beautiful work.

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Mrs. William Goddard, who was seen in public for the first time this seaion, wore a superb gown of black satin and white Valenciennes lace.

When Mr. Paur stepped to the front of the platform he found his music stand entwined with smilax, pink roses and carnations. This floral greeting, which even Boston had not thought of, delighted him, the orchestra and the audience.

What impression did he make? Well, that would be difficult to state, because no one described him in just the same way and dismissed him from serious contemplation when Mme. Lillian Nordica, in a court robe of pale brocade green satin, with pink satin and lace, appeared before many Providence friends and sang. Mr. Schroeder was the instrumental soloist, and as there were but two orchestral numbers, the concert was over at 9:30. Rather than return home so early several parties were formed to see the last two acts of "Rosedale."

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Boston's New Conductor.

First Appearance of Emil Paur as Symphony Director—The Matinee Girls Sadly Disappointed.

New York [illegible]

Boston, Oct. 14.—For the sake of art it is a great pity that the personal element should enter so strongly into the public consideration of artistic matters. Rossini wrote

SIGNOR LUIGI MEOLA.

music simply that Patti might sing it; Chopin wrote scherzos only that Paderewski might interpret them; Beethoven composed symphonies that conductors might have "readings." Yet there are cases in which the personality of a single man means much, and one of these is in the direction of an important orchestra. Four years ago Wilhelm Gericke laid down the baton of the Boston Symphony Orchestra, and Arthur Nikisch took it up. Already the fame of the organization had grown so wide that it was regarded as a national rather than a local body. Persons from various cities, including, as a matter of course, the metropolis, flocked to Boston to attend the debut of the new man, and to try to forecast the future of the splendid orchestra over which he was to preside.

Again Bostonians are called upon to sit at the feet of a new conductor. Nikisch is no longer a name to conjure with. His pale, thoughtful face; his silken, pendent hair; his eloquent, conspicuous hands, and his passionate, erratic readings have all taken wings unto themselves and sought the seclusion of the Buda-Pesth Royal Opera. The causes of their flight need not now concern any one. They were not nice.

Of the unavailing efforts of Col. Henry L. Higginson—who is not and never was T. Wentworth Higginson, though many newspapers of high degree have tried to make him so—to secure Dr. Hans Richter, of Vienna, of the doctor's willingness to come, and of the inviolability of his contract, the tale has been told. Emil Paur is the name of the new man who was finally engaged, and whom at yesterday's public rehearsal and to-night's concert all Boston went out to see. The verb "to see" is used advisedly, for even Boston, with all its intellect, is human.

Paur is an Austrian, born at Czernow, in the province of Bukowina. He was a fellow-student of Nikisch and Felix Mottl, at

HERR EMIL PAUR, CONDUCTOR BOSTON SYMPHONY ORCHESTRA.

Vienna. He has been conductor at Cassel, glorified by the memory of Spohr, and at Konigsberg, at Mannheim and at Leipsic. In all of these paces he directed the opera. He also appeared as a violinist and a piano virtuoso. Thus much Boston learned about him through the patient industry of the newspaper scribes, for, painful though it be to admit it, no one in Boston had ever heard of him before.

But such information did not go far toward satisfying the heart-hunger of that marvelous production of nature—not unassisted by art—the Boston Symphony matinee girl. Was the new conductor handsome? Was he blessed with a seraphic countenance, suggestive of an oatmeal diet and early death? Was he not at least poetic and esthetic? Did he have soulful hands? And did his clothes fit him? What were twenty thousand "readings," if he were to turn out to be short, rotund and prone to limpness of the collar?

It is not likely that the matinee girl will soon recover from the dreadful shock which struck her emotional centre when Emil Paur stepped upon the stage of the Boston Music Hall for the first time. If ever there was a plain, prosaic, "hofcapelmeister" looking conductor, it is Paur. He is not especially short, nor does he run far toward globularity, but his architecture is severely Doric. His hair is a dingy brown—long,

of course—and his face is conspicuous by reason of the prominence of the cheek-bones and the length of his lower jaw. Paur is not pretty to look at.

As for his manner of conducting, it is certainly rigorous. His down beat is full of conscious rectitude, and the relations of the other beats to it are sanctified by the fundamental truth of trigonometry. It is certain that the remark of Little Buttercup about Dick Deadeye may be fairly applied to the new conductor: "He is a little triangular." Alas for the palpitating matinee girl! No more graceful curves that seemed to wave the music out of the air as though they were the summonses of a magician's wand; nothing now but a cold, intellectual, accurately-measured beat, for which, perhaps, the members of the orchestra are in secret profoundly grateful. For a good, intelligible beat, with the weight of head, hands, arms, back, and directorial solemnity behind it, has this one admirable quality: it will keep an orchestra acquainted with the conductor's wishes as to tempo.

Now as to that mighty significant, yet mysterious, matter called "reading." Mr. Paur called upon Boston yesterday afternoon and to-night to judge of his quality through the performance of Beethoven's Fifth Symphony, Tschaikowsky's serenade for strings in C major, Opus 48, and Wagner's "Tannhaeuser" overture. No soloist was permitted to obtrude upon the scheme. The conductor himself furnished enough of the personal element. It may be prophesied, with a reasonable amount of assurance, that Mr. Paur's readings will never assume what is called a revolutionary tendency. His conception of the Beethoven symphony was one of which even Carl Zerrahn need not have been ashamed. It was one which could not have aroused very greatly the combativeness of Theodore Thomas, an attentive listener. It was thoroughly respectful and eminently respectable. It permitted Tradition to sit with accustomed squareness on her oaken throne, and it diffused a mild and gentle glow of general comfort.

But there is such a thing as carrying a reading too far, even though it be one whose correctness is indisputable. It is said to be necessary for the sculptor to study anatomy. It is not deemed essential, however, that he should practice the science of dissecting. Neither is it essential that a conductor should so far impose his process of intellectual analysis upon a performance that the articulation of the joints of a symphony should be exposed. Yet this was what Paur did.

That inexorable down beat made fate knock at the door with the arsis of every measure, while every phrase came out with neatly trimmed corners. In the simple, elementary rhythm of the final march this square-cut manner was decidedly in place; in the sensuous andante it was quite as decidedly out. Yet here the splendid quality of the Boston strings came to the conductor's rescue, and gained for him a result which was not his own. On the whole, the performance of the Fifth Symphony was acceptable. To those who are rightly weary of attempts to dramatize Beethoven it must have been a genuine relief. But it was undeniably a cold, calculated correctness that pervaded it, and some hearers must have been reminded of a von Bulow piano recital or a canon by Judassohn.

However, those who were wondering whether there was any real temperament concealed under the somewhat moist exterior, turned with expectancy to the second number, the serenade. Again, weight, force, deliberation, ponderosity. The lovely, languorous, delicately-treated valse came with heavy pulsings and affected ritardandi. Where were all the infinitesimal nuances, the dainty lacework of lights and shades, like sunlight shot through forest boughs, that one Gericke would have scattered through this sinuous scherzando? Was there no lightness in this man? Oh, for a single moment of Gallic volatility, poised on tiptoe, and with an airy kiss blown from fingertips! There is a time to laugh and a time to sing. It is not always time to count three in a bar.

Enough of this serenade. Now for the "Tannhaeuser" overture. Again weight and force, but now also dignity, for the music of the opening measures bears calm, sustained treatment. The end of the Pilgrims' Chorus is reached. The strings slip away into the weird mysteries of the bacchanale. Now, now for more passion. Gradually the agitation of the orchestra grows. There is a grim resolution about the down beat. There is a deep earnestness in the conductor's face. At last! There is a glow under this homely exterior. It is not a flash; not a burst of fire; but it is warmth, and the climax of the overture is reached in a finely-developed, powerfully-accentuated crescendo.

And so we come to the end of this first view of the new man from Leipsic. Final judgment as to his ability cannot now be pronounced. But unless nervousness and anxiety wholly changed the habit of the man, it is safe to say that weight, dignity and correctness, rather than grace, poetry and passion, will prove to be the salient qualities of Emil Paur's conducting. These are by no means qualities to be despised. The classic writers left us a very precious legacy, which is safe from violent treatment in the hands of just such men as Paur. Perhaps the modern romanticists may not seem to be quite so romantic under his beat, but that remains to be proved. From his first concert one would naturally expect to find that his most admirable achievement would prove to be the explication of a Bach fugue.

The attitude of the audiences toward the new conductor was not inspiriting. The applause was of a conservative nature. Perhaps in the future, when Boston is better acquainted with Mr. Paur, he may arouse enthusiasm.

Frank Damosch's Singing Class.

Preliminary Meetings—Instruction to Be Given in Five Halls Each Evening.

Two meetings were held Oct. 13 to make final arrangements for the reopening of the free singing classes which were started by Frank Damrosch last winter and proved a success. The meetings were held in Adelphi Hall, Fifty-second street and Broadway, and Aschenbroedel Hall, 146 East Eighty-sixth street.

Mr. Damrosch and Edward King explained the objects and methods of the classes. Mrs. Crowly was at the meeting in Adelphi Hall, and took a lively interest in the proceedings. There were about 400 people at this meeting, the majority of whom were girls.

"We hope," Mr. Damrosch said, "to get up a great choral union in New York, which will have 3,000 or 4,000 voices, and will become a permanent institution. From what I learned of the latent talent of New York last year, I believe this can be easily accomplished."

As most of Mr. Damrosch's audience was made up of his pupils of last year, his hearers looked pleased with themselves. The men cheered and the girls waved their pocket handkerchiefs.

Mr. Damrosch went on to say that they had $1,000 left over from last year. They could easily get the expenses met by subscription, but he thought the pupils would not like that plan. As they did last year, every pupil would be required to pay 10 cents every Sunday. This would be to meet the expenses of hiring halls, printing music and other incidentals. The teaching would be free.

There will be five classes, each beginning at 3 o'clock every Sunday afternoon. They will meet in Adelphi Hall, Aschenbroedel Hall, Caledonia Hall, Jackson square; Cooper Union, and a hall to be selected this week on the east side. The Cooper Union class will be composed of the pupils who made the most progress last year, and will be taught by Mr. Damrosch himself.

There were about 1,500 people in Aschenbroedel Hall, and to them also Mr. Damrosch made an explanatory speech.—"Sun."

Gounod o Personal Exp ession in Religious Music.

The "Scintilla," published at Venice, gives the following characteristic letter from M. Gounod, who died Wednesday in his 76th year. Says the composer of "Faust": "Art is not the slave of any formula, and the great geniuses have triumphed precisely in freeing themselves from it. I say formula, and not form; the latter being quite another thing. Formula is form without life; it is routine. Art is a word. The part and duty of a word is to find expression and to be sincere. That being agreed on, I recognize and assert strongly that the church has and ought to have its own language, which is distinguished from that of the great geniuses in that it is impersonal,—that is to say, not the prayer of individuals, but of all. It is not a solo, but a unison. Now, however deep, sincere, ardent, powerful be the expression of an individual work, this work cannot become the work of all. That is not its aim nor its intention. But as soon as the church opens the doors of its temples to resources other than voices and the organ, and which come from without—as the orchestra—it recognizes and proclaims by that very fact the right of personal expression in religious music. This is, I think, the truth of the matter."

Guilmant in Pittsburg.

An audience, remarkable for its size and quality, assembled at Carnegie Music Hall on Monday evening to hear the prince of living organists, Alexander Guilmant, play upon the king of instruments. It is doubtful if a similar entertainment ever drew so large an attendance in the two cities, and certainly all were amply repaid. It is equally certain that the ten-thousand-dollar beauty in the Music Hall never revealed its capacities as it did under the masterful touch of Guilmant. His playing is characterized by perfect phrasing and delicate, yet forceful touch, and his pedaling is simply marvelous. In the sixth number, "Canon in B Minor," this was heard to advantage, the staccato, even pizzicato, effects of a string orchestra being wonderfully reproduced. In soft passages Guilmant's deft and intelligent manipulation of the stops and his exquisite touch fairly carried away his hearers and aroused the heartiest applause. His surpassing skill as an improvisatore was revealed in his improvisations on the theme, submitted by Mr. Gittings. "The Portugese Hymn." Altogether, in bringing Mr. Guilmant to this city Mr. Gittings has placed all lovers of

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The Symphony Concert.

There was a decided advance all along the line, in the performance of Saturday's programme. Not only was there a clearness and precision to which we have latterly been strangers, but the reserve and pedagogic character which characterized the reading of some of the works of the first two concerts here vanished altogether; some of the movements were given with a dramatic power that was as welcome as it was unexpected. Mr. Paur evidently believes in giving the symphony while the audience is fresh and full of attention, and therefore, as in the first concert, the largest work began the programme.

Goetz has proved to the world that it is not impossible for a genius to starve even in the present generation. His single symphony is much more than an echo of the Schumann works, and it was an interesting novelty in the repertoire of our concerts. When this same symphony was given in Vienna (Feb. 18, 5) the composer was unable to accept an invitation to attend the performance because of his inability to bear the expense of the railroad fare! While he did not absolutely perish by starvation, his poverty undoubtedly hastened his end, and he died in the "fatal thirties" as did Mozart and Schubert, and indirectly from a similar combat with the wolf at the door. It would be folly to rank the symphony in F with the masterpieces of the two preceding concerts, but it is graceful, symmetrical, the composer does not stagger under the large form, and in every way it formed a good selection for the programme.

It began with commendable warmth and vigor, and the brilliancy of the orchestra in the rather intricate development gave augury of an excellent concert, a promise that was abundantly fulfilled. The second movement is full of effects for the wind instruments. This department of the orchestra had already shown its mettle in the second concert, in the Schubert symphony, and now repeated the good impression. The woodwind is better than it has been in a long time, and the horns are decidedly improving, although they are not yet at the standard which they held when the eccentric Reiter (he of the Gypsy locks and ferocious manner) was first horn. However, in this movement, all of the wind instruments did splendid work. There was not the suspicion of a break on any of the brasses, the clarinettes did perfect work, and the flute obbligato (Mr. Molé) was especially brilliant. This movement aroused especial enthusiasm.

The adagio comes in third place in this work, for purposes of contrast, and has a peculiar charm in its horn duet, which was well played, and in its theme for first violins against *pizzicati* in the deeper strings, which went magnificently. There was a romance in the reading as well as in the orchestral details, and it proved that our new conductor is by no means a one-sided man. The success was continued to the end of the work, and the breadth of the finale was striking. The serenade for Strings (Volkmann, D minor) was, of course, well played, for this part of our orchestra is as fine a body of musicians as can be found anywhere, and Mr. Alwyn Schroeder was the soloist, and won great applause in his work; but the work is too long for what it has to say. It begins with a most characteristic theme, elegiac in character, suggestive of Ossianic plaints or mournful Jeremiads. There are some vidid contrasts made by the introduction of bold folk-themes, which were taken by the orchestra with fine ensemble, but as a whole the work presents an intentional monotony of sorrow which at last becomes irritating as a Mrs. Gummidge, being almost as constantly in tears as that lachrymose female.

The best came last. Beethoven's Leonora overture No. 3 is the most dramatic work of its kind. It lost nothing in the reading or in the performance. If it was theatrical it had the full right to be so. The wild rush of strings picturing the fierce Pizarro springing upon the helpless Florestan, the prompt entrance of the distant trumpet call, the glorious contrast of the theme of thanksgiving following this signal of deliverance, the shading of the second, louder, call, showing that the governor is at the very portals, the flute passages of the finale, the syncopations of the coda (especially clear were these) and the almost deliriously brilliant violin passages of the end, these were some of the points of the performance. There was an occasional freedom in tempo, but no distortion, and, with due gratitude be it spoken, nothing that savored of bombast. If this standard can be maintained we may feel absolutely serene when Daniel goes into the lions' den, and our leader is heard in New York.

LOUIS C. ELSON.

Boston Courier.
SUNDAY MORNING, OCT. 29, 1893.

The third Symphony Concert was an agreeably short performance of only three numbers. It was a solo programme, too, its central selection being a sweet and graceful serenade for violoncello, written by Volkmann, and displaying more his melodious and sensuous moods than those strong and stormy phases of temperament which his distinctly orchestral work is wont to show. The player was Mr. Alwin Schroeder, whom to name is to praise, since a performance by him is sure to exhibit a sure but unostentatious mastery of the technique of his instrument, a nice appreciation of the structure of whatsoever composition he chooses and much warmth of sympathy with its interior character. He is never a vehement player, in respect either to tone or emphasis, but his art is true and fine, which is better than power rudely or carelessly manifested. Strictly speaking, the construction of this serenade is such that the 'cello part might be considered in the light of an obligato, rather than as a formal solo. Being written entirely for the string band, and the responses between the violins and the 'cello being frequent, the effect is necessarily different from that of a regular concerto. But the form and treatment suit well with the idea and the result is no less poetic than pleasing.

The symphony which began the evening was that by Goetze, in F, which was heard under Mr. Nikisch's direction in November, 1889. It is not a great composition, if you will, because its thoughts are simple its development unforced and its sentiment natural. It makes no attempt to overwhelm with power, to astonish by strangeness or puzzle by mystery. It used the full standard orchestra and is therewith well content. It shows melodic invention, contrapuntal skill (particularly in the second and last movements), and has so much alternate gaiety and placidity of temper as to make it a general favorite.

The overture, placed at the end of the programme, was Beethoven's "Leonore, No. 3," which surely needs only a mention to have its magnificently dramatic character recalled to any Boston concert goer.

The performance of this programme gave ample assurance that Mr. Paur is to be something more than a formalist or will care for something more than precision. There was no lack of variety in his treatment and the mass of the orchestra was swayed more easily and pliantly than on either of the previous evenings. It must be borne in mind that there was great need of exactitude and obedience to the very inception of the conductor's beat, and that, until these were obtained, it was too soon to attempt the delicacies of phrasing or the refinements of expression. But from the finished fineness of the allegretto in the symphony to the tremendous vigor of the finale in the overture, was a far cry, and that, admirably distinguished as these were, there was no less justice in the fanciful wanderings of the serenade, the smooth sweetness of the adagio of the symphony and the great speed and energy of its last movement. Many minor details of which we cannot now pause to speak, were equally well distinguished in intention and execution, and that the attentive audience felt the growing warmth and breadth of the conducting was made plain by the readiness and earnestness of the applause, which called Mr. Paur forward again and again after the symphony and the serenade. The latter tribute was gracefully shared with Mr. Shroeder, who had deserved well indeed.

Next weeks programme will have one novelty—Richard Strauss's F minor symphony. Saint-Saen's "Rouet d' Omphale" and Brahm's "Academic Festival" overture will also be played, and Mrs. Emma Eames Story will sing from Massenet's "Cid" and Gheck's "Armido."

HOWARD MALCOM TICKNOR.

The Kneisel Quartette are to have an unusually successful season judging from the advance sale of tickets. The programme prepared includes many interesting novelties. Musical people find these concerts a rare treat. Mr. Kneisel has entirely recovered from his lameness.

The concerts of the Boston Symphony Orchestra at Sanders Theatre are among the chief events of the Cambridge social season and not a few Bostonians who can never hear this superb orchestra too often find their way to this cosy music hall. The programme for the first concert is a fine one and Mme. Nordica has some choice numbers.

MONDAY, OCTOBER 30, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the third symphony concert, given in the Music Hall last Saturday evening, was as follows:

Goetz: Symphony in F major, Opus 9.
Volkmann: Serenade for strings, No. 3, in D minor, Opus 36. ('Cello solo: Mr. Alwin Schroeder.)
Beethoven: Oaerture to "Leonore," No. 3, in C major, Opus 72.

The Goetz symphony is an old friend whom one is glad to meet again, especially as such meetings do not come about often. It is a work of highly cultured talent rather than of genius; yet the line separating it from mere *Kapellmeister-Musik* is sufficiently distinctly drawn. The composer's inspiration flows in a rather tenuous stream, but it is recognizably genuine inspiration, for all that. Goetz was too young, in experience as a composer, if not actually in years, when he wrote it, to impress upon it the stamp of a sharply outlined individuality; he was still in what would have been recognized as his "first period," had he been spared to live and grow in strength and mastery. But it is excellently well written and genial music, albeit one feels that it is not destined to outlive the ages. Except the Intermezzo, there is little in the work that one would care to go to any trouble to preserve; it is all good, but not good enough to take up the room of better things. The Intermezzo, however, is a gem, a bit of real inspiration and not a little originality. Some of us can remember the unbounded enthusiasm it created here when the symphony was first given, some twenty and odd years ago, in the old Harvard Musical days; the more hot-headed were even ready to rank it with the scherze in Gade's B-flat symphony, or the one in his symphony in C minor. And it is saying not a little for it that it still retains its charm. The performance given the work by Mr. Paur and the orchestra was in every respect admirable; it was highly finished, well-shaded, thoroughly artistic playing, giving the clearest idea of just what music is. Particularly one was the way in which Goetz's instrumentation was allowed to retain its true flavor, regardless of consequences. The symphony is scored with classic moderation and a delicacy that reminds one somewhat of Gade, Sterndale Bennett, and others of the Leipzig school; it is a sort of orchestration which, for good or evil, is now a thing of the past, and is, moreover, by no means adapted to produce any very striking effect in places like our Music Hall—especially nowadays that our ears have grown accustomed to more boldly sonorous scoring. But Mr. Paur was content to take the symphony as the symphony was meant and let the effect take care of itself; if the hall was too big, that was the fault of the hall and none of his business; he did not try to "modernize" the instrumentation by over-strenuous playing, to make it vie in effect with any modern thunderings.

The Volkmann serenade brings to our mind the question once more: Why try to dig up the poor old composer from his grave and make him revisit thus the glimpses of the moon—not in complete steel, but as a very diaphanous ghost, the stars dim-twinkling through him? He was a hard and sincere worker during a tolerably long life, and an unkind and too careless world rewarded him with starvation; but, now that he is past apologizing to, what is the need of trying to give him a semblance of posthumous popularity? It does him no good and it bores the rest of the world mightily. *Il n' y a que les morts qui ne reviennent pas*,—would that this were true! for Volkmann is dead, dead as a door-nail, and not all the king's horses nor all the king's men can galvanize him into life again. Mr. Schroeder played the 'cello very beautifully, indeed the playing of all the strings calls for nothing but commendation.

To Mr. Paur's reading of the great "Leonore" overture we would only apply the pudding test. Fo doubt his conception of the work is amply defensible—on paper or *viva voce*; but, to the ear, it does not defend itself. It was a thoroughly ineffective and, what was still worse, ineffective at the expense of great seeming effort. The trouble was not only that Mr. Paur's frequent changes of speed broke up the composition into small sections, thus destroying all continuity of impression, but that each change, in itself, seemed too purely voluntary, made with a set and conscious purpose, instead of impressing one as the immediate, uncontrollable expression of a momentary emotion. This constant shifting of the *tempo* seems to work more ruin in Beethoven than in almost any other composer in the whole list; these sudden fits of *più mosso* and *meno mosso* affect one much like Laputan flappers, intended to act as a fillip to the languishing attention of an audience. The born and bred Laputan, immersed in his own lofty musings, needed the application of the flapper, to remind him that conversation was going forward to which it were well for him to attend; but to us, already interested and absorbed in the conversation, as we are, the flapper is a mere unwelcome interruption, calling our attention to nothing but itself. These effects make a mosaic out of a work that in itself is no mosaic at all, but rather a constant organic development, a growing of something stronger and more vital out of something already strong and vital that precedes it; it is this continuous growth that, as much as anything else, gives the work its enormous dramatic interest and impressiveness. Break it up into disjoined sections, and the music loses all its momentum; every section has to make a fresh start for itself, at an incalculable loss of energy. The advocates of this over-elaborate and miscalled "expressive" style of interpreting Beethoven are fond of speaking of the opposite, to our mind more natural, method as "barrel-organ grinding!" To this we would only oppose the suggestion that "interpreting" Beethoven, is at least as apposite a term for what they like so much: for, in listening to a disclosure through the medium of an interpreter, one may get an understanding of its meaning, but the process is so laborious that the native flavor, aroma and fire of it are all but inevitably lost.

The next programme is, "Richard Strauss, symphony in F minor, opus 12; Massenet, aria from "Le Cid; "Saint-Saëns, symphonic poem, "Le Rouet d'Omphale;" Gluck, aria from "Armido;" Brahms, Academic Festival-Overture, opus 86. Mme. Emma Eames will be the singer.

For the first Kneisel Concert, in Chickering Hall tonight, the programme includes two quartets—Beethoven, F-major, op. 59, and Haydn, G-minor—and Brahms's quintet, F-major, op. 88.

BOSTON DAILY TRAVELLER
MONDAY, OCTOBER 30, 1893.

THE THIRD SYMPHONY.

A Charming Programme Ably Rendered.

The third concert of the Boston Symphony Orchestra took place at Music Hall Saturday evening. The following programme was given:

Symphony in F major, op. 9.....H. Goetz
Serenade for strings in D minor, op. 69 ..... Volkman
('Cello solo by Mr. Alwin Schroeder).
Overture to "Leonora," No. 3 ...Beethoven

The Goetz Symphony was first performed in this country by the Philharmonic Orchestra at Sanders Theatre, Cambridge, Jan. 8, 1880. Later in the same month the Harvard Orchestra played it in Boston. It has also been played by Gericke in March, 1887, and Nikisch in November, 1889. This symphony shows the hand of the schoiarly composer, for its polyhony is admirable. It is replete with beautiful melodies and is scored in the modern vein. The Intermezzo is the most pleasing and the most original movement of the work. It was delightfully played by the orchestra.

The Adagio comes next in interest and originality, but it is rather prolonged in the working out. The lively poetic theme at the beginning of this movement was too loudly given out by the strings, and its delicacy and sentiment were thus marred. There is contrast in plenty in this movement, but it requires a more delicate touch and a more exacting gradation of dynamics to display its full values in shading than our new conductor has shown thus far in his interpretations. The first movement and the last movement are specimens of the fine musicianship of the composer, and though not particularly melodious at length, are spirited and brilliant in their development. In the last movement one is reminded forcibly of Schumann.

This symphony is of sufficient calibre to cause one to regret that its composer should have died so early in life, which event took place in 1876, in his 36th year, from overwork caused by poverty.

The Volkmann Serenade, which has been heard in Boston several times since its first production by the Philharmonic Orchestra in 1879 is a delightful composition, full of romance, and graceful in its setting for the instruments. The solo was delightfully played by Mr. Schroeder, and the orchestra in its efforts displayed the remarkable delicacy and precision for which it is so justly famous. The audience was enraptured with the performance.

Mr. Paur scored a great success in his conception of the Beethoven overture, and in the magnificent rendering, the result of his masterly conducting of the orchestra in the delineation of his conception was apparent. It was dramatic in the extreme and showed that he is possessed of a musical temperament that must in the course of his career here display some rare qualities and stamp him as a musician of deep emotions. Rarely, if ever, has this noble overture been so wonderfully interpreted in our concert halls. The audience recognized this fact with tremendous applause.

Mr. Paur constantly impresses his listeners that he is a musician earnest and serious in his work, of high musical instincts, and a large degree of feeling, with the ability and determination necessary to have the renderings correspond to his conception and desires. His work shows evidence of virility, and is marked by a most careful effort as regards his ideas of the expression of the piece. His beat is firm and intelligent, and the players respond readily to its indications. As a conductor he is infinitely the superior of his immediate predecessor, and when he shall have gained a better defined gradation of dynamics, and more repose at times, the playing of the orchestra will in its effect approach closely the wonderful perfection that marked its efforts under Mr. Gericke.

Mr. Paur has already gained the highest regard of his critical listeners because of his sterling qualities. The concert on Saturday evening was of a most happy length. Next Saturday evening the programme will present the symphony in F-minor, by Richard Strauss; the Symphonic poem, "Le Rouet d'Omphale," Saint-Saens; and Brahms's "Academic Festival" overture. Mrs. Emma Eames will be the soloist.

WARREN DAVENPORT.

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MONDAY MORNING, OCT. 30, 1893.

The Symphony Concert.

There was a decided advance all along the line, in the performance of Saturday's programme. Not only was there a clearness and precision to which we have latterly been strangers, but the reserve and pedagogic character which characterized the reading of some of the works of the first two concerts here vanished altogether; some of the movements were given with a dramatic power that was as welcome as it was unexpected. Mr. Paur evidently believes in giving the symphony while the audience is fresh and full of attention, and therefore, as in the first concert, the largest work began the programme.

Goetz has proved to the world that it is not impossible for a genius to starve even in the present generation. His single symphony is much more than an echo of the Schumann works, and it was an interesting novelty in the repertoire of our concerts. When this same symphony was given in Vienna (Feb. 1875) the composer was unable to accept an invitation to attend the performance because of his inability to bear the expense of the railroad fare! While he did not absolutely perish by starvation, his poverty undoubtedly hastened his end, and he died in the "fatal thirties" as did Mozart and Schubert, and indirectly from a similar combat with the wolf at the door. It would be folly to rank the symphony in F with the masterpieces of the two preceding concerts, but it is graceful, symmetrical, the composer does not stagger under the large form, and in every way it formed a good selection for the programme.

It began with commendable warmth and vigor, and the brilliancy of the orchestra in the rather intricate development gave augury of an excellent concert, a promise that was abundantly fulfilled. The second movement is full of effects for the wind instruments. This department of the orchestra had already shown its mettle in the second concert, in the Schubert symphony, and now repeated the good impression. The woodwind is better than it has been in a long time, and the horns are decidedly improving, although they are not yet at the standard which they held when the eccentric Reiter (he of the Gypsy locks and ferocious manner) was first horn. However, in this movement, all of the wind instruments did splendid work. There was not the suspicion of a break on any of the brasses, the clarinettes did perfect work, and the flute obbligato (Mr. Molé) was especially brilliant. This movement aroused especial enthusiasm.

The adagio comes in third place in this work, for purposes of contrast, and has a peculiar charm in its horn duet, which was well played, and in its theme for first violins against *pizzicati* in the deeper strings, which went magnificently. There was a romance in the reading as well as in the orchestral details, and it proved that our new conductor is by no means a one-sided man. The success was continued to the end of the work, and the breadth of the finale was striking. The serenade for Strings (Volkmann, D minor) was, of course, well played, for this part of our orchestra is as fine a body of musicians as can be found anywhere, and Mr. Alwyn Schroeder was the soloist, and won great applause in his work; but the work is too long for what it has to say. It begins with a most characteristic theme, elegiac in character, suggestive of Ossianic plaints or mournful Jeremiads. There are some vidid contrasts made by the introduction of bold folk-themes, which were taken by the orchestra with fine ensemble, but as a whole the work presents an intentional monotony of sorrow which at last becomes irritating as a Mrs. Gummidge, being almost as constantly in tears as that lachrymose female.

The best came last. Beethoven's Leonora overture No. 3 is the most dramatic work of its kind. It lost nothing in the reading or in the performance. If it was theatrical it had the full right to be so. The wild rush of strings picturing the fierce Pizarro springing upon the helpless Florestan, the prompt entrance of the distant trumpet call, the glorious contrast of the theme of thanksgiving following this signal of deliverance, the shading of the second, louder, call, showing that the governor is at the very portals, the flute passages of the finale, the syncopations of the coda (especially clear were these) and the almost deliriously brilliant violin passages of the end, these were some of the points of the performance. There was an occasional freedom in tempo, but no distortion, and, with due gratitude be it spoken, nothing that savored of bombast. If this standard can be maintained we may feel absolutely serene when Daniel goes into the lions' den, and our leader is heard in New York.

LOUIS C. ELSON.

Boston Courier.
SUNDAY MORNING, OCT. 29, 1893.

The third Symphony Concert was an agreeably short performance of only three numbers. It was a solo programme, too, its central selection being a sweet and graceful serenade for violoncello, written by Volkmann, and displaying more his melodious and sensuous moods than those strong and stormy phases of temperament which his distinctly orchestral work is wont to show. The player was Mr. Alwin Schroeder, whom to name is to praise, since a performance by him is sure to exhibit a sure but unostentatious mastery of the technique of his instrument, a nice appreciation of the structure of whatsoever composition he chooses and much warmth of sympathy with its interior character. He is never a vehement player, in respect either to tone or emphasis, but his art is true and fine, which is better than power rudely or carelessly manifested. Strictly speaking, the construction of this serenade is such that the 'cello part might be considered in the light of an obligato, rather than as a formal solo. Being written entirely for the string band, and the responses between the violins and the 'cello being frequent, the effect is necessarily different from that of a regular concerto. But the form and treatment suit well with the idea and the result is no less poetic than pleasing.

The symphony which began the evening was that by Goetze, in F, which was heard under Mr. Nikisch's direction in November, 1889. It is not a great composition, if you will, because its thoughts are simple its development unforced and its sentiment natural. It makes no attempt to overwhelm with power, to astonish by strangeness or puzzle by mystery. It used the full standard orchestra and is therewith well content. It shows melodic invention, contrapuntal skill (particularly in the second and last movements), and has so much alternate gaiety and placidity of temper as to make it a general favorite.

The overture, placed at the end of the programme, was Beethoven's "Leonore, No. 3," which surely needs only a mention to have its magnificently dramatic character recalled to any Boston concert goer.

The performance of this programme gave ample assurance that Mr. Paur is to be something more than a formalist or will care for something more than precision. There was no lack of variety in his treatment and the mass of the orchestra was swayed more easily and pliantly than on either of the previous evenings. It must be borne in mind that there was great need of exactitude and obedience to the very inception of the conductor's beat, and that, until these were obtained, it was too soon to attempt the delicacies of phrasing or the refinements of expression. But from the finished fineness of the allegretto in the symphony to the tremendous vigor of the finale in the overture, was a far cry, and that, admirably distinguished as these were, there was no less justice in the fanciful wanderings of the serenade, the smooth sweetness of the adagio of the symphony and the great speed and energy of its last movement. Many minor details of which we cannot now pause to speak, were equally well distinguished in intention and execution, and that the attentive audience felt the growing warmth and breadth of the conducting was made plain by the readiness and earnestness of the applause, which called Mr. Paur forward again and again after the symphony and the serenade. The latter tribute was gracefully shared with Mr. Shroeder, who had deserved well indeed.

Next weeks programme will have one novelty—Richard Strauss's F minor symphony. Saint-Saen's "Rouet d' Omphale" and Brahm's "Academic Festival" overture will also be played, and Mrs. Emma Eames Story will sing from Massenet's "Cid" and Gheck's "Armido."

HOWARD MALCOM TICKNOR.

The Kneisel Quartette are to have an unusually successful season judging from the advance sale of tickets. The programme prepared includes many interesting novelties. Musical people find these concerts a rare treat. Mr. Kneisel has entirely recovered from his lameness.

The concerts of the Boston Symphony Orchestra at Sanders Theatre are among the chief events of the Cambridge social season and not a few Bostonians who can never hear this superb orchestra too often find their way to this cosy music hall. The programme for the first concert is a fine one and Mme. Nordica has some choice numbers.

Boston Transcript
MONDAY, OCTOBER 30, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the third symphony concert, given in the Music Hall last Saturday evening, was as follows:

Goetz: Symphony in F major, Opus 9.
Volkmann: Serenade for strings, No. 3, in D minor, Opus 36. ('Cello solo: Mr. Alwin Schroeder.)
Beethoven: Oaerture to "Leonore," No. 3, in C major, Opus 72.

The Goetz symphony is an old friend whom one is glad to meet again, especially as such meetings do not come about often. It is a work of highly cultured talent rather than of genius; yet the line separating it from mere *Kapellmeister-Musik* is sufficiently distinctly drawn. The composer's inspiration flows in a rather tenuous stream, but it is recognizably genuine inspiration, for all that. Goetz was too young, in experience as a composer, if not actually in years, when he wrote it, to impress upon it the stamp of a sharply outlined individuality; he was still in what would have been recognized as his "first period," had he been spared to live and grow in strength and mastery. But it is excellently well written and genial music, albeit one feels that it is not destined to outlive the ages. Except the Intermezzo, there is little in the work that one would care to go to any trouble to preserve; it is all good, but not good enough to take up the room of better things. The Intermezzo, however, is a gem, a bit of real inspiration and not a little originality. Some of us can remember the unbounded enthusiasm it created here when the symphony was first given, some twenty and odd years ago, in the old Harvard Musical days; the more hot-headed were even ready to rank it with the scherze in Gade's B-flat symphony, or the one in his symphony in C minor. And it is saying not a little for it that it still retains its charm. The performance given the work by Mr. Paur and the orchestra was in every respect admirable; it was highly finished, well-shaded, thoroughly artistic playing, giving the clearest idea of just what music is. Particularly one was the way in which Goetz's instrumentation was allowed to retain its true flavor, regardless of consequences. The symphony is scored with classic moderation and a delicacy that reminds one somewhat of Gade, Sterndale Bennett, and others of the Leipzig school; it is a sort of orchestration which, for good or evil, is now a thing of the past, and is, moreover, by no means adapted to produce any very striking effect in places like our Music Hall—especially nowadays that our ears have grown accustomed to more boldly sonorous scoring. But Mr. Paur was content to take the symphony as the symphony was meant and let the effect take care of itself; if the hall was too big, that was the fault of the hall and none of his business; he did not try to "modernize" the instrumentation by over-strenuous playing, to make it vie in effect with any modern thunderings.

The Volkmann serenade brings to our mind the question once more: Why try to dig up the poor old composer from his grave and make him revisit thus the glimpses of the moon—not in complete steel, but as a very diaphanous ghost, the stars dim-twinkling through him? He was a hard and sincere worker during a tolerably long life, and an unkind and too careless world rewarded him with starvation; but, now that he is past apologizing to, what is the need of trying to give him a semblance of posthumous popularity? It does him no good and it bores the rest of the world mightily. *Il n' y a que les morts qui ne reviennent pas*,—would that this were true! for Volkmann is dead, dead as a door-nail, and not all the king's horses nor all the king's men can galvanize him into life again. Mr. Schroeder played the 'cello very beautifully, indeed the playing of all the strings calls for nothing but commendation.

To Mr. Paur's reading of the great "Leonore" overture we would only apply the pudding test. Fo doubt his conception of the work is amply defensible—on paper or *viva voce*; but, to the ear, it does not defend itself. It was a thoroughly ineffective and, what was still worse, ineffective at the expense of great seeming effort. The trouble was not only that Mr. Paur's frequent changes of speed broke up the composition into small sections, thus destroying all continuity of impression, but that each change, in itself, seemed too purely voluntary, made with a set and conscious purpose, instead of impressing one as the immediate, uncontrollable expression of a momentary emotion. This constant shifting of the *tempo* seems to work more ruin in Beethoven than in almost any other composer in the whole list; these sudden fits of *più musso* and *meno mosso* affect one much like Laputan flappers, intended to act as a fillip to the languishing attention of an audience. The born and bred Laputan, immersed in his own lofty musings, needed the application of the flapper, to remind him that conversation was going forward to which it were well for him to attend; but to us, already interested and absorbed in the conversation, as we are, the flapper is a mere unwelcome interruption, calling our attention to nothing but itself. These effects make a mosaic out of a work that in itself is no mosaic at all, but rather a constant organic development, a growing of something stronger and more vital out of something already strong and vital that precedes it; it is this continuous growth that, as much as anything else, gives the work its enormous dramatic interest and impressiveness. Break it up into disjoined sections, and the music loses all its momentum; every section has to make a fresh start for itself, at an incalculable loss of energy. The advocates of this over-elaborate and miscalled "expressive" style of interpreting Beethoven are fond of speaking of the opposite, to our mind more natural, method as "barrel-organ grinding!" To this we would only oppose the suggestion that "interpreting" Beethoven, is at least as apposite a term for what they like so much: for, in listening to a disclosure through the medium of an interpreter, one may get an understanding of its meaning, but the process is so laborious that the native flavor, aroma and fire of it are all but inevitably lost.

The next programme is, "Richard Strauss, symphony in F minor, opus 12; Massenet, aria from "Le Cid;" Saint-Saëns, symphonic poem, "Le Rouet d'Omphale;" Gluck, aria from "Armide;" Brahms, Academic Festival-Overture, opus 86. Mme. Emma Eames will be the singer.

For the first Kneisel Concert, in Chickering Hall tonight, the programme includes two quartets—Beethoven, F-major, op. 59, and Haydn, G-minor—and Brahms's quintet, F-major, op. 88.

The symphony [illegible] concert in the Sanders Theatre [illegible] day night. The fourth in the Music Hall course will be given on Friday afternoon and Saturday night. The programme for Thursday night is made up of Beethoven's Fifth Symphony, Dvorák's second rhapsody and Berlioz's "Benvenuto Cellini" overture with Schubert's song, "The Erl-King," and the great aria from "Fidelio" which Mme. Nordica will sing.

BOSTON DAILY TRAVELLER
MONDAY, OCTOBER 30, 1893.

THE THIRD SYMPHONY.

A Charming Programme Ably Rendered.

The third concert of the Boston Symphony Orchestra took place at Music Hall Saturday evening. The following programme was given:

Symphony in F major, op. 9.....H. Goetz
Serenade for strings in D minor, op. 69.....Volkman
('Cello solo by Mr. Alwin Schroeder).
Overture to "Leonora," No. 3 ...Beethoven

The Goetz Symphony was first performed in this country by the Philharmonic Orchestra at Sanders Theatre, Cambridge, Jan. 8, 1880. Later in the same month the Harvard Orchestra played it in Boston. It has also been played by Gericke in March, 1887, and Nikisch in November, 1889. This symphony shows the hand of the schoiarly composer, for its polyhony is admirable. It is replete with beautiful melodies and is scored in the modern vein. The Intermezzo is the most pleasing and the most original movement of the work. It was delightfully played by the orchestra.

The Adagio comes next in interest and originality, but it is rather prolonged in the working out. The lively poetic theme at the beginning of this movement was too loudly given out by the strings, and its delicacy and sentiment were thus marred. There is contrast in plenty in this movement, but it requires a more delicate touch and a more exacting gradation of dynamics to display its full values in shading than our new conductor has shown thus far in his interpretations. The first movement and the last movement are specimens of the fine musicianship of the composer, and though not particularly melodious at length, are spirited and brilliant in their development. In the last movement one is reminded forcibly of Schumann.

This symphony is of sufficient calibre to cause one to regret that its composer should have died so early in life, which event took place in 1876, in his 36th year, from overwork caused by poverty.

The Volkmann Serenade, which has been heard in Boston several times since its first production by the Philharmonic Orchestra in 1879 is a delightful composition, full of romance, and graceful in its setting for the instruments. The solo was delightfully played by Mr. Schroeder, and the orchestra in its efforts displayed the remarkable delicacy and precision for which it is so justly famous. The audience was enraptured with the performance.

Mr. Paur scored a great success in his conception of the Beethoven overture, and in the magnificent rendering, the result of his masterly conducting of the orchestra in the delineation of his conception was apparent. It was dramatic in the extreme and showed that he is possessed of a musical temperament that must in the course of his career here display some rare qualities and stamp him as a musician of deep emotions. Rarely, if ever, has this noble overture been so wonderfully interpreted in our concert halls. The audience recognized this fact with tremendous applause.

Mr. Paur constantly impresses his listeners that he is a musician earnest and serious in his work of high musical instincts, and a large degree of feeling, with the ability and determination necessary to have the renderings correspond to his conception and desires. His work shows evidence of virility, and is marked by a most careful effort as regards his ideas of the expression of the piece. His beat is firm and intelligent, and the players respond readily to its indications. As a conductor he is infinitely the superior of his immediate predecessor, and when he shall have gained a better defined gradation of dynamics, and more repose at times, the playing of the orchestra will in its effect approach closely the wonderful perfection that marked its efforts under Mr. Gericke.

Mr. Paur has already gained the highest regard of his critical listeners because of his sterling qualities. The concert on Saturday evening was of a most happy length. Next Saturday evening the programme will present the symphony in F-minor, by Richard Strauss; the Symphonic poem, "Le Rouet d'Omphale," Saint-Saens; and Brahms's "Academic Festival" overture. Mrs. Emma Eames will be the soloist.

WARREN DAVENPORT.

[35]

[illegible]

TUESDAY, OCT. [illegible]

[illegible] Hall: The Kneisel Quartet.

The Kneisel Quartet, assisted by Mr. Max Zach (*second viola*), gave the first concert of this, its ninth, season in Chickering Hall last evening, the programme being as follows:

Beethoven: Quartet in F major, Opus 59, No. 1.
Haydn: Quartet in G minor, Opus 74, No. 3
Brahms: Quintet in F major, Opus 88.

There was a large audience present and of as enthusiastic temper as we have ever seen at a classical chamber-concert. A warm greeting to the club at the outset, as to old and tried friends, was a matter of course; there was nothing unusual either in the applause that followed each movement of the first Rasoumoffski quartet; it was respectfully appreciative, but not particularly enthusiastic. But with the Haydn quartet the audience began to come up to the boiling-point; and with the Brahms quintet outspoken enthusiasm became the order of the day. This is worth putting on record; for the first Rasoumoffski quartet, though an old concert hack, is also an old favorite—perhaps the best liked here of all the Beethoven quartets—and neither Haydn nor Brahms can claim to be especial favorites with the public; they are not the ones who, as a rule, come in for the lion's share of the applause. Are we to conclude from this that the better portion of our concert-going public—for a quartet concert may always fairly be assumed to attract the cream of any public—has come to appreciate Haydn at his true value, and is already in a fair way to understand Brahms? Not wholly, probably. No doubt the Haydn Quartet would not have called forth such rapturous plaudits if the audience had not really liked it, and the Brahms Quintet, although one of the greatest and withal clearest things the composer has written, would not have been so warmly greeted if the listeners had not at least seen daylight in it; this may be safely assumed. But it is highly probable that the playing had more to do than anything else with the enthusiasm excited by the last two numbers on the programme, compared with the calmer and more contained marks of appreciation bestowed upon the first.

There is a sharply defined boundary line that separates excellent playing from really great playing; and the difference between the two is one which even an average audience is pretty quick to perceive. Any careful observer of concert audiences can notice this. Take an example not long ago: when Paderewski, last season, played Beethoven's sonata in E-flat, opus 31, No. 3, the audience took the first movement and the Scherzo quite calmly, but rose at once to the highest pitch of enthusiasm over the Minuet and Finale. In the same way, when Von Bülow played this very sonata seventeen years before, the audience went positively wild over the Scherzo, but took the other three movements far more quietly. Why? Simply because Von Bülow's playing of the first movement, Minuet and Finale and Paderewski's playing of the first movement and the Scherzo did not rise above the level of what might be called absolutely fine playing; but Von Bülow's playing of the Scherzo and Paderewski's of the Minuet and Finale rose far above this level, reaching that of positive genius, originality, and true greatness. Paderewski's playing of the last two movements and Von Bülow's of the Scherzo marked an epoch in the musical experience of all who heard them; one may even venture to assert that no one present on either of the two occasions had ever imagined before how much there was in the movements in question; the playing threw a wholly new and unsuspectedly brilliant light upon them. And the audience appreciated this at once. Indeed audiences know when playing is magnetic as well as anyone.

Now, last evening, there was just this difference between the way the Quartet played the first Rasoumoffski and the manner in which they played the Haydn and the Brahms. The Beethoven quartet was admirably played, with accuracy, thoroughness of conception, and fine expressiveness; still the performance lacked that magnetic quality which makes playing cross the boundary line between excellence and greatness. But, with the Haydn quartet, the electric sparks began to fly, and, with the Brahms quintet, all the five players, the audience, the whole surrounding atmosphere, were thoroughly charged with electricity. The performance of the latter may take rank with that never-to-be-forgotten performance of the Brahms C minor symphony under Mr. Nikisch some two or three years ago; it showed the great work in its truest, finest and highest light, in a light which could illumine its profoundest depths and make their meaning visible even to the uninitiated. Never has the Kneisel Quartet done finer work.

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TUESDAY MORNING, OCT. 31, 1893.

The Kneisel Quartette Concert.

At the first concert of this, the ninth, season of the Kneisel Quartette, the large audience that was brought to Chickering Hall last night was a very flattering evidence of the success attained by the quartette in the past eight years in Boston. Among the audience were Herr Paur and his wife, and the new conductor of the symphony orchestra was evidently interested in the work of the quartette and applauded heartily.

The first number of last night's programme was the Beethoven quartette in F major (op. 59, No. 1). The opening bars of the allegro, in which the 'cello carries the melody to the accompaniment of the violin and second violin, and the fugue-like movement following were given with special delicacy and artistic feeling, and the song of the answering strings in the allegretto vivace following was rendered quaintly and fitly, while the "adagio molto è mesto," merging into the allegro with its Russian theme, was almost faultless in its execution. In many respects the interpretation of the Beethoven quartette was the best of the evening's work. The grand theme of the adagio is so full of beauty, blended with tenderness, that it requires high artistic feeling, as well as skill, to avoid undue haste on the one hand or heaviness on the other; but the golden mean was well kept throughout the movement.

The second number was the Haydn quartette in G minor (op. 74, No. 3). The allegro was taken, perhaps, a trifle too slowly, but the "largo assai" closely following made the fault hardly noticeable; while when the allegretto was taken up with its dainty minuet, rythmic and sedately bright, there was little room for criticism.

In the closing number, Brahms' quintette in F major (op. 88), the quartette was assisted by Mr. Max Zach. This number closely rivalled the Beethoven quartette in the admirably correct interpretation given. All its beauty of color and shading was brought out in a nearly perfect manner, and the rare swing of the allegro, the real dignity of the second movement and the sprightly "presto" of the final movement were equally deserving of strong praise.

Altogether the evening's programme was thoroughly successful, especially in view of the mishap which was recently suffered by Mr. Kneisel, but of which there was no indication in the work of the first violin. The personnel of the audience and the hearty applause given so often during the evening were such as any musical organization might envy.

Boston Daily Globe.

TUESDAY, OCT. 31, 1893.

First Kneisel Quartet Concert.

Messrs Kneisel, Roth, Svecenski and Schroeder of the Kneisel quartet never played better than they did last night, at the opening concert of the season. A thoroughly representative Boston musical audience filled Chickering hall and warmly applauded each member of the organization as he came on the stage. Herr Paur, Mr Lang, Mr Chadwick, Mr Foote, Mr T. Adamowski, Mr Loeffler, Mr Hubbard and others prominent in the musical world were some of the most attentive listeners.

The program was an extremely interesting and somewhat varied one. It consisted of the Beethoven F major quartet, the Haydn G minor quartet and the Brahms quintet in F major. In this last number Mr Max Zach assisted.

The Beethoven quartet was superbly done and was quite the gem of the evening; the adagio movement has certainly never been better given in Boston, and it seems impossible that it could be played more skilfully. The allegro showed a little unsteadiness in some places, but after that the performance was beyond adverse criticism.

The composition itself is so broad and grand in every way that the Haydn number, which came next, seemed almost trifling in comparison, and yet of its kind it is in the very front rank. The largho was enthusiastically applauded.

The quintet, like all of Brahms' music, seemed long and vague. There were many times when the composer appeared to be hunting for some effect he could not quite get, and when he did get it it was nothing but an ordinary waltz tune. Yet the composition was pleasing to many in the audience and was warmly applauded. Brahms has many admirers in Boston. A prominent musician said the other day that the time would come when Brahms would be looked up to as Beethoven and Bach are today. But it is hoped that time is far distant.

The difficult music of the quintet was exquisitely performed.

Boston Journal.

TUESDAY, OCTOBER 31, 1893.

FIRST KNEISEL CONCERT.

The Kneisel Quartet gave the first concert of its ninth season at Chickering Hall last evening. The programme was as follows:

Quartet in F major, op. 59, No. 1.....Beethoven.
Quartet in G minor, op. 74, No 3.....Haydn.
Quintet in F major, op. 88.....Brahms.

The membership of the quartet has not been changed, and hearty applause greeted the players as they appeared. The audience, as usual, was numerous. The number of musicians present was unusually large, and most noticeable among them was Mr. Paur, who frequently showed his approbation of the playing.

The Beethoven number, not the most interesting number by any means, was played well; was played as any number is always played by the Kneisel Quartet. Mr. Kneisel's capabilities as leader were artistically displayed, and the unrivaled balance of the quartette, always preserved, made attractive quite ordinary passages. The third movement of the first number, however, was performed so faultlessly, the sensuous beauty of the melodious adagio was made so apparent that the audience was more than ordinarily stirred; so much so, in fact, that the worth of the final allegro was considerably diminished thereby.

The quartette of Haydn, masterful and throughout pleasing, was perfectly played.

The quintette, one of the most agreeable of Brahms's compositions, gave the most evident pleasure. The additional part, for second viola was played by Max Zach. The tuneful introduction, the melodious alternating theme were given most pleasingly. Repetition did not detract from the delight afforded, and at the end of the opening allegro the greatest enthusiasm of the evening was manifested. In the playing of the second and third movements the admirable technique of the players gave pleasure where the [illegible] of the music failed; but the [illegible] of the presto again [illegible] and the concert closed [illegible]

[illegible] will be given on Nov. 13.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

TUESDAY MORNING, OCT. 31, 1893.

Chickering Hall was filled last evening with a distinguished and brilliant audience at the opening concert of the Kneisel Quartet, which was postponed from last Monday evening. The splendid work of the quartet in the past has placed it among the leading musical organizations of this country, and the delightful rendering of the programme, which was a pleasing and varied one, evoked much enthusiasm.

The first number was Beethoven's quartet in F major. It was the gem of the evening, and was rendered with a perfection of technique and expression, the 'cello work of Mr. Schroeder calling for special mention. Hayden's quartet in G minor was romantic and dainty and delightfully rendered. Mr. Max Zach assisted as second viola in Brahm's quintet. This selection was played with precision and breadth of tone, and at the close the audience showed its pleasure by hearty applause. Last evening's work would seem to indicate a most successful season. The next concert will be Nov. 13 at Chickering Hall.

Baltimore Life,

BALTIMORE, MD., OCTOBER 28, 18[illegible]

BOSTON SYMPHONY ORCHESTRA.

Lovers of high-class music will be grateful to Manager Ford for arranging a series of concerts by the famous Boston Symphony Orchestra, which has found such favor with the musical public of this city in past seasons. Five afternoon concerts will be given at Ford's Opera House, as follows: Tuesday, Nov. 7, Dec. 12, Jan. 9, Feb. 6 and March 27. The orchestra will be accompanied by solo artists of high repute, including Mme. Nordica, Mr. Max Heinrich, Mr. Kneisel and others. The sale of subscription tickets opens at Albert's ticket office next Tuesday.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
VOL. XCIV. NO. 123.

TUESDAY, OCTOBER 31, 1893.

THE KNEISEL QUARTET.

The opening concert of the season of the Kneisel quartet is to chamber music what the symphony concert first night is to the events of a larger importance.

Last evening Mr. Franz Kneisel and his associates began their ninth season at Chickering Hall, when the programme included Beethoven's quartet in F major, op. 59, No. 1; Haydn's quartet in G minor, op. 74, No. 3, and Brahms' quintet in F major, op. 88.

The audience in both its numbers and the general character of its membership showed that this quartet commands the best patronage of the city's musical circles, and Mr. Kneisel's personal popularity was unmistakably proven by the ovation attending his entrance. The usual standard of excellence was maintained in the evening's work.

BOSTON EVENING RECORD.

MONDAY, OCTOBER 30,

THE SYMPHONY.

There was a decided advance all along the line, in the performance of Saturday's programme. Not only was there a clearness and precision to which we have latterly been strangers, but the reserve and pedagogic character which characterized the reading of some of the works of the first two concerts here vanished altogether; some of the movements were given with a dramatic power that was as welcome as it was unexpected. Mr. Paur evidently believes in giving the symphony while the audience is fresh and full of attention, and therefore, as in the first concert, the largest work began the programme.

BOSTON DAILY TRAVELLER

WEDNESDAY, NOV. 1, 1893.

MUSIC HALL SITE.

A Good Location for the New Edifice Selected.

The new Music Hall will be erected on the northwest corner of West Chester Park and Huntington avenue.

The committee having the undertaking in charge ask that subscribers pay one half their subscription on or before Nov. 15. A second instalment will be asked for May 15, 1894.

As soon as $200,000 is paid in a corporation will be organized, one share of stock being issued for each $100 paid in, and the question of the purchase of land will be submitted to the stockholders, and later the plans for building.

The capital stock will ultimately be $500,000, and a little over $400,000 is now pledged.

The meeting of stockholders to organize and consider plans will be held about Dec. 1.

The work of preparing the plans is in the hands of McKim, Mead & White of new Public Library fame, and they have already put a great deal of work into the design, but nothing is sufficiently settled as to the style of the building to be announced yet.

Boston Transcript

WEDNESDAY, NOVEMBER 1, 1893.

The Symphony Orchestra will give the second concert in the Sanders Theatre series tomorrow night. The programme includes Schubert's C major Symphony, Dvorák's second rhapsody and Berlioz's "Benvenuto Cellini" overture, Schubert's "The Erl-King" and the great aria in "Fidelio." Mme. Nordica will be the singer. The fourth concerts in the Music Hall will be given on Friday afternoon and Saturday night, following this programme: Strauss, symphony, op. 12; Massenet, aria from "Le Cid;" Saint-Saëns, symphonic poem, "Le Rouet d'Omphale;" Gluck, aria from "Armide;" Brahms, Academic Festival Overture, op. 80. Emma Eames will be the singer.

The programme with which Mr. Paur will make his first appearance in New York with the Boston Symphony Orchestra at the Music Hall, Nov. 8, is this Symphony: in C minor, No. 5, Beethoven; air from "The Cid," Massenet; Slavonic Rhapsody, No. 2, Dvorák; air from "Armida," Gluck; overture, "Benvenuto Cellini," Berlioz. Miss Eames will be the singer.

The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 1, 1893.

Here is the program of the third Symphony concert given last night in Music Hall:

Symphony, F major, op. 9.....Goetz
Serenade for string orchestra, No. 3, D minor.....Volkman
Overture, "Leonore," No. 3.....Beethoven

In two respects at least this concert was delightful; the symphony came first, and the concert was over before half past 9.

It may further be said that the orchestra played well as a rule; that Mr. Schroeder did full justice to the solo 'cello passages in the serenade; that few exceptions could be taken to Mr. Paur's reading, except perhaps in the overture. His reading of the overture was dramatic, yes, feverish. Many of his points were well taken, the wild rush, for instance, just before the first trumpet call. On the other hand he would stop occasionally in the fury of his passion to argue in detail concerning the definition of a word of slight importance.

The program as a whole was dull. At the risk of being charged with blasphemy I admit that I was never convinced of the surpassing musical excellence of Hermann Goetz. I heard his opera "Taming of the Shrew" in Dresden several years ago. It was well sung and beautifully put upon the stage; but surely the music written by Goetz for that text might better go with a tale of passion than with a comedy of lightness, coquetry and farcical instances. It seemed to me then that Goetz lacked true dramatic instinct; that he took his task too seriously. As for the symphony, there are fine passages; there is beauty; there is workmanship of good quality and in plenty, but Schumann's voice is heard throughout the symphony. There is no individuality. You never feel like saying, "That sounds like Goetz." Perhaps it was well for him that he died before he was forty, when men foretold an illustrious future for him. Cursed is he who lives long enough to turn the hope of others to a thing of derision.

* * *

Theodore Thomas was at the Symphony concert and was afterward the guest of the St. Botolph Club at the first of the Saturday evening receptions. Arthur Mees was with him.

John A. O'Shea has written a mass which is published in Boston, and will be sung Christmas at the Immaculate Conception.

The program of the fourth Symphony concert includes symphony F minor, Strauss; "Le Rouet d'Omphale," Saint-Saëns; Brahms' "Academic Festival" overture. Emma Eames will sing airs from "Le Cid" and "Armide."

The first Kneisel Quartet concert will be next Monday evening. The first Adamowski Quartet concert will be next Tuesday afternoon. The Lineff Russian Choir will be here Tuesday evening. Mr. Beresford will give a vocal recital Wednesday evening. Mr. de Pachmann will play Thursday afternoon. And the Tavary Opera Company will be at the Globe Theatre for the week. Here's trouble enough.

PHILIP HALE.

First Boston Symphony Program.—The Boston Symphony Orchestra, under its new conductor, Mr. Emil Paur, will give its first concert in Carnegie Music Hall on Wednesday evening, November 8. Emma Eames will be the singer, making her first appearance in this city in two years. The program is as follows: Symphony in C minor, No. 5, Beethoven; aria from "Le Cid," Massenet; Rhapsodie No. 2, Dvorák; aria from "Armide," Gluck; overture, "Benvenuto Cellini," Berlioz.

[36]

Boston [illegible]

TUESDAY, OCTOBER 31, 1893.

Chickering Hall: The Kneisel Quartet.

The Kneisel Quartet, assisted by Mr. Max Zach (*second viola*), gave the first concert of this, its ninth, season in Chickering Hall last evening, the programme being as follows:

Beethoven: Quartet in F major, Opus 59, No. 1.
Haydn: Quartet in G minor, Opus 74, No. 3
Brahms: Quintet in F major, Opus 88.

There was a large audience present and of as enthusiastic temper as we have ever seen at a classical chamber-concert. A warm greeting to the club at the outset, as to old and tried friends, was a matter of course; there was nothing unusual either in the applause that followed each movement of the first Rasoumoffski quartet; it was respectfully appreciative, but not particularly enthusiastic. But with the Haydn quartet the audience began to come up to the boiling-point; and with the Brahms quintet outspoken enthusiasm became the order of the day. This is worth putting on record; for the first Rasoumoffski quartet, though an old concert hack, is also an old favorite—perhaps the best liked here of all the Beethoven quartets—and neither Haydn nor Brahms can claim to be especial favorites with the public; they are not the ones who, as a rule, come in for the lion's share of the applause. Are we to conclude from this that the better portion of our concert-going public—for a quartet concert may always fairly be assumed to attract the cream of any public—has come to appreciate Haydn at his true value, and is already in a fair way to understand Brahms? Not wholly, probably. No doubt the Haydn Quartet would not have called forth such rapturous plaudits if the audience had not really liked it, and the Brahms Quintet, although one of the greatest and withal clearest things the composer has written, would not have been so warmly greeted if the listeners had not at least seen daylight in it; this may be safely assumed. But it is highly probable that the playing had more to do than anything else with the enthusiasm excited by the last two numbers on the programme, compared with the calmer and more sentained marks of appreciation bestowed upon the first.

There is a sharply defined boundary line that separates excellent playing from really great playing; and the difference between the two is one which even an average audience is pretty quick to perceive. Any careful observer of concert audiences can notice this. Take an example not long ago: when Paderewski, last season, played Beethoven's sonata in E-flat, opus 31, No. 3, the audience took the first movement and the Scherzo quite calmly, but rose at once to the highest pitch of enthusiasm over the Minuet and Finale. In the same way, when Von Bülow played this very sonata seventeen years before, the audience went positively wild over the Scherzo, but took the other three movements far more quietly. Why? Simply because Von Bülow's playing of the first movement, Minuet and Finale and Paderewski's playing of the first movement and the Scherzo did not rise above the level of what might be called absolutely fine playing; but Von Bülow's playing of the Scherzo and Paderewski's of the Minuet and Finale rose far above this level, reaching that of positive genius, originality, and true greatness. Paderewski's playing of the last two movements and Von Bülow's of the Scherzo marked an epoch in the musical experience of all who heard them; one may even venture to assert that no one present on either of the two occasions had ever imagined before how much there was in the movements in question; the playing threw a wholly new and unsuspectedly brilliant light upon them. And the audience appreciated this at once. Indeed audiences know when playing is magnetic as well as anyone.

Now, last evening, there was just this difference between the way the Quartet played the first Rasoumoffski and the manner in which they played the Haydn and the Brahms. The Beethoven quartet was admirably played, with accuracy, thoroughness of conception, and fine expressiveness; still the performance lacked that magnetic quality which makes playing cross the boundary line between excellence and greatness. But, with the Haydn quartet, the electric sparks began to fly, and, with the Brahms quintet, all the five players, the audience, the whole surrounding atmosphere, were thoroughly charged with electricity. The performance of the latter may take rank with that never-to-be-forgotten performance of the Brahms C minor symphony under Mr. Nikisch some two or three years ago; it showed the great work in its truest, finest and highest light, in a light which could illumine its profoundest depths and make their meaning visible even to the uninitiated. Never has the Kneisel Quartet done finer work.

Boston Journal.

TUESDAY, OCTOBER 31, 1893.

FIRST KNEISEL CONCERT.

The Kneisel Quartet gave the first concert of its ninth season at Chickering Hall last evening. The programme was as follows:

Quartet in F major, op. 59, No. 1..... .....Beethoven.
Quartet in G minor, op. 74, No 3.....Hayden.
Quintet in F major, op. 88.....Brahms.

The membership of the quartet has not been changed, and hearty applause greeted the players as they appeared. The audience, as usual, was numerous. The number of musicians present was unusually large, and most noticeable among them was Mr. Paur, who frequently showed his approbation of the playing.

The Beethoven number, not the most interesting number by any means, was played well; was played as any number is always played by the Kneisel Quartet. Mr. Kneisel's capabilities as leader were artistically displayed, and the unrivaled balance of the quartette, always preserved, made attractive quite ordinary passages. The third movement of the first number, however, was performed so faultlessly, the sensuous beauty of the melodious adagio was made so apparent that the audience was more than ordinarily stirred; so much so, in fact, that the worth of the final allegro was considerably diminished thereby.

The quartette of Haydn, masterful and throughout pleasing, was perfectly played.

The quintette, one of the most agreeable of Brahms's compositions, gave the most evident pleasure. The additional part, for second viola was played by Max Zach. The tuneful introduction, the melodious alternating theme were given most pleasingly. Repetition did not detract from the delight afforded, and at the end of the opening allegro the greatest enthusiasm of the evening was manifested. In the playing of the second and third movements the admirable technique of the players gave pleasure where the spontaneity of the music failed; but the concluding passages of the presto again awakened enthusiasm, and the concert closed amid renewed applause.

The second concert will be given on Nov. 13.

BOSTON DAILY ADVERTISER.

Established 1813.

TUESDAY MORNING, OCT. 31, 1893.

The Kneisel Quartette Concert.

At the first concert of this, the ninth, season of the Kneisel Quartette, the large audience that was brought to Chickering Hall last night was a very flattering evidence of the success attained by the quartette in the past eight years in Boston. Among the audience were Herr Paur and his wife, and the new conductor of the symphony orchestra was evidently interested in the work of the quartette and applauded heartily.

The first number of last night's programme was the Beethoven quartette in F major (op. 59, No. 1). The opening bars of the allegro, in which the 'cello carries the melody to the accompaniment of the violin and second violin, and the fugue-like movement following were given with special delicacy and artistic feeling, and the song of the answering strings in the allegretto vivace following was rendered quaintly and fitly, while the "adagio molto e mesto," merging into the allegro with its Russian theme, was almost faultless in its execution. In many respects the interpretation of the Beethoven quartette was the best of the evening's work. The grand theme of the adagio is so full of beauty, blended with tenderness, that it requires high artistic feeling, as well as skill, to avoid undue haste on the one hand or heaviness on the other; but the golden mean was well kept throughout the movement.

The second number was the Haydn quartette in G minor (op. 74, No. 3). The allegro was taken, perhaps, a trifle too slowly, but the "largo assai" closely following made the fault hardly noticeable; while when the allegretto was taken up with its dainty minuet, rythmic and sedately bright, there was little room for criticism.

In the closing number, Brahms' quintette in F major (op. 88), the quartette was assisted by Mr. Max Zach. This number closely rivalled the Beethoven quartette in the admirably correct interpretation given. All its beauty of color and shading was brought out in a nearly perfect manner, and the rare swing of the allegro, the real dignity of the second movement and the sprightly "presto" of the final movement were equally deserving of strong praise.

Altogether the evening's programme was thoroughly successful, especially in view of the mishap which was recently suffered by Mr. Kneisel, but of which there was no indication in the work of the first violin. The personnel of the audience and the hearty applause given so often during the evening were such as any musical organization might envy.

Boston Daily Globe.

TUESDAY, OCT 31, 1893.

First Kneisel Quartet Concert.

Messrs Kneisel, Roth, Svecenski and Schroeder of the Kneisel quartet never played better than they did last night, at the opening concert of the season. A thoroughly representative Boston musical audience filled Chickering hall and warmly applauded each member of the organization as he came on the stage. Herr Paur, Mr Lang, Mr Chadwick, Mr Foote, Mr T. Adamowski, Mr Loeffler, Mr Hubbard and others prominent in the musical world were some of the most attentive listeners.

The program was an extremely interesting and somewhat varied one. It consisted of the Beethoven F major quartet, the Haydn G minor quartet and the Brahms quintet in F major. In this last number Mr Max Zach assisted.

The Beethoven quartet was superbly done and was quite the gem of the evening; the adagio movement has certainly never been better given in Boston, and it seems impossible that it could be played more skilfully. The allegro showed a little unsteadiness in some places, but after that the performance was beyond adverse criticism.

The composition itself is so broad and grand in every way that the Haydn number, which came next, seemed almost trifling in comparison, and yet of its kind it is in the very front rank. The largho was enthusiastically applauded.

The quintet, like all of Brahms' music, seemed long and vague. There were many times when the composer appeared to be hunting for some effect he could not quite get, and when he did get it it was nothing but an ordinary waltz tune. Yet the composition was pleasing to many in the audience and was warmly applauded. Brahms has many admirers in Boston. A prominent musician said the other day that the time would come when Brahms would be looked up to as Beethoven and Bach are today. But it is hoped that time is far distant.

The difficult music of the quintet was exquisitely performed.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

TUESDAY MORNING, OCT. 31, 1893.

Chickering Hall was filled last evening with a distinguished and brilliant audience at the opening concert of the Kneisel Quartet, which was postponed from last Monday evening. The splendid work of the quartet in the past has placed it among the leading musical organizations of this country, and the delightful rendering of the programme, which was a pleasing and varied one, evoked much enthusiasm.

The first number was Beethoven's quartet in F major. It was the gem of the evening, and was rendered with a perfection of technique and expression, the 'cello work of Mr. Schroeder calling for special mention. Hayden's quartet in G minor was romantic and dainty and delightfully rendered. Mr. Max Zach assisted as second viola in Brahm's quintet. This selection was played with precision and breadth of tone, and at the close the audience showed its pleasure by hearty applause. Last evening's work would seem to indicate a most successful season. The next concert will be Nov. 13 at Chickering Hall.

Baltimore Life.

BALTIMORE, MD., OCTOBER 28, 189

BOSTON SYMPHONY ORCHESTRA.

Lovers of high-class music will be grateful to Manager Ford for arranging a series of concerts by the famous Boston Symphony Orchestra, which has found such favor with the musical public of this city in past seasons. Five afternoon concerts will be given at Ford's Opera House, as follows: Tuesday, Nov. 7, Dec. 12, Jan. 9, Feb. 6 and March 27. The orchestra will be accompanied by solo artists of high repute, including Mme. Nordica, Mr. Max Heinrich, Mr. Kneisel and others. The sale of subscription tickets opens at Albert's ticket office next Tuesday.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
VOL. XCIV. NO. 123.

TUESDAY, OCTOBER 31, 1893.

THE KNEISEL QUARTET.

The opening concert of the season of the Kneisel quartet is to chamber music what the symphony concert first night is to the events of a larger importance.

Last evening Mr. Franz Kneisel and his associates began their ninth season at Chickering Hall, when the programme included Beethoven's quartet in F major, op. 59, No. 1; Haydn's quartet in G minor, op. 74, No. 3, and Brahms' quintet in F major, op. 88.

The audience in both its numbers and the general character of its membership showed that this quartet commands the best patronage of the city's musical circles, and Mr. Kneisel's personal popularity was unmistakably proven by the ovation attending his entrance. The usual standard of excellence was maintained in the evening's work.

BOSTON EVENING RECORD.

MONDAY, OCTOBER 30,

THE SYMPHONY.

There was a decided advance all along the line, in the performance of Saturday's programme. Not only was there a clearness and precision to which we have latterly been strangers, but the reserve and pedagogic character which characterized the reading of some of the works of the first two concerts here vanished altogether; some of the movements were given with a dramatic power that was as welcome as it was unexpected. Mr. Paur evidently believes in giving the symphony while the audience is fresh and full of attention, and therefore, as in the first concert, the largest work began the programme.

BOSTON DAILY TRAVELLER

WEDNESDAY, NOV. 1, 1893.

MUSIC HALL SITE.

A Good Location for the New Edifice Selected.

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The capital stock will ultimately be $500,000, and a little over $400,000 is now pledged.

The meeting of stockholders to organize and consider plans will be held about Dec. 1.

The work of preparing the plans is in the hands of McKim, Mead & White of new Public Library fame, and they have already put a great deal of work into the design, but nothing is sufficiently settled as to the style of the building to be announced yet.

Boston Transcript

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The programme with which Mr. Paur will make his first appearance in New York with the Boston Symphony Orchestra at the Music Hall, Nov. 8, is this Symphony: in C minor, No. 5, Beethoven; air from "The Cid," Massenet; Slavonic Rhapsody, No. 2, Dvorák; air from "Armida," Gluck; overture, "Benvenuto Cellini," Berlioz. Miss Eames will be the singer.

The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 1, 1893.

* *

Here is the program of the third Symphony concert given last night in Music Hall:

Symphony, F major, op. 9.....Goetz
Serenade for string orchestra, No. 3, D minor.....Volkman
Overture, "Leonore," No. 3.....Beethoven

In two respects at least this concert was delightful; the symphony came first, and the concert was over before half past 9.

It may further be said that the orchestra played well as a rule; that Mr. Schroeder did full justice to the solo 'cello passages in the serenade; that few exceptions could be taken to Mr. Paur's reading, except perhaps in the overture. His reading of the overture was dramatic, yes, feverish. Many of his points were well taken, the wild rush, for instance, just before the first trumpet call. On the other hand he would stop occasionally in the fury of his passion to argue in detail concerning the definition of a word of slight importance.

The program as a whole was dull. At the risk of being charged with blasphemy I admit that I was never convinced of the surpassing musical excellence of Hermann Goetz. I heard his opera "Taming of the Shrew" in Dresden several years ago. It was well sung and beautifully put upon the stage; but surely the music written by Goetz for that text might better go with a tale of passion than with a comedy of lightness, coquetry and farcical instances. It seemed to me then that Goetz lacked true dramatic instinct; that he took his task too seriously. As for the symphony, there are fine passages; there is beauty; there is workmanship of good quality and in plenty, but Schumann's voice is heard throughout the symphony. There is no individuality. You never feel like saying, "That sounds like Goetz." Perhaps it was well for him that he died before he was forty, when men foretold an illustrious future for him. Cursed is he who lives long enough to turn the hope of others to a thing of derision.

* * *

Theodore Thomas was at the Symphony concert and was afterward the guest of the St. Botolph Club at the first of the Saturday evening receptions. Arthur Mees was with him.

John A. O'Shea has written a mass which is published in Boston, and will be sung Christmas at the Immaculate Conception.

The program of the fourth Symphony concert includes symphony F minor, Strauss; "Le Rouet d'Omphale," Saint-Saëns; Brahms' "Academic Festival" overture. Emma Eames will sing airs from "Le Cid" and "Armide."

The first Kneisel Quartet concert will be next Monday evening. The first Adamowski Quartet concert will be next Tuesday afternoon. The Lineff Russian Choir will be here Tuesday evening. Mr. Beresford will give a vocal recital Wednesday evening. Mr. de Pachmann will play Thursday afternoon. And the Tavary Opera Company will be at the Globe Theatre for the week. Here's trouble enough.

PHILIP HALE.

First Boston Symphony Program.—The Boston Symphony Orchestra, under its new conductor, Mr. Emil Paur, will give its first concert in Carnegie Music Hall on Wednesday evening, November 8. Emma Eames will be the singer, making her first appearance in this city in two years. The program is as follows: Symphony in C minor, No. 5, Beethoven; aria from "Le Cid," Massenet; Rhapsodie No. 2, Dvorák; aria from "Armide," Gluck; overture, "Benvenuto Cellini," Berlioz.

[36]

The Independent
130 FULTON STREET.
NEW YORK, November 2d, 1893.
November 2, 1893.

Music.

BY E. IRENÆUS STEVENSON.

BOSTON has now had six opportunities to mark, observe, discuss and criticise the new director of her Symphony Orchestra, Mr. Emil Paur, the Orchestra's third rehearsal and the third concert occurring last week. Mr. Paur cannot charge the musical journalism of the city with neglecting him in any one matter, from his manner and methods as a leader to his cravats or the size of his boots—not to mention the all-important question as to whether or not he fills the shoes of his two most distinguished predecessors. The comment as to this last metaphoric topic, on the whole seems approving, if not enthusiastic as yet. In fact, Mr. Paur appears at present to be regarded much as was the wife of that plain-spoken gentleman who confessed tearfully that tho he heartily respected her he could not make up his mind if he loved her. The conductor appears to be a man of solid, responsible, earnest and by no means unmagnetic traits, yet inclined to the academic in his work, and withal determined to do his duty according to clear lights. Abstracts of his conversation suggest—tho not strongly—Mr. Gericke's earnestness and musical convictions generally, rather than those of Mr. Paur's immediate predecessor, Mr. Nikisch. The programs so far have represented Beethoven (Symphony No. 5 and the Third "Leonore Overture" and the "Abscheulicher" aria); Tschaikovsky (String Serenata, Op. 48); Wagner (the "Tannhäuser" Overture, the work given with a dramatic *chiaroscuro* that seems to have excited special comment); Schubert (Symphony in C major); Volkmann (Overture "Richard III"); Dvorak ("Slavonic Rhapsody" No. 2 and Serenade); Goetz (Symphony in F), and some lesser matters—a conservative list. By the by, the new leader was beguiled by an interviewer from the Boston *Herald* the other day into a long interview, and was written down decidedly as a conservative-minded musician, and of sound common sense on many things besides his immediate responsibilities. He expressed himself judiciously affected toward new scores by new musical lights of greater or lesser effulgence, by remarking that a conductor should be on the alert for newer productions, but not the victim of their novelty as his excuse for presenting works that in great proportion are worthless, however acclaimed. He believes in program-music to the extent that a musician may make a poetical or other idea the basis of a composition; but he sharply disclaimed sympathy with the intrusion of too much detail and realistic depiction. Naturally one would wonder how Mr. Paur regards Richard Strauss, that scintillating sinner in the way of the unqualified development of the minutiæ of realism in program-music; and Mr. Paur observes, as one might expect: "I know very well nearly all his published compositions. . . . I cannot agree with him in such symphonic-poems as 'Death and Glorification,' 'Don Juan' and 'Macbeth.' His earlier works were full of great promise, and it is not to be denied that as to his later ones there are manifestations of genius which, if guided by riper intelligence, may yield fruit in really great works. But that remains to be seen. At present there is too much program in him, for my taste." Mr. Paur is broadly in sympathy with the modern school of lyric drama; an ardent Wagnerist, an admirer of Liszt when Liszt is at his best, of Cornelius, Rubinstein, Dvorak, and Brahms. "Brahms," he observed, "is the single German composer of to-day who possesses qualities of real greatness in the realm of absolute music." In the interpretation of Beethoven's symphonies he is distinctly opposed to the readings which Wagner advocated, and for which Dr. von Bülow (not to mention many another director of distinction) has had a sweet tooth. He does not believe in putting emotional and other ideas into Beethoven's pages that never were written between their lines. He declared that he "could not sympathize with Wagner in his wish to invest some of Beethoven's compositions with scenic suggestions and dramatic developments which need other than musical terms of expression." He continued, as to this: "I feel myself especially fitted to undertake the rendering of Beethoven's works; for my father was an instrumentalist and was closely identified with the musical life of Vienna at the time when Beethoven was exercising a direct influence there. He early called to my attention the distinguishing points of Beethoven's genius, and pointed out the means which the master employed to carry out his artistic purposes. . . . That does not mean, that I think the Beethoven symphonies ought to be rattled off as if by a barrel organ. No; but I believe that Beethoven's ideas, if properly presented, are sufficiently characteristic of themselves, without being colored especially for the occasion." His hearty satisfaction in giving up operatic work for purely concert conducting he strongly intimated, even in view of his uncommon success at Mannheim and elsewhere, which has given him a repute throughout Germany as one of its best operatic directors. Mr. Paur's first concert in New York City with the Boston Symphony Orchestra will be on the evening of November 8th, at the Music Hall; and therewith we shall hear what we shall hear.

Philadelphia Abend-Post.

Donnerstag, 2. November 1893.

Boston Symphonie-Orchester. Am Donnerstage, den 9. November wird das berühmte Boston Symphonie-Orchester unter Leitung seines neuen Dirigenten, Herrn Emil Paur, die Saison mit einem von fünf großen Symphonie-Konzerten eröffnen. In demselben werden die Sopranistin Mme. Emma Eames, der bekannte Liedersänger Herr Max Heinrich (Baß) und der Violinvirtuose Herr Franz Kneisel mitwirken. Subskriptions-Tickets mit reservirten Sitzen für die fünf Konzerte zum Preise von $3.50 bis $7, je nach der Lage, sind jetzt in No. 1221 Chestnut Straße zu haben.

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 5, 1893.

THE KNEISEL QUARTETTE.

It was certainly an ideal programme which the Kneisel quartette rendered for the hearers of its first concert of the season last Monday evening in Chickering hall. Three of the four greatest composers of chamber music were represented, Beethoven by the first of the Rasoumowsky quartettes, op. 59; Haydn by the G minor quartette, op. 74, No. 3; Brahms by the Quintette in F, op. 88.

Concerning the Haydn number, it is sufficient to record that it is thoroughly characteristic of the master's mature style. But it is worth while to remark in regard to the other works, that each of them represents its author at his very best. A great many people find Beethoven's early quartettes unworthy of studious attention, while others maintain that the later quartettes are enjoyable to so few people that they ought to be practically excluded from concert programmes. Again, Brahms is wholesalely accused of abstruseness and of lack of inspiration. But precisely the two works which were given on Monday command the unanimous suffrage of all who are interested in chamber music, whether as amateurs or as professionals. The programme, then, may be said to have been ideal.

Of its rendering the same adjective might almost be used. The Kneisel quartette has perhaps two superiors in the world,—the Joachim quartette of Berlin, and the Rasé quartette of Vienna. But the superiority of these organizations lies rather in the uniform perfection of their work than in their ability to perform a given task better than our own quartette could do it. The middle parts of the Kniesel quartette are in the hands of players who lack one essential of the perfect quartette player,—namely, ripeness of age. For one cannot be regarded as perfect in this loftiest of all departments of musicianship until he has attained a solidity of musical character which absolutely nothing can shake. Here and there one detects, in following the threads of the musical fabric which our quartette weaves, a slight wavering, a shade of uncertainty which may be attributed simply to the lack of roundness of musical character of which we speak. These imperfections are, however, confined entirely to the middle parts. Whatever slight accidents may happen to Mr. Kneisel and Mr. Schroeder, no record of them need be made. Accidents happen also to Joachim and to Rasé,—and to everything which is not divine.

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One could hardly imagine a more auspicious opening of this ninth season of the quartette's concerts.

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BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, NOV. 5, 1893.

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An Attractive Programme With Emma Eames as the Soloist.

The fourth Symphony concert was given in Music Hall, last evening, when the following programme was rendered:

Richard Strauss—Symphony in F minor, op. 12.

Massenet—Recitative and aria from "Le Cid."

Saint-Saens—Symphonic poem, "Le Rouet d'Omphale," op. 31.

Gluck—Aria, "Ah! si la liberte," from "Armide."

Brahms—Akademische Fest-Ouverture in C minor, op. 80.

Strauss's symphony is not the most pleasing number which could have been offered, although some of the movements are interesting. The youth of the composer and the combination of the German and French schools in the composition, render it unique, and for that reason entertaining. The development of the themes has a certain originality, and the second movement, the scherzo, is attractive for its daintiness, and the admirable manner in which it was rendered by the orchestra, received hearty approval.

The third movement in C major was the most pleasing of the symphony, with its four strongly characterized themes and striking musical effects. The fourth movement, the finale, contained much that was reminiscent of what had gone before and concluded with a grand apotheosis. The work was ably rendered throughout and given with excellent taste. Mr. Paur's control over his forces is admirable and the orchestra has never been heard to better advantage.

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Under its new conductor, Mr. Emil Paur, the Boston Symphony Orchestra will give in New York a series of five concerts on Nov. 8, Dec. 14, Jan. 11, Feb. 8 and March 29. The soloists engaged for these performances include Mme. Emma Eames, Mme. Lillian Nordica and Mr. Franz Kneisel.

Among the soloists who will be heard this season with the Symphony Orchestra, will be the contralto Mrs. Katherine Fisk, who met with such a reception at the recent Worcester festival.

The Boston Symphony Orchestra will start on the first tour of the season tomorrow. There will be no rehearsal and concert next Friday and Saturday.

EDWARD H. CROSBY.

[37]

The Independent
130 FULTON STREET.
NEW YORK, November 2d, 1893.
November 2, 1893.

Music.

BY E. IRENÆUS STEVENSON.

BOSTON has now had six opportunities to mark, observe, discuss and criticise the new director of her Symphony Orchestra, Mr. Emil Paur, the Orchestra's third rehearsal and the third concert occurring last week. Mr. Paur cannot charge the musical journalism of the city with neglecting him in any one matter, from his manner and methods as a leader to his cravats or the size of his boots—not to mention the all-important question as to whether or not he fills the shoes of his two most distinguished predecessors. The comment as to this last metaphoric topic, on the whole seems approving, if not enthusiastic as yet. In fact, Mr. Paur appears at present to be regarded much as was the wife of that plain-spoken gentleman who confessed tearfully that tho he heartily respected her he could not make up his mind if he loved her. The conductor appears to be a man of solid, responsible, earnest and by no means unmagnetic traits, yet inclined to the academic in his work, and withal determined to do his duty according to clear lights. Abstracts of his conversation suggest—tho not strongly—Mr. Gericke's earnestness and musical convictions generally, rather than those of Mr. Paur's immediate predecessor, Mr. Nikisch. The programs so far have represented Beethoven (Symphony No. 5 and the Third "Leonore Overture" and the "Abscheulicher" aria); Tschaikovsky (String Serenata, Op. 48); Wagner (the "Tannhaüser" Overture, the work given with a dramatic *chiaroscuro* that seems to have excited special comment); Schubert (Symphony in C major); Volkmann (Overture "Richard III"); Dvorak ("Slavonic Rhapsody" No. 2 and Serenade); Goetz (Symphony in F), and some lesser matters—a conservative list. By the by, the new leader was beguiled by an interviewer from the Boston *Herald* the other day into a long interview, and was written down decidedly as a conservative-minded musician, and of sound common sense on many things besides his immediate responsibilities. He expressed himself judiciously affected toward new scores by new musical lights of greater or lesser effulgence, by remarking that a conductor should be on the alert for newer productions, but not the victim of their novelty as his excuse for presenting works that in great proportion are worthless, however acclaimed. He believes in program-music to the extent that a musician may make a poetical or other idea the basis of a composition; but he sharply disclaimed sympathy with the intrusion of too much detail and realistic depiction. Naturally one would wonder how Mr. Paur regards Richard Strauss, that scintillating sinner in the way of the unqualified development of the minutiæ of realism in program-music; and Mr. Paur observes, as one might expect: "I know very well nearly all his published compositions. . . . I cannot agree with him in such symphonic-poems as 'Death and Glorification,' 'Don Juan' and 'Macbeth.' His earlier works were full of great promise, and it is not to be denied that as to his later ones there are manifestations of genius which, if guided by riper intelligence, may yield fruit in really great works. But that remains to be seen. At present there is too much program in him, for my taste." Mr. Paur is broadly in sympathy with the modern school of lyric drama; an ardent Wagnerist, an admirer of Liszt when Liszt is at his best, of Cornelius, Rubinstein, Dvorak, and Brahms. "Brahms," he observed, "is the single German composer of to-day who possesses qualities of real greatness in the realm of absolute music." In the interpretation of Beethoven's symphonies he is distinctly opposed to the readings which Wagner advocated, and for which Dr. von Bülow (not to mention many another director of distinction) has had a sweet tooth. He does not believe in putting emotional and other ideas into Beethoven's pages that never were written between their lines. He declared that he "could not sympathize with Wagner in his wish to invest some of Beethoven's compositions with scenic suggestions and dramatic developments which need other than musical terms of expression." He continued, as to this: "I feel myself especially fitted to undertake the rendering of Beethoven's works; for my father was an instrumentalist and was closely identified with the musical life of Vienna at the time when Beethoven was exercising a direct influence there. He early called to my attention the distinguishing points of Beethoven's genius, and pointed out the means which the master employed to carry out his artistic purposes. . . . That does not mean, that I think the Beethoven symphonies ought to be rattled off as if by a barrel organ. No; but I believe that Beethoven's ideas, if properly presented, are sufficiently characteristic of themselves, without being colored especially for the occasion." His hearty satisfaction in giving up operatic work for purely concert conducting he strongly intimated, even in view of his uncommon success at Mannheim and elsewhere, which has given him a repute throughout Germany as one of its best operatic directors. Mr. Paur's first concert in New York City with the Boston Symphony Orchestra will be on the evening of November 8th, at the Music Hall; and therewith we shall hear what we shall hear.

Philadelphia Abend-Post.
Donnerstag, 2. November 1893.

Boston Symphonie-Orchester. Am Donnerstage, den 9. November wird das berühmte Boston Symphonie-Orchester unter Leitung seines neuen Dirigenten, Herrn Emil Paur, die Saison mit einem von fünf großen Symphonie-Konzerten eröffnen. In demselben werden die Sopranistin Mme. Emma Eames, der bekannte Liedersänger Herr Max Heinrich (Baß) und der Violinvirtuose Herr Franz Kneisel mitwirken. Subskriptions-Tickets mit reservirten Sitzen für die fünf Konzerte zum Preise von $3.50 bis $7, je nach der Lage, sind jetzt in No. 1221 Chestnut Straße zu haben.

THE BOSTON TIMES
BOSTON, SUNDAY, NOV. 5, 1893.

THE KNEISEL QUARTETTE.

It was certainly an ideal programme which the Kneisel quartette rendered for the hearers of its first concert of the season last Monday evening in Chickering hall. Three of the four greatest composers of chamber music were represented, Beethoven by the first of the Rasoumowsky quartettes, op. 59; Haydn by the G minor quartette, op. 74, No. 3; Brahms by the Quintette in F, op. 88.

Concerning the Haydn number, it is sufficient to record that it is thoroughly characteristic of the master's mature style. But it is worth while to remark in regard to the other works, that each of them represents its author at his very best. A great many people find Beethoven's early quartettes unworthy of studious attention, while others maintain that the later quartettes are enjoyable to so few people that they ought to be practically excluded from concert programmes. Again, Brahms is wholesalely accused of abstruseness and of lack of inspiration. But precisely the two works which were given on Monday command the unanimous suffrage of all who are interested in chamber music, whether as amateurs or as professionals. The programme, then, may be said to have been ideal.

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One could hardly imagine a more auspicious opening of this ninth season of the quartette's concerts.

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BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
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Saint-Saens—Symphonic poem, "Le Rouet d'Omphale," op. 31.

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Brahms—Akademische Fest-Ouverture in C minor, op. 80.

Strauss's symphony is not the most pleasing number which could have been offered, although some of the movements are interesting. The youth of the composer and the combination of the German and French schools in the composition, render it unique, and for that reason entertaining. The development of the themes has a certain originality, and the second movement, the scherzo, is attractive for its daintiness, and the admirable manner in which it was rendered by the orchestra, received hearty approval.

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EDWARD H. CROSBY.

Boston Courier.

SUNDAY MORNING, OCT. 29, 1893.

The Symphony audience found itself in a not unusual predicament last night. For it ought to make up its mind as to whether or not it liked Richard Strauss's symphony in F minor, which it had just heard for the first time. So everybody waited for his neighbor and looked furtively for a sign of approbation or disapprobation upon some trustworthily critical face. And, again as usual, the little waiting space after each movement was consumed in this unprofitable delay, and the symphony had to round out its vehement finale in order to extract something like real applause from an audience which had undoubtedly enjoyed the work more than it dared to intimate.

For this composition is independent enough to suit even a constitutional clamorer after something new, and it is full of surprises, the most of which are pleasant ones, although some are most eminent for their rough strength and untrammelled power. Melody it has in profusion—melody always obvious, often brief, generally graceful, sometimes piquant and occasionally sombre, dirge-like or grave as the theme of a chorale. Its rhythms are marked, and in the scherzo they are alternated with almost startling unexpectedness. The tone-color, derived from the full modern orchestra, including the bass tuba but without the fanciful percussion instruments,—is very varied and often exceedingly rich and deep. Sometimes one thinks of Wagner when the extreme high tones of the violins and wooden wind are used, or again when the brass comes rushing and crashing in; but generally the instrumentation smacks of originality. Contrasts of theme and treatment abound, particularly in the scherzo and last movement, in which latter gentle soft measures are confronted by tremendous and dissonant outbursts. The slow movement is of a romantic character and contains no fewer than four distinct themes, most of which are decidedly sentimental, while one is a short, strenuous trumpet call. The general style of composition is rather free than formal, and no movement is so long as to permit a full regulation development of its thematic material. The scherzo is quite fascinating, with its fluttering, fairy-like figures and the march swing of the finale has a triumphal progress and voluminousness.

The other instrumental numbers were old friends—Saint-Saens's "Rouet d'Omphale" and Brahms's "Academic" overture, the latter ending the programme, which had begun with the symphony. The playing was admirable all through the concert, and often rose to something closely akin to real enthusiasm, especially in the stronger movements of the symphony and at the end of the overture. The over-firm accentuation of prominent phrases had been greatly modified, and the orchestra showed their nearer approach to the easy elasticity which marks ideal playing. There was surely no lack of finesse in the "Spinning Wheel," and when fire and force were needed they glowed and swelled.

Between these numbers Mrs. Emma Eames-Story sang two large airs of love, grief and desolation, which were the "Pleurez, mes yeux," from Massenet's "Cid," and "Ah, si la liberte me doit etre ravie," from the "Armide" of Gluck. With such melancholy strains she could not expect to procure popular plaudits, although she did obtain appreciative recalls. But the rich quality and even scale of her voice, her smooth perfected style and her dignified quietude, were remarked with pleasure, and one felt that in choosing such music from her standard and classic repertory, she had paid a compliment to the supposed high taste of her audience. If any one term were to be chosen to express the chief element of her singing, it might be calm elegance; for depth, warmth and passion it certainly did not betray, and the hearer would never guess that the firm, smooth, balanced phrases were meant to illustrate the passion of a heroine bidding her eyes to "weep all their tears," or wondering if the "too fatal foe of her life's happiness" were to hold her enslaved.

There will be no concert next week, but on the following Saturday the programme will consist of Mozart's "Jupiter," and Haydn's D-major symphonies, together with Brahms's double concerto for violin and 'cello, to be played by Messrs. Kneisel and Schroeder.

HOWARD MALCOM TICKNOR.

The Kneisel programme was a standard one—Beethoven's quartette in F major, opus 59; Haydn's quartette in G minor, and Brahms's quartette in F major, opus 88, Mr. Zach playing the second viola part. The Adamowski programme had more variety—a quartette in B major, by Haydn; a romance for violin, by Beethoven, played by Mr. Adamowski, and the second quintette of Joseph Miroslaw Weber, which was then to receive its first public reading in this country, but for which was substituted a somewhat familiar quartette by Bazzini, because Mr. Moldauer, who was expected for the second violin part, was not able to assist. The playing at the former concert was altogether admirable and grew in animation and magnetism throughout the evening, ending in quite a blaze of enthusiasm. But at the latter the work was unequal, owing, perhaps, to the change in the programme, even Mr. Adamowski's solo not being up to his standard.

THE SYMPHONY ORCHESTRA.

There is a general disposition to doubt the sincerity of a goodly part of the regular attendants at the Symphony concerts. It is contended that their presence at these weekly assemblages is more because it is the fashion than because their love of the masters compels them to pay this periodic homage to art. But we are inclined to believe that they who go to hear Beethoven, Schumann, Wagner and the rest of the immortal host in deference to the dictates of fashion rather than to gratify their own likings for high class music are comparatively few. In the first place, the hall is not favorable for the display of dress or even personality to an appreciable extent, as in the case of an opera performance at the great and ingeniously devised Metropolitan Opera House in New York, for a prominent example. Even if there be a large number of the listeners who affect a liking for the best things, in order to keep within the circles that are supposed to reflect the state of musical culture among us, they are harmless; and if they really are bored they are not likely long to continue their "patronage" of the concerts, though their places may be taken by others of the same sort when they retire. Instances of the birth of a real love for the classics among these negative people have not been unknown. Its development has been proven on occasion most unexpectedly. They have been known to leave a concert of the "miscellaneous" order, and a good one in its way, before it was half done, whereas before their tastes had been improved—we will not say cultivated—they would have sat it out to the last note and all through would have worked the encore game without mercy or reason.

All the same, there are doubtless many who talk with great show of learning of the various merits of Brahms, Dvorak, Liszt, and the rest, but who might easily be misled into accepting an overture by Czibulka for one by Mendelssohn or swallowing an alleged suite by Bach that might be a series of dances by Sir Arthur Sullivan. There are not enough of these, however, we sincerely believe, to depreciate seriously the quality of the audiences at the symphony concerts so far as their honest likes and dislikes are concerned and as they may express them. Furthermore it is quite possible to have a good time at the performance of the ninth symphony tonight and tomorrow night to wag your head in sympathetic synchronism with the pulsatile movement of a Strauss waltz. Each has its place even in the same mind, and the cultivated mind at that. The capacity to appreciate each composer at his true worth and the ability to explain admiration or rejection of a high-class composition are given to few people. But the interest in such music may be none the less sincere.

THE SUN.

BALTIMORE, SATURDAY, NOV. 4, 1893.

THE BOSTON SYMPHONY ORCHESTRA.—The eighth annual series of concerts by this famous musical organization will commence on Tuesday next, at 3 P. M., at Ford's Grand Opera House, under the leadership of Mr. Emil Paur and the business direction of Mr. C. A. Ellis. The soloists for the first concert will include Lillian Nordica, Max Heinrich and Franz Kneisel. Manager Ellis expresses the utmost satisfaction as to the admirable adaption of Ford's for musical expression. He says the auditorium and sounding-board are equally capacious and successful.

Ford's.....Tuesday.....3 o'Clock.
The First Concert—Eighth Year Series.

BOSTON SYMPHONY ORCHESTRA.

"It will discourse most excellent music." *Hamlet.*

Soloists—NORDICA!—HEINRICH!—KNEISEL!

EMIL PAUR, Conductor.

Seats reserved, Albert's, 13 N. Charles st., today. Monday and Tuesday up to 2 P. M., for the season or for Tuesday only.
The Concert at 3. Over at 5.
ADMISSION—1ST FLOOR, $1; 2ND FLOOR 50 cts.; 3D FLOOR, 25 cts.
Next Concert—Tuesday, December 12.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCIV. NO. 126.

SUNDAY, NOVEMBER 5, 1893.

SYMPHONY CONCERT.

Conductor Paur is showing rare good judgment in his programmes for the symphony concerts of the Boston orchestra, and he is gaining especial praise for putting the symphony where it belongs, first on the programme.

Last evening's concert opened with the symphony in F minor, op. 12, by Richard Strauss, which was given a reading quite in keeping with its brilliancy and wealth of orchestral coloring. The dainty scherzo was made a thing of airy grace by the band, and no better work in this class of composition has been heard here in many a day. The broad, strong themes of the final movement were brought out with splendid force by the reading given it, and the audience was led to realize all the beauties of this notable example of modern day writing.

Saint Saens' symphonic poem "Omphale's Spinning Wheel," made the central number in the orchestral selections, and gave a sharply contrasting element to the symphony and the academic overture, by Brahms which ended the programme. The poem was made a tone picture of rare beauty by the performance given it, and the finale developed the fact that Theodore Thomas has a rival in producing pianissimo effects in the person of the new conductor of the Boston orchestra.

The Academic overture was read and played with splendid intelligence, and all of its intricacies were given with charming clearness, making a brilliant ending for the concert.

Mme. Eames was the soloist, and sung the Massenet recitative, "De cet affreux combat," and aria, "Pleurez! pleurez mez yeux!" from "Le Cid," as well as the Gluck aria, "Ah! si la liberte," from "Armide."

Although Mme. Eames lacks the warmth and emotional expression demanded for entire success upon the concert stage, she has much that wins her the commendation of the most critical, and in both the selections named she sang in a delightfully unaffected fashion. The Massenet aria is admirably suited to display her vocal gifts and she gave great enjoyment by her singing of this aria. The severely classical aria of Gluck were given with charming simplicity and directness, its phrasing and delivery quite disarming criticism. The singer was heartily welcomed and as heartily applauded after each of her appearances.

The first of the season's tours of the orchestra will occur during the coming week, and the concerts will be resumed on Saturday, the 18th inst., when Messrs. Kneisel and Schroeder will be the soloists.

Emma Eames Soloist at the Fourth Symphony—Patti Soon to Sing in Boston.

Emma Eames was the soloist at the fourth symphony concert, and in consequence Music hall was uncomfortably crowded at both the Friday afternoon rehearsal and at last night's concert. Miss Eames is a great Boston favorite, alike in social and artistic circles, and the reception accorded her was demonstratively cordial. She sang three numbers, the recitative "De Cet Affreux Combat," and the aria "Pleurez! Pleurez mes Yeux!" from Massenet's opera "Le Cid," and the aria "Ah! Si la Liberte," from Gluck's opera "Armide."

In all of these selections, Miss Eames' rich and powerful voice was heard to excellent advantage, but it is probable that many in the audience would have been pleased to hear her sing something lighter. There is really no reason why a vocal soloist at the symphony concerts should confine herself to the severer class of music.

Miss Eames' voice is of wonderful purity and surpassing strength. It is smooth and clear throughout its extended range. Her execution is admirable, showing the best of schooling and the most artistic development of the rare gift bestowed upon her by nature. Miss Eames sang the recitative with a distinctness and expression that was thoroughly commendable. The arias were both sung with exquisite taste and expression, as well as strong dramatic effect.

A notable feature of the orchestra's offerings was the first performance here of Richard Strauss' symphony in F minor, op 12. This is a very interesting work and contains some of the best and most original efforts of its talented composer. There are four movements and they are treated in a distinctly modern style. The orchestration is very elaborate and some strikingly unique effects are gained.

In the first movement heavy demands are made upon the brasses, with the result that there is at times a harsh grating effect which, in its persistency, is rather displeasing to the ear. The second movement, scherzo, is also full of surprising changes of rhythm, and the melodies are sharply contrasted. The andante is notable for some unique harmonies, particularly a beautiful and impressive trumpet call. The final is brilliantly scored and made rather the most favorable impression of all the movements. A splendid interpretation was given by Mr Paur.

Saint-Saens' exquisite symphonic poem, "Omphale's Spinning Wheel," was the especial treat of the orchestral selections. The dainty and graceful melodies were interpreted with delightful effect and expression. No work of this class has ever received more artistic performance from the symphony orchestra. Brahms' academic festival overture, splendidly played, was the final number of the very brilliant program.

There will be no concert this week. On Nov 17 and 18 the program will be: Symphony in C major (Jupiter), Mozart; double concerto for violin and violoncello, Brahms; symphony in D major, Haydn; soloists, Mr Franz Kneisel and Mr Alwin Schroeder.

The Boston Symphony orchestra will make its first appearance in New York under Mr Paur's leadership Wednesday evening.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, NOV. 6, 1893.

The Symphony Concert.

In these days, when the music of the future seems to be the ultimate aim of every young composer, and when one often hears the assertion that the new school has superseded the old, or will do so shortly, it is good to see that the classical models of musical form can be effectively used in the expression of modern musical ideas. The Strauss symphony showed that the thematic treatment and orchestration of the present day need not be hampered in any degree by the following out of classical traditions.

The symphony as a whole was very enjoyable, in spite of the length of the work. Its themes were all attractive and interesting, the novel character of the *scherzo* being especially noteworthy. As might be expected, horns and woodwind are frequently called upon to furnish the romantic coloring that is so much used in modern works. It is needless to say that these instruments were played in a thoroughly commendable manner, with the slight exception of a somewhat poor ensemble in the last few measures of the *andante*.

The first movement was given with clearness and brilliancy that could not fail to arouse admiration, the coda being given with especial animation. The second and third movements were given appropriate readings, but the finale was hardly agitated enough for the *molto appassionato* that the composer demanded.

Mme. Eames then appeared, and her goings and comings were accompanied by enthusiastic applause. The wonderful richness of her voice was well shown in the mournful pathos of the aria from Le Cid, and she sang the number with a good deal of dramatic feeling. Her phrasing and expression were admirable, both in the Massenet selection and in the aria from Gluck's Armide, which came later in the concert.

The performance of Le Rouet d'Omphale was creditable as to delicacy, but it might have been given with more swing. The programme-music character of the work demands vividness and animation; the figures of the story stand forth in life-like manner, so there must be life in the rendering of the piece. This fervor is what has been customary in such pieces at the concerts of the past few years.

The Academic Overture of Brahms, given with appropriate heartiness and force, ended the concert. It is a fact worthy of notice that with one exception the works were all by living composers. The programme was well calculated to show the different phases of the modern school. The Strauss symphony, besides being of great value intrinsically, is noteworthy in that it shows how modern material can be effectively used in the traditional manner; Massenet's symphonic poem is worthy exponent of the large school of programme music; while the Academic Overture proves that the folk-song can still be worked up by master minds to form great and noble productions.

ARTHUR ELSON.

SUNDAY, NOVEMBER 5 [illegible]

The Fourth Concert of the Boston Symphony Orchestra.

The programme of the fourth symphony concert, given last evening in Music Hall, was as follows:

Symphony in F minor, op. 12.....Richard Strauss
Recitative and aria, "Pleurez! pleurez mes yeux!" from "Le Cid".....Massenet
Symphonic Poem, "Le Rouet d'Omphale".....Saint-Saens
Aria, "Ah! si la liberte," from "Armide".....Gluck
Akademische Fest-Ouverture.....Brahms

Oh, Richard Strauss, son of the Munich horn-player, what do you mean by this symphony in which you speak for an hour?

Or one might put to you the question of Fontenelle to the sonata.

Had you really so much to say that you could not have expressed yourself in a symphonic poem of from 20 minutes to half an hour?

Your symphony is full of surprising things; there are oratorical graces and flourishes; there is the pessimism seen in your "Don Juan;" there is the virility of stormy youth:—but tell us now, in strict confidence, did you write the music because you could not keep it within you, or did you not often cudgel your brains for a fresh thought, while you padded cleverly here and there?

You write a scherzo characterized by ingenious instrumentation and abounding in sharp contrasts; you write an andante that contains beautiful music; and then you write a finale, where by the side of grand passages in melodramatic music, "sneak music," music that might fit the galloping hoofs in "Held by the Enemy."

Your symphony is full of suggestion. To the dreamer it is a delight. But the stern pedagogue might argue with reason, that one of the better waltzes of Johann Strauss would be of greater benefit to the student.

There are forms of music that were once deemed inevitable by all [illegible] are now approved by many; but will another generation of musicians work in these forms? Will the [illegible] and the symphony become enthusiastic over the coming composer? You are a hyper-modern. You have already tried the symphonic poem; you have a gift of making thought in the hearer; but in this symphony you arrest the attention rather by the expression of your thought than by the thought itself.

You are a symbolist in music. Passages in this symphony might illustrate Verlaine, and Ghil, and Gustave Kahn. There are vague ideas, as in the first movement, and I am not prepared to deny that vague ideas full of suggestion are superior to clear ideas of triteness.

Your symphony is so long, so long. Your processions of knights, spectres, strange inhabitants of strange lands, women who would fain join them, but follow far behind, are never ending.

But let us have the symphony again, for you provoke curiosity, and in another mood the hearer might substitute large admiration for moderate rapture.

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It was a pleasure to hear Mrs. Eames-Story. It was a pleasure to hear a woman who does not suffer from a severe attack of the German vocal mania; who does not court popular applause by pyrotechnical display; who is modest and dignified on the stage, free from grimaces, heedless of familiar faces while she sings. Mrs. Story sang the air from "The Cid" in a sympathetic manner, without any affectation, without a trick. Her delivery was admirable throughout. The simplicity of her treatment of the air from "Armide" was equally worthy of praise. Sophie Arnould said of Rosalie Le Vasseur, who created the part of Armide, "She has the voice of the people;" a bitter speech, for Sophie hated her. She could not have said it of Mrs. Story. It is true that the audience applauded loudly, but the voice of the singer is free from the taint that gave the double meaning to the jest.

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The orchestra, under Mr. Paur's direction, played exceedingly well. The charming piece by Saint-Saens was given with unusual delicacy; Hercules was allowed his gigantic sway; Omphale nagged him and mocked him to her heart's desire. The symphony was read dramatically, and passion did not rise superior to precision. The orchestra and the leader may well be congratulated on the work of the evening.

PHILIP HALE.

The Symphony rush Friday afternoon was the most terrible crush imaginable, and the concert last evening brought together the most brilliant audience of the season. "Every one was there," about expresses it.

American Art Journal.

NEW YORK, SATURDAY, NOVEMBER 4, 1893.

The Second Symphony Concert confirms first impressions. Mr. Paur has definite ideas, and goes resolutely to work to accomplish them, but in so doing he is not graceful or picturesque. His reading of Schubert's Ninth Symphony (the one the composer probably never heard, it was written so near his death) was not only interesting, but romantic, and in the same direction were Volkmann's Richard Third Overture and Dvorak's Slav Rhapsody, No. 2. The vocalist was Nordica, not up to her highest mark in the tedious Herodiade air, which one hears everywhere, but better in the Fidelio scene. W. F. Apthorp's program analyses are excellent. It would be well if the Music Hall could be better lighted, while people are finding their seats in the afternoon.

Director Paur gave us a novelty at the third Symphony Concert, and one we were glad to hear, the F Symphony, by that lamented young composer, H. Goetz. At first hearing the first movement seemed wearisome, but the others were both fresh and inspiring. Then came Volkmann's Serenade, for strings, Schroeder playing the cello solo. The concert closed with the familiar Leonore Overture, No. 3.

[38]

Boston Courier.

SUNDAY MORNING, OCT. 29, 1893.

The Symphony audience found itself in a not unusual predicament last night. For it ought to make up its mind as to whether or not it liked Richard Strauss's symphony in F minor, which it had just heard for the first time. So everybody waited for his neighbor and looked furtively for a sign of approbation or disapprobation upon some trustworthily critical face. And, again as usual, the little waiting space after each movement was consumed in this unprofitable delay, and the symphony had to round out its vehement finale in order to extract something like real applause from an audience which had undoubtedly enjoyed the work more than it dared to intimate.

For this composition is independent enough to suit even a constitutional clamorer after something new, and it is full of surprises, the most of which are pleasant ones, although some are most eminent for their rough strength and untrammelled power. Melody it has in profusion—melody always obvious, often brief, generally graceful, sometimes piquant and occasionally sombre, dirge-like or grave as the theme of a chorale. Its rhythms are marked, and in the scherzo they are alternated with almost startling unexpectedness. The tone-color, derived from the full modern orchestra, including the bass tuba but without the fanciful percussion instruments,—is very varied and often exceedingly rich and deep. Sometimes one thinks of Wagner when the extreme high tones of the violins and wooden wind are used, or again when the brass comes rushing and crashing in; but generally the instrumentation smacks of originality. Contrasts of theme and treatment abound, particularly in the scherzo and last movement, in which latter gentle soft measures are confronted by tremendous and dissonant outbursts. The slow movement is of a romantic character and contains no fewer than four distinct themes, most of which are decidedly sentimental, while one is a short, strenuous trumpet call. The general style of composition is rather free than formal, and no movement is so long as to permit a full regulation development of its thematic material. The scherzo is quite fascinating, with its fluttering, fairy-like figures and the march swing of the finale has a triumphal progress and voluminousness.

The other instrumental numbers were old friends—Saint-Saens's "Rouet d'Omphale" and Brahms's "Academic" overture, the latter ending the programme, which had begun with the symphony. The playing was admirable all through the concert, and often rose to something closely akin to real enthusiasm, especially in the stronger movements of the symphony and at the end of the overture. The over-firm accentuation of prominent phrases had been greatly modified, and the orchestra showed their nearer approach to the easy elasticity which marks ideal playing. There was surely no lack of finesse in the "Spinning Wheel," and when fire and force were needed they glowed and swelled.

Between these numbers Mrs. Emma Eames-Story sang two large airs of love, grief and desolation, which were the "Pleurez, mes yeux," from Massenet's "Cid," and "Ah, si la liberte me doit etre ravie," from the "Armide" of Gluck. With such melancholy strains she could not expect to procure popular plaudits, although she did obtain appreciative recalls. But the rich quality and even scale of her voice, her smooth perfected style and her dignified quietude, were remarked with pleasure, and one felt that in choosing such music from her standard and classic repertory, she had paid a compliment to the supposed high taste of her audience. If any one term were to be chosen to express the chief element of her singing, it might be calm elegance; for depth, warmth and passion it certainly did not betray, and the hearer would never guess that the firm, smooth, balanced phrases were meant to illustrate the passion of a heroine bidding her eyes to "weep all their tears," or wondering if the "too fatal foe of her life's happiness" were to hold her enslaved.

There will be no concert next week, but on the following Saturday the programme will consist of Mozart's "Jupiter," and Haydn's D-major symphonies, together with Brahms's double concerto for violin and 'cello, to be played by Messrs. Kneisel and Schroeder.

HOWARD MALCOM TICKNOR.

The Kneisel programme was a standard one—Beethoven's quartette in F major, opus 59; Haydn's quartette in G minor, and Brahms's quartette in F major, opus 88, Mr. Zach playing the second viola part. The Adamowski programme had more variety—a quartette in B major, by Haydn; a romance for violin, by Beethoven, played by Mr. Adamowski, and the second quintette of Joseph Miroslaw Weber, which was then to receive its first public reading in this country, but for which was substituted a somewhat familiar quartette by Bazzini, because Mr. Moldauer, who was expected for the second violin part, was not able to assist. The playing at the former concert was altogether admirable and grew in animation and magnetism throughout the evening, ending in quite a blaze of enthusiasm. But at the latter the work was unequal, owing, perhaps, to the change in the programme, even Mr. Adamowski's solo not being up to his standard.

THE SYMPHONY ORCHESTRA.

There is a general disposition to doubt the sincerity of a goodly part of the regular attendants at the Symphony concerts. It is contended that their presence at these weekly assemblages is more because it is the fashion than because their love of the masters compels them to pay this periodic homage to art. But we are inclined to believe that they who go to hear Beethoven, Schumann, Wagner and the rest of the immortal host in deference to the dictates of fashion rather than to gratify their own likings for high class music are comparatively few. In the first place, the hall is not favorable for the display of dress or even personality to an appreciable extent, as in the case of an opera performance at the great and ingeniously devised Metropolitan Opera House in New York, for a prominent example. Even if there be a large number of the listeners who affect a liking for the best things, in order to keep within the circles that are supposed to reflect the state of musical culture among us, they are harmless; and if they really are bored they are not likely long to continue their "patronage" of the concerts, though their places may be taken by others of the same sort when they retire. Instances of the birth of a real love for the classics among these negative people have not been unknown. Its development has been proven on occasion most unexpectedly. They have been known to leave a concert of the "miscellaneous" order, and a good one in its way, before it was half done, whereas before their tastes had been improved—we will not say cultivated—they would have sat it out to the last note and all through would have worked the encore game without mercy or reason.

All the same, there are doubtless many who talk with great show of learning of the various merits of Brahms, Dvorak, Liszt, and the rest, but who might easily be misled into accepting an overture by Czibulka for one by Mendelssohn or swallowing an alleged suite by Bach that might be a series of dances by Sir Arthur Sullivan. There are not enough of these, however, we sincerely believe, to depreciate seriously the quality of the audiences at the symphony concerts so far as their honest likes and dislikes are concerned and as they may express them. Furthermore it is quite possible to have a good time at the performance of the ninth symphony tonight and tomorrow night to wag your head in sympathetic synchronism with the pulsatile movement of a Strauss waltz. Each has its place even in the same mind, and the cultivated mind at that. The capacity to appreciate each composer at his true worth and the ability to explain admiration or rejection of a high-class composition are given to few people. But the interest in such music may be none the less sincere.

THE SUN.

BALTIMORE, SATURDAY, NOV. 4, 1893.

THE BOSTON SYMPHONY ORCHESTRA.—The eighth annual series of concerts by this famous musical organization will commence on Tuesday next, at 3 P. M., at Ford's Grand Opera House, under the leadership of Mr. Emil Paur and the business direction of Mr. C. A. Ellis. The soloists for the first concert will include Lillian Nordica, Max Heinrich and Franz Kneisel. Manager Ellis expresses the utmost satisfaction as to the admirable adaption of Ford's for musical expression. He says the auditorium and sounding-board are equally capacious and successful.

Ford's.....Tuesday.....3 o'Clock.
The First Concert—Eighth Year Series.

BOSTON SYMPHONY ORCHESTRA.

"It will discourse most excellent music."
Hamlet.

Soloists—NORDICA!—HEINRICH!—KNEISEL!

EMIL PAUR, Conductor.

Seats reserved, Albert's, 13 N. Charles st., today. Monday and Tuesday up to 2 P. M., for the season or for Tuesday only.
The Concert at 3. Over at 5.
ADMISSION—1ST FLOOR, $1; 2ND FLOOR, 50 cts.; 3D FLOOR, 25 cts.
Next Concert—Tuesday, December 12.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIV. NO. 128.

SUNDAY, NOVEMBER 5, 1893.

SYMPHONY CONCERT.

Conductor Paur is showing rare good judgment in his programmes for the symphony concerts of the Boston orchestra, and he is gaining especial praise for putting the symphony where it belongs, first on the programme.

Last evening's concert opened with the symphony in F minor, op. 12, by Richard Strauss, which was given a reading quite in keeping with its brilliancy and wealth of orchestral coloring. The dainty scherzo was made a thing of airy grace by the band, and no better work in this class of composition has been heard here in many a day. The broad, strong themes of the final movement were brought out with splendid force by the reading given it, and the audience was led to realize all the beauties of this notable example of modern day writing.

Saint Saens' symphonic poem "Omphale's Spinning Wheel," made the central number in the orchestral selections, and gave a sharply contrasting element to the symphony and the academic overture by Brahms which ended the programme. The poem was made a tone picture of rare beauty by the performance given it, and the finale developed the fact that Theodore Thomas has a rival in producing pianissimo effects in the person of the new conductor of the Boston orchestra.

The Academic overture was read and played with splendid intelligence, and all of its intricacies were given with charming clearness, making a brilliant ending for the concert.

Mme. Eames was the soloist, and sung the Massenet recitative, "De cet affreux combat," and aria, "Pleurez! pleurez mez yeux!" from "Le Cid," as well as the Gluck aria, "Ah! si la liberte," from "Armide."

Although Mme. Eames lacks the warmth and emotional expression demanded for entire success upon the concert stage, she has much that wins her the commendation of the most critical, and in both the selections named she sang in a delightfully unaffected fashion. The Massenet aria is admirably suited to display her vocal gifts and she gave great enjoyment by her singing of this aria. The severely classical aria of Gluck were given with charming simplicity and directness, its phrasing and delivery quite disarming criticism. The singer was heartily welcomed and as heartily applauded after each of her appearances.

The first of the season's tours of the orchestra will occur during the coming week, and the concerts will be resumed on Saturday, the 18th inst., when Messrs. Kneisel and Schroeder will be the soloists.

SUNDAY, NOV 5, 1893.

Emma Eames Soloist at the Fourth Symphony—Patti Soon to Sing in Boston.

Emma Eames was the soloist at the fourth symphony concert, and in consequence Music hall was uncomfortably crowded at both the Friday afternoon rehearsal and at last night's concert. Miss Eames is a great Boston favorite, alike in social and artistic circles, and the reception accorded her was demonstratively cordial. She sang three numbers, the recitative "De Cet Affreux Combat," and the aria "Pleurez! Pleurez mes Yeux!" from Massenet's opera "Le Cid," and the aria "Ah! Si la Liberte," from Gluck's opera "Armide."

In all of these selections, Miss Eames' rich and powerful voice was heard to excellent advantage, but it is probable that many in the audience would have been pleased to hear her sing something lighter. There is really no reason why a vocal soloist at the symphony concerts should confine herself to the severer class of music.

Miss Eames'-voice is of wonderful purity and surpassing strength. It is smooth and clear throughout its extended range. Her execution is admirable, showing the best of schooling and the most artistic development of the rare gift bestowed upon her by nature. Miss Eames sang the recitative with a distinctness and expression that was thoroughly commendable. The arias were both sung with exquisite taste and expression, as well as strong dramatic effect.

A notable feature of the orchestra's offerings was the first performance here of Richard Strauss' symphony in F minor, op 12. This is a very interesting work and contains some of the best and most original efforts of its talented composer. There are four movements and they are treated in a distinctly modern style. The orchestration is very elaborate and some strikingly unique effects are gained.

In the first movement heavy demands are made upon the brasses, with the result that there is at times a harsh grating effect which, in its persistency, is rather displeasing to the ear. The second movement, scherzo, is also full of surprising changes of rhythm, and the melodies are sharply contrasted. The andante is notable for some unique harmonies, particularly a beautiful and impressive trumpet call. The final is brilliantly scored and made rather the most favorable impression of all the movements. A splendid interpretation was given by Mr Paur.

Saint-Saens' exquisite symphonic poem, "Omphale's Spinning Wheel," was the especial treat of the orchestral selections. The dainty and graceful melodies were interpreted with delightful effect and expression. No work of this class has ever received more artistic performance from the symphony orchestra. Brahms' academic festival overture, splendidly played, was the final number of the very brilliant program.

There will be no concert this week. On Nov 17 and 18 the program will be: Symphony in C major (Jupiter), Mozart; double concerto for violin and violoncello, Brahms; symphony in D major, Haydn; soloists, Mr Franz Kneisel and Mr Alwin Schroeder.

The Boston Symphony orchestra will make its first appearance in New York under Mr Paur's leadership Wednesday evening.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, NOV. 6, 1893.

The Symphony Concert.

In these days, when the music of the future seems to be the ultimate aim of every young composer, and when one often hears the assertion that the new school has superseded the old, or will do so shortly, it is good to see that the classical models of musical form can be effectively used in the expression of modern musical ideas. The Strauss symphony showed that the thematic treatment and orchestration of the present day need not be hampered in any degree by the following out of classical traditions.

The symphony as a whole was very enjoyable, in spite of the length of the work. Its themes were all attractive and interesting, the novel character of the *scherzo* being especially noteworthy. As might be expected, horns and woodwind are frequently called upon to furnish the romantic coloring that is so much used in modern works. It is needless to say that these instruments were played in a thoroughly commendable manner, with the slight exception of a somewhat poor ensemble in the last few measures of the *andante*.

The first movement was given with clearness and brilliancy that could not fail to arouse admiration, the coda being given with especial animation. The second and third movements were given appropriate readings, but the finale was hardly agitated enough for the *molto appassionato* that the composer demanded.

Mme. Eames then appeared, and her goings and comings were accompanied by enthusiastic applause. The wonderful richness of her voice was well shown in the mournful pathos of the aria from Le Cid, and she sang the number with a good deal of dramatic feeling. Her phrasing and expression were admirable, both in the Massenet selection and in the aria from Gluck's Armide, which came later in the concert.

The performance of Le Rouet d'Omphale was creditable as to delicacy, but it might have been given with more swing. The programme-music character of the work demands vividness and animation; the figures of the story stand forth in life-like manner, so there must be life in the rendering of the piece. This fervor is what has been customary in such pieces at the concerts of the past few years.

The Academic Overture of Brahms, given with appropriate heartiness and force, ended the concert. It is a fact worthy of notice that with one exception the works were all by living composers. The programme was well calculated to show the different phases of the modern school. The Strauss symphony, besides being of great value intrinsically, is noteworthy in that it shows how modern material can be effectively used in the traditional manner; Massenet's symphonic poem is worthy exponent of the large school of programme music; while the Academic Overture proves that the folk-song can still be worked up by master minds to form great and noble productions.

ARTHUR ELSON.

Boston Journal.

SUNDAY, NOVEMBER 5, 1893.

The Fourth Concert of the Boston Symphony Orchestra.

The programme of the fourth Symphony concert, given last evening in Music Hall, was as follows:

Symphony in F minor, op. 12.....Richard Strauss
Recitative and aria, "Pleurez! pleurez mes yeux!" from "Le Cid".....Massenet
Symphonic Poem, "Le Rouet d'Omphale".....Saint-Saens
Aria, "Ah! si la liberte," from "Armide".....Gluck
Akademische Fest-Ouverture.....Brahms

Oh, Richard Strauss, son of the Munich horn-player, what do you mean by this symphony in which you speak for an hour?

Of one might put to you the question of Fontenelle to the sonata.

Had you really so much to say that you could not have expressed yourself in a symphonic poem of from 20 minutes to half an hour?

Your symphony is full of surprising things; there are oratorical graces and flourishes; there is the pessimism seen in your "Don Juan;" there is the virility of stormy youth;—but tell us now, in strict confidence, did you write the music because you could not keep it within you, or did you not often cudgel your brains for a fresh thought, while you padded cleverly here and there?

You write a scherzo characterized by ingenious instrumentation and abounding in sharp contrasts; you write an andante that contains beautiful music; and then you write a finale, where by the side of grand passages is melodramatic music, "sneak music," music that might fit the galloping hoofs in "Held by the Enemy."

Your symphony is full of suggestion. To the dreamer it is a delight. But the stern pedagogue might argue with reason, that one of the Lanner waltzes of Johann Strauss would be of greater benefit to the student.

There are forms of music that were once deemed inevitable by all; that are now approved by many; but will another generation of musicians work in these forms? Will the orchestra and the symphony incite the enthusiasm of the coming composers? You are a hyper-modern; you have already tried the symphonic poem; you have a gift of awaking thought in the hearer; but in this symphony you arrest the attention rather by the expression of your thought than by the thought itself.

You are a symbolist in music. Passages in this symphony might illustrate Verlaine, and Ghil, and Gustave Kahn. There are vague ideas, as in the first movement, and I am not prepared to deny that vague ideas full of suggestion are superior to clear ideas of triteness.

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It was a pleasure to hear Mrs. Eames-Story. It was a pleasure to hear a woman who does not suffer from a severe attack of the German vocal mania; who does not court popular applause by pyrotechnical display; who is modest and dignified on the stage, free from grimaces, heedless of familiar faces while she sings. Mrs. Story sang the air from "The Cid" in a sympathetic manner, without any affectation, without a trick. Her delivery was admirable throughout. The simplicity of her treatment of the air from "Armide" was equally worthy of praise. Sophie Arnould said of Rosalie LeVasseur, who created the part of Armide, "She has the voice of the people;" a bitter speech, for Sophie hated her. She could not have said it of Mrs. Story. It is true that the audience applauded loudly, but the voice of the singer is free from the taint that gave the double meaning to the jest.

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[38]

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Between these numbers Mrs. Emma Eames-Story sang two large airs of love, grief and desolation, which were the "Pleurez, mes yeux," from Massenet's "Cid," and "Ah, si la liberte me doit etre ravie," from the "Armide" of Gluck. With such melancholy strains she could not expect to procure popular plaudits, although she did obtain appreciative recalls. But the rich quality and even scale of her voice, her smooth perfected style and her dignified quietude, were remarked with pleasure, and one felt that in choosing such music from her standard and classic repertory, she had paid a compliment to the supposed high taste of her audience. If any one term were to be chosen to express the chief element of her singing, it might be calm elegance; for depth, warmth and passion it certainly did not betray, and the hearer would never guess that the firm, smooth, balanced phrases were meant to illustrate the passion of a heroine bidding her eyes to "weep all their tears," or wondering if the "too fatal fee of her life's happiness" were to hold her enslaved.

There will be no concert next week, but on the following Saturday the programme will consist of Mozart's "Jupiter," and Haydn's D-major symphonies, together with Brahms's double concerto for violin and 'cello, to be played by Messrs. Kneisel and Schroeder.

HOWARD MALCOM TICKNOR.

The Kneisel programme was a standard one—Beethoven's quartette in F major, opus 59; Haydn's quartette in G minor, and Brahms's quartette in F major, opus 88, Mr. Zach playing the second viola part. The Adamowski programme had more variety—a quartette in B major, by Haydn; a romance for violin, by Beethoven, played by Mr. Adamowski, and the second quintette of Joseph Miroslaw Weber, which was then to receive its first public reading in this country, but for which was substituted a somewhat familiar quartette by Bazzini, because Mr. Moldauer, who was expected for the second violin part, was not able to assist. The playing at the former concert was altogether admirable and grew in animation and magnetism throughout the evening, ending in quite a blaze of enthusiasm. But at the latter the work was unequal, owing, perhaps, to the change in the programme, even Mr. Adamowski's solo not being up to his standard.

THE SYMPHONY ORCHESTRA.

There is a general disposition to doubt the sincerity of a goodly part of the regular attendants at the Symphony concerts. It is contended that their presence at these weekly assemblages is more because it is the fashion than because their love of the masters compels them to pay this periodic homage to art. But we are inclined to believe that they who go to hear Beethoven, Schumann, Wagner and the rest of the immortal host in deference to the dictates of fashion rather than to gratify their own likings for high class music are comparatively few. In the first place, the hall is not favorable for the display of dress or even personality to an appreciable extent, as in the case of an opera performance at the great and ingeniously devised Metropolitan Opera House in New York, for a prominent example. Even if there be a large number of the listeners who affect a liking for the best things, in order to keep within the circles that are supposed to reflect the state of musical culture among us, they are harmless; and if they really are bored they are not likely long to continue their "patronage" of the concerts, though their places may be taken by others of the same sort when they retire. Instances of the birth of a real love for the classics among these negative people have not been unknown. Its development has been proven on occasion most unexpectedly. They have been known to leave a concert of the "miscellaneous" order, and a good one in its way, before it was half done, whereas before their tastes had been improved—we will not say cultivated—they would have sat it out to the last note and all through would have worked the encore game without mercy or reason.

All the same, there are doubtless many who talk with great show of learning of the various merits of Brahms, Dvorak, Liszt, and the rest, but who might easily be misled into accepting an overture by Czibulka for one by Mendelssohn or swallowing an alleged suite by Bach that might be a series of dances by Sir Arthur Sullivan. There are not enough of these, however, we sincerely believe, to depreciate seriously the quality of the audiences at the symphony concerts so far as their honest likes and dislikes are concerned and as they may express them. Furthermore it is quite possible to have a good time at the performance of the ninth symphony tonight and tomorrow night to wag your head in sympathetic synchronism with the pulsatile movement of a Strauss waltz. Each has its place even in the same mind, and the cultivated mind at that. The capacity to appreciate each composer at his true worth and the ability to explain admiration or rejection of a high-class composition are given to few people. But the interest in such music may be none the less sincere.

THE SUN.

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Next Concert—Tuesday, December 12.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIV. NO. 128.

SUNDAY, NOVEMBER 5, 1893.

SYMPHONY CONCERT.

Conductor Paur is showing rare good judgment in his programmes for the symphony concerts of the Boston orchestra, and he is gaining especial praise for putting the symphony where it belongs, first on the programme.

Last evening's concert opened with the symphony in F minor, op. 12, by Richard Strauss, which was given a reading quite in keeping with its brilliancy and wealth of orchestral coloring. The dainty scherzo was made a thing of airy grace by the band, and no better work in this class of composition has been heard here in many a day. The broad, strong themes of the final movement were brought out with splendid force by the reading given it, and the audience was led to realize all the beauties of this notable example of modern day writing.

Saint Saens' symphonic poem "Omphale's Spinning Wheel," made the central number in the orchestral selections, and gave a sharply contrasting element to the symphony and the academic overture by Brahms which ended the programme. The poem was made a tone picture of rare beauty by the performance given it, and the finale developed the fact that Theodore Thomas has a rival in producing pianissimo effects in the person of the new conductor of the Boston orchestra.

The Academic overture was read and played with splendid intelligence, and all of its intricacies were given with charming clearness, making a brilliant ending for the concert.

Mme. Eames was the soloist, and sung the Massenet recitative, "De cet affreux combat," and aria, "Pleurez! pleurez mez yeux!" from "Le Cid," as well as the Gluck aria, "Ah! si la liberte," from "Armide."

Although Mme. Eames lacks the warmth and emotional expression demanded for entire success upon the concert stage, she has much that wins her the commendation of the most critical, and in both the selections named she sang in a delightfully unaffected fashion. The Massenet aria is admirably suited to display her vocal gifts and she gave great enjoyment by her singing of this aria. The severely classical aria of Gluck were given with charming simplicity and directness, its phrasing and delivery quite disarming criticism. The singer was heartily welcomed and as heartily applauded after each of her appearances.

The first of the season's tours of the orchestra will occur during the coming week, and the concerts will be resumed on Saturday, the 18th inst., when Messrs. Kneisel and Schroeder will be the soloists.

Emma Eames Soloist at the Fourth Symphony—Patti Seen to Sing in Boston.

Emma Eames was the soloist at the fourth symphony concert, and in consequence Music hall was uncomfortably crowded at both the Friday afternoon rehearsal and at last night's concert. Miss Eames is a great Boston favorite, alike in social and artistic circles, and the reception accorded her was demonstratively cordial. She sang three numbers, the recitative "De Cet Affreux Combat," and the aria "Pleurez! Pleurez mes Yeux!" from Massenet's opera "Le Cid," and the aria "Ah! Si la Liberte," from Gluck's opera "Armide."

In all of these selections, Miss Eames' rich and powerful voice was heard to excellent advantage, but it is probable that many in the audience would have been pleased to hear her sing something lighter. There is really no reason why a vocal soloist at the symphony concerts should confine herself to the severer class of music.

Miss Eames'-voice is of wonderful purity and surpassing strength. It is smooth and clear throughout its extended range. Her execution is admirable, showing the best of schooling and the most artistic development of the rare gift bestowed upon her by nature. Miss Eames sang the recitative with a distinctness and expression that was thoroughly commendable. The arias were both sung with exquisite taste and expression, as well as strong dramatic effect.

A notable feature of the orchestra's offerings was the first performance here of Richard Strauss' symphony in F minor, op 12. This is a very interesting work and contains some of the best and most original efforts of its talented composer. There are four movements and they are treated in a distinctly modern style. The orchestration is very elaborate and some strikingly unique effects are gained.

In the first movement heavy demands are made upon the brasses, with the result that there is at times a harsh grating effect which, in its persistency, is rather displeasing to the ear. The second movement, scherzo, is also full of surprising changes of rhythm, and the melodies are sharply contrasted. The andante is notable for some unique harmonies, particularly a beautiful and impressive trumpet call. The final is brilliantly scored and made rather the most favorable impression of all the movements. A splendid interpretation was given by Mr Paur.

Saint-Saens' exquisite symphonic poem, "Omphale's Spinning Wheel," was the especial treat of the orchestral selections. The dainty and graceful melodies were interpreted with delightful effect and expression. No work of this class has ever received more artistic performance from the symphony orchestra. Brahms' academic festival overture, splendidly played, was the final number of the very brilliant program.

There will be no concert this week. On Nov 17 and 18 the program will be: Symphony in C major (Jupiter), Mozart; double concerto for violin and violoncello, Brahms; symphony in D major, Haydn; soloists, Mr Franz Kneisel and Mr Alwin Schroeder.

The Boston Symphony orchestra will make its first appearance in New York under Mr Paur's leadership Wednesday evening.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, NOV. 6, 1893.

The Symphony Concert.

In these days, when the music of the future seems to be the ultimate aim of every young composer, and when one often hears the assertion that the new school has superseded the old, or will do so shortly, it is good to see that the classical models of musical form can be effectively used in the expression of modern musical ideas. The Strauss symphony showed that the thematic treatment and orchestration of the present day need not be hampered in any degree by the following out of classical traditions.

The symphony as a whole was very enjoyable, in spite of the length of the work. Its themes were all attractive and interesting, the novel character of the *scherzo* being especially noteworthy. As might be expected, horns and woodwind are frequently called upon to furnish the romantic coloring that is so much used in modern works. It is needless to say that these instruments were played in a thoroughly commendable manner, with the slight exception of a somewhat poor ensemble in the last few measures of the *andante*.

The first movement was given with clearness and brilliancy that could not fail to arouse admiration, the coda being given with especial animation. The second and third movements were given appropriate readings, but the finale was hardly agitated enough for the *molto appassionato* that the composer demanded.

Mme. Eames then appeared, and her goings and comings were accompanied by enthusiastic applause. The wonderful richness of her voice was well shown in the mournful pathos of the aria from Le Cid, and she sang the number with a good deal of dramatic feeling. Her phrasing and expression were admirable, both in the Massenet selection and in the aria from Gluck's Armide, which came later in the concert.

The performance of Le Rouet d'Omphale was creditable as to delicacy, but it might have been given with more swing. The programme-music character of the work demands vividness and animation; the figures of the story stand forth in life-like manner, so there must be life in the rendering of the piece. This fervor is what has been customary in such pieces at the concerts of the past few years.

The Academic Overture of Brahms, given with appropriate heartiness and force, ended the concert. It is a fact worthy of notice that with one exception the works were all by living composers. The programme was well calculated to show the different phases of the modern school. The Strauss symphony, besides being of great value intrinsically, is noteworthy in that it shows how modern material can be effectively used in the traditional manner; Massenet's symphonic poem is worthy exponent of the large school of programme music; while the Academic Overture proves that the folk-song can still be worked up by master minds to form great and noble productions.

ARTHUR ELSON.

The Fourth Concert of the Boston Symphony Orchestra.

The programme of the fourth symphony concert, given last evening in Music Hall, was as follows:

Symphony in F minor, op. 12.....Richard Strauss
Recitative and aria, "Pleurez! pleurez mes yeux!" from "Le Cid".....Massenet
Symphonic Poem, "Le Rouet d'Omphale".....Saint-Saens
Aria, "Ah! si la liberte," from "Armide".....Gluck
Akademische Fest-Ouverture.....Brahms

Oh, Richard Strauss, son of the Munich horn-player, what do you mean by this symphony in which you speak for an hour?

Of one might put to you the question of Fontenelle to the sonata.

And you really so much to say that you could not have expressed yourself in a symphonic poem of from 20 minutes to half an hour?

Your symphony is full of surprising things; there are oratorical graces and flourishes; there is the pessimism seen in your "Don Juan;" there is the virility of stormy youth;—but tell us now, in strict confidence, did you write the music because you could not keep it within you, or did you not often cudgel your brains for a fresh thought, while you padded cleverly here and there?

You write a scherzo characterized by ingenious instrumentation and abounding in sharp contrasts; you write an andante that contains beautiful music; and then you write a finale, where by the side of grand passages is melodramatic music, "sneak music," music that might fit the galloping hoofs in "Held by the Enemy."

Your symphony is full of suggestion. To the dreamer it is a delight. But the stern pedagogue might argue with reason, that one of the Dutter waltzes of Johann Strauss would be of greater benefit to the student.

There are forms of music that were once decried inevitable by all that are now approved by many; but will another generation of musicians work in these forms? Will the critics and the symphony hunter the enthusiasm of coming composers? You are a hyper-modern; you have already tried the symphonic poem; you have a gift of awaking thought in the hearer; but in this symphony you arrest the attention rather by the expression of your thought than by the thought itself.

You are a symbolist in music. Passages in this symphony might illustrate Verlaine, and Ghil, and Gustave Kahn. There are vague ideas, as in the first movement, and I am not prepared to deny that vague ideas full of suggestion are superior to clear ideas of triteness.

Your symphony is so long, so long. Your processions of knights, spectres, strange inhabitants of strange lands, women who would fain join them, but follow far behind, are never ending.

But let us have the symphony again, for you provoke curiosity, and in another mood the hearer might substitute large admiration for moderate rapture.

* * *

It was a pleasure to hear Mrs. Eames-Story. It was a pleasure to hear a woman who does not suffer from a severe attack of the German vocal mania; who does not court popular applause by pyrotechnical display; who is modest and dignified on the stage, free from grimaces, heedless of familiar faces while she sings. Mrs. Story sang the air from "The Cid" in a sympathetic manner, without any affectation, without a trick. Her delivery was admirable throughout. The simplicity of her treatment of the air from "Armide" was equally worthy of praise. Sophie Arnould said of Rosalie LeVasseur, who created the part of Armide, "She has the voice of the people;" a bitter speech, for Sophie hated her. She could not have said it of Mrs. Story. It is true that the audience applauded loudly, but the voice of the singer is free from the taint that gave the double meaning to the jest.

* * *

The orchestra, under Mr. Paur's direction, played exceedingly well. The charming piece by Saint-Saens was given with unusual delicacy; Hercules was allowed his gigantic say; Omphale nagged him and mocked him to her heart's desire. The symphony was read dramatically; and passion did not rise superior to precision. The orchestra and the leader may well be congratulated on the work of the evening.

PHILIP HALE.

The Symphony rush Friday afternoon was the most terrible crush imaginable, and the concert last evening brought together the most brilliant audience of the season. "Every one was there," about expresses it.

American Art Journal.

NEW YORK, SATURDAY, NOVEMBER 4, 1893.

The Second Symphony Concert confirms first impressions. Mr. Paur has definite ideas, and goes resolutely to work to accomplish them, but in so doing he is not graceful or picturesque. His reading of Schubert's Ninth Symphony (the one the composer probably never heard, it was written so near his death) was not only interesting, but romantic, and in the same direction were Volkmann's Richard Third Overture and Dvorak's Slav Rhapsody, No. 2. The vocalist was Nordica, not up to her highest mark in the tedious Herodiade air, which one hears everywhere, but better in the Fidelio scene. W. F. Apthorp's program analyses are excellent. It would be well if the Music Hall could be better lighted, while people are finding their seats in the afternoon.

Director Paur gave us a novelty at the third Symphony Concert, and one we were glad to hear, the F Symphony, by that lamented young composer, H. Goetz. At first hearing the first movement seemed wearisome, but the others were both fresh and inspiring. Then came Volkmann's Serenade, for strings, Schroeder playing the cello solo. The concert closed with the familiar Leonore Overture, No. 3.

Boston Courier.

SUNDAY MORNING, OCT. 29, 1893.

The Symphony audience found itself in a not unusual predicament last night. For it ought to make up its mind as to whether or not it liked Richard Strauss's symphony in F minor, which it had just heard for the first time. So everybody waited for his neighbor and looked furtively for a sign of approbation or disapprobation upon some trustworthily critical face. And, again as usual, the little waiting space after each movement was consumed in this unprofitable delay, and the symphony had to round out its vehement finale in order to extract something like real applause from an audience which had undoubtedly enjoyed the work more than it dared to intimate.

For this composition is independent enough to suit even a constitutional clamorer after something new, and it is full of surprises, the most of which are pleasant ones, although some are most eminent for their rough strength and untrammelled power. Melody it has in profusion—melody always obvious, often brief, generally graceful, sometimes piquant and occasionally sombre, dirge-like or grave as the theme of a chorale. Its rhythms are marked, and in the scherzo they are alternated with almost startling unexpectedness. The tone-color, derived from the full modern orchestra, including the bass tuba but without the fanciful percussion instruments,—is very varied and often exceedingly rich and deep. Sometimes one thinks of Wagner when the extreme high tones of the violins and wooden wind are used, or again when the brass comes rushing and crashing in; but generally the instrumentation smacks of originality. Contrasts of theme and treatment abound, particularly in the scherzo and last movement, in which latter gentle soft measures are confronted by tremendous and dissonant outbursts. The slow movement is of a romantic character and contains no fewer than four distinct themes, most of which are decidedly sentimental, while one is a short, strenuous trumpet call. The general style of composition is rather free than formal, and no movement is so long as to permit a full regulation development of its thematic material. The scherzo is quite fascinating, with its fluttering, fairy-like figures and the march swing of the finale has a triumphal progress and voluminousness.

The other instrumental numbers were old friends—Saint-Saens's "Rouet d'Omphale" and Brahms's "Academic" overture, the latter ending the programme, which had begun with the symphony. The playing was admirable all through the concert, and often rose to something closely akin to real enthusiasm, especially in the stronger movements of the symphony and at the end of the overture. The over-firm accentuation of prominent phrases had been greatly modified, and the orchestra showed their nearer approach to the easy elasticity which marks ideal playing. There was surely no lack of finesse in the "Spinning Wheel," and when fire and force were needed they glowed and swelled.

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The Kneisel programme was a standard one—Beethoven's quartette in F major, opus 59; Haydn's quartette in G minor, and Brahms's quartette in F major, opus 88, Mr. Zach playing the second viola part. The Adamowski programme had more variety—a quartette in B major, by Haydn; a romance for violin, by Beethoven, played by Mr. Adamowski, and the second quintette of Joseph Miroslaw Weber, which was then to receive its first public reading in this country, but for which was substituted a somewhat familiar quartette by Bazzini, because Mr. Moldauer, who was expected for the second violin part, was not able to assist. The playing at the former concert was altogether admirable and grew in animation and magnetism throughout the evening, ending in quite a blaze of enthusiasm. But at the latter the work was unequal, owing, perhaps, to the change in the programme, even Mr. Adamowski's solo not being up to his standard.

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In the first movement heavy demands are made upon the brasses, with the result that there is at times a harsh grating effect which, in its persistency, is rather displeasing to the ear. The second movement, scherzo, is also full of surprising changes of rhythm, and the melodies are sharply contrasted. The andante is notable for some unique harmonies, particularly a beautiful and impressive trumpet call. The final is brilliantly scored and made rather the most favorable impression of all the movements. A splendid interpretation was given by Mr Paur.

Saint-Saens' exquisite symphonic poem, "Omphale's Spinning Wheel," was the especial treat of the orchestral selections. The dainty and graceful melodies were interpreted with delightful effect and expression. No work of this class has ever received more artistic performance from the symphony orchestra. Brahms' academic festival overture, splendidly played, was the final number of the very brilliant program.

There will be no concert this week. On Nov 17 and 18 the program will be: Symphony in C major (Jupiter), Mozart; double concerto for violin and violoncello, Brahms; symphony in D major, Haydn; soloists, Mr Franz Kneisel and Mr Alwin Schroeder.

The Boston Symphony orchestra will make its first appearance in New York under Mr Paur's leadership Wednesday evening.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, NOV. 6, 1893.

The Symphony Concert.

In these days, when the music of the future seems to be the ultimate aim of every young composer, and when one often hears the assertion that the new school has superseded the old, or will do so shortly, it is good to see that the classical models of musical form can be effectively used in the expression of modern musical ideas. The Strauss symphony showed that the thematic treatment and orchestration of the present day need not be hampered in any degree by the following out of classical traditions.

The symphony as a whole was very enjoyable, in spite of the length of the work. Its themes were all attractive and interesting, the novel character of the *scherzo* being especially noteworthy. As might be expected, horns and woodwind are frequently called upon to furnish the romantic coloring that is so much used in modern works. It is needless to say that these instruments were played in a thoroughly commendable manner, with the slight exception of a somewhat poor ensemble in the last few measures of the *andante*.

The first movement was given with clearness and brilliancy that could not fail to arouse admiration, the coda being given with especial animation. The second and third movements were given appropriate readings, but the finale was hardly agitated enough for the *molto appassionato* that the composer demanded.

Mme. Eames then appeared, and her goings and comings were accompanied by enthusiastic applause. The wonderful richness of her voice was well shown in the mournful pathos of the aria from Le Cid, and she sang the number with a good deal of dramatic feeling. Her phrasing and expression were admirable, both in the Massenet selection and in the aria from Gluck's Armide, which came later in the concert.

The performance of Le Rouet d'Omphale was creditable as to delicacy, but it might have been given with more swing. The programme-music character of the work demands vividness and animation; the figures of the story stand forth in life-like manner, so there must be life in the rendering of the piece. This fervor is what has been customary in such pieces at the concerts of the past few years.

The Academic Overture of Brahms, given with appropriate heartiness and force, ended the concert. It is a fact worthy of notice that with one exception the works were all by living composers. The programme was well calculated to show the different phases of the modern school. The Strauss symphony, besides being of great value intrinsically, is noteworthy in that it shows how modern material can be effectively used in the traditional manner; Massenet's symphonic poem is worthy exponent of the large school of programme music; while the Academic Overture proves that the folk-song can still be worked up by master minds to form great and noble productions.

ARTHUR ELSON.

Boston Journal.

SUNDAY, NOVEMBER 5, 1893.

The Fourth Concert of the Boston Symphony Orchestra.

The programme of the fourth Symphony concert, given last evening in Music Hall, was as follows:

Symphony in F minor, op. 12.....Richard Strauss
Recitative and aria, "Pleurez! pleurez mes yeux!" from "Le Cid".....Massenet
Symphonic Poem, "Le Rouet d'Omphale".....Saint-Saens
Aria, "Ah! si la liberte," from "Armide".....Gluck
Akademische Fest-Ouverture.....Brahms

Oh, Richard Strauss, son of the Munich horn-player, what do you mean by this symphony in which you speak for an hour?

Or one might put to you the question of Fontenelle to the sonata.

Had you really so much to say that you could not have expressed yourself in a symphonic poem of from 20 minutes to half an hour?

Your symphony is full of surprising things; there are oratorical graces and flourishes; there is the pessimism seen in your "Don Juan;" there is the virility of stormy youth;—but tell us now, in strict confidence, did you write the music because you could not keep it within you, or did you not often cudgel your brains for a fresh thought, while you padded cleverly here and there?

You write a scherzo characterized by ingenious instrumentation and abounding in sharp contrasts; you write an andante that contains beautiful music; and then you write a finale, where by the side of grand passages in melodramatic music, "sneak music," music that might fit the galloping hoofs in "Held by the Enemy."

Your symphony is full of suggestion. To the dreamer it is a delight. But the stern pedagogue might argue with reason, that one of the Bitter Waltzes of Johann Strauss would be of greater benefit to the student.

There are forms of music that were once deemed inevitable by all treat are now approved by many; but will another generation of musicians work in these forms? Will the oratorio and the symphony incite the enthusiasm of the coming composers? You are a hyper-modern; you have already tried the symphonic poem; you have a gift of awaking thought in the hearer; but in this symphony you arrest the attention rather by the expression of your thought than by the thought itself.

You are a symbolist in music. Passages in this symphony might illustrate Verlaine, and Ghil, and Gustave Kahn. There are vague ideas, as in the first movement, and I am not prepared to deny that vague ideas full of suggestion are superior to clear ideas of triteness.

Your symphony is so long, so long. Your processions of knights, spectres, strange inhabitants of strange lands, women who would fain join them, but follow far behind, are never ending.

But let us have the symphony again, for you provoke curiosity, and in another mood the hearer might substitute large admiration for moderate rapture.

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It was a pleasure to hear Mrs. Eames-Story. It was a pleasure to hear a woman who does not suffer from a severe attack of the German vocal mania; who does not court popular applause by pyrotechnical display; who is modest and dignified on the stage, free from grimaces, heedless of familiar faces while she sings. Mrs. Story sang the air from "The Cid" in a sympathetic manner, without any affectation, without a trick. Her delivery was admirable throughout. The simplicity of her treatment of the air from "Armide" was equally worthy of praise. Sophie Arnould said of Rosalie LeVasseur, who created the part of Armide, "She has the voice of the people;" a bitter speech, for Sophie hated her. She could not have said it of Mrs. Story. It is true that the audience applauded loudly, but the voice of the singer is free from the taint that gave the double meaning to the jest.

***

The orchestra, under Mr. Paur's direction, played exceedingly well. The charming piece by Saint-Saens was given with unusual delicacy; Hercules was allowed his gigantic say; Omphale nagged him and mocked him to her heart's desire. The symphony was read dramatically, and passion did not rise superior to precision. The orchestra and the leader may well be congratulated on the work of the evening.

PHILIP HALE.

The Symphony rush Friday afternoon was the most terrible crush imaginable, and the concert last evening brought together the most brilliant audience of the season. "Every one was there," about expresses it.

American Art Journal.

NEW YORK, SATURDAY, NOVEMBER 4, 1893.

The Second Symphony Concert confirms first impressions. Mr. Paur has definite ideas, and goes resolutely to work to accomplish them, but in so doing he is not graceful or picturesque. His reading of Schubert's Ninth Symphony (the one the composer probably never heard, it was written so near his death) was not only interesting, but romantic, and in the same direction were Volkmann's Richard Third Overture and Dvorak's Slav Rhapsody, No. 2. The vocalist was Nordica, not up to her highest mark in the tedious Herodiade air, which one hears everywhere, but better in the Fidelio scene. W. F. Apthorp's program analyses are excellent. It would be well if the Music Hall could be better lighted, while people are finding their seats in the afternoon.

Director Paur gave us a novelty at the third Symphony Concert, and one we were glad to hear, the F Symphony, by that lamented young composer, H. Goetz. At first hearing the first movement seemed wearisome, but the others were both fresh and inspiring. Then came Volkmann's Serenade, for strings, Schroeder playing the cello solo. The concert closed with the familiar Leonore Overture, No. 3.

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Boston Transcript

MONDAY, NOVEMBER 6, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the fourth symphony concert, given in Music Hall last Saturday evening, was as follows:

Richard Strauss: Symphony in F minor, Opus 12.
Massenet: Recitative, "*De cet affreux combat*," and Aria, "*Pleurez! pleurez, mes yeux*," from "Le Cid."
Saint-Saëns: Symphonic Poem, "Le Rouet d'Omphale," in A major, Opus 31.
Gluck: Aria, "*Ah! si la liberté*," from "Armide."
Brahms: Akademische Fest-Ouvertüre, in C minor, Opus 80.

Mme. Emma Eames was the singer.

It is not often that a full-fledged symphony, written by a boy of sixteen is published in full score and publicly performed several thousand miles away from home thirteen years after it was composed! No matter what may be thought of the absolute value of this F minor symphony of Richard Strauss's, this much may surely be said of it: that it has had the power to induce an intelligent and experienced conductor to give it before a presumably intelligent and experienced audience as something worth listening to; few boys of sixteen have got so far as this! As for the work itself, it is almost needless to say that it bears many marks of the composer's youthfulness. One feels, in listening to it, that here is a young man, just through with, or still in the midst of, his academic training, anxious to turn what he has learned to practical account, yet ambitious to show that he has artistic aspirations above and beyond mere academic respectability; the former is shown by the immediate and oft-recurring employment of polyphonic, or contrapuntal, devices, the latter by the freedom with which these devices are used and by the generally romantic and emotional character of the themes themselves. Another youthful trait is the evident desire the composer evinces to follow Liszt's not entirely unquestionable advice, "*tachez toujours de faire grand!*"—always try to do things on a large scale!—advice which, when followed, often results in the young composer's putting all his eggs recklessly into one basket. Of that other youthful trait, the highest and noblest of all, the one which led the late Julius Eichberg to cry out in admiration at the young Berlioz's "Fantastic" symphony: "Oh, glorious youth! with all its illusions still intact, and its whole-souled faith in them!"—of this fine youthful audacity, that does not yet know itself audacious, Strauss has shown little, save in the last movement of his work; but in the finale he does grasp at the thunder with a will, and his daring is well rewarded. With all its turgidity, its excessiveness and indulgence in "stunning" effects, the finale is out and out the best of the four movements; it has the most of real vitality, of convincing force; you feel that it was written in the composer's very heart's blood and that he believed every note of it with a belief profounder and more efficacious than comes from mere intellectual conviction. Here, if anywhere in the symphony, is true inspiration; not of the highest, not even of a very high, kind, but genuine, vital, and of a sort to give the young composer a fulcrum whereon to rest the lever of his cleverness. One may smile at it now and then,—indeed one is impelled to do a good deal of smiling in the course of the whole symphony,—but it is with a kindly and withal sympathetic smile, free from cynicism. Of the other three movements, the Scherzo seems the best; the *Andante cantabile*, on the other hand, is plainly the weakest; that fourth theme, *molto tranquille e dolce*, with its skips of a tenth and its wild tossings about from violins to basses in a sort of free, double-counterpoint, bespeaks a lacking, or undeveloped, sense of humor in the composer, blinding his eyes to the difference between sentiment and bathos. Upon the whole, this youthful work gives one a rather regretful feeling as one compares it with what Strauss has since given to the world, and considers into what paths the further development of his talent has led him; how, starting from this point, his technique in composition has developed itself almost solely in the more purely physical direction of orchestration, while it has remained stationary or even retrograded in the higher, intellectual matter of thematic development and coherence of musical structure; how that fine youthful enthusiasm that lent life and vigor to his Finale has not become more sane, but has grown rank and overshadowed almost all else in him. This F minor symphony falls far short of being a great work, but it stands at the beginning of a path that should have led to better and more wholesome things than the "Don Juan," "Francesca da Rimini" and "The Tempest."

Saint-Saëns's winsome "Rouet d'Omphale" was admirably played: with life, delicacy and constant effectiveness. But the stroke of the evening was Brahms's Academic Overture; we have been following Mr. Paur carefully and with unfeigned interest from the beginning of the season, and have found much in him to admire: his artistic honesty, his freedom from affectation of any sort, his singleness of musical purpose, his skill in getting technically fine and exact playing out of his orchestra. And now, with the Academic Overture, he has shown that, beside possessing all these good qualities, "*he has it in him!*" By "*it*" we mean the most important, the crowning quality of all, the one which, without the others, does not go far, to be sure, but without which the others have no real artistic significance: Magnetism, vital force, a touch of the divine spark! We suspected him of it in Volkmann's "Richard III." overture, but were not quite sure of our affair; now we are sure of it. Never in our recollection has this overture of Brahms's produced such an effect. Think of it! here was Brahms—and in a not universally admired work, too—played with all due sanity, without any striving after unworthy, meretricious, or merely skin-deep effect yet so played as to be perfectly clear to a general audience and to whirl that audience up to the highest pitch of excitement and enthusiasm! The performance was masterly, and better!

Before speaking more particularly of Mme. Eames's singing, we cannot help dwelling a little on one, as it seems to us, noteworthy feature in her participation in the concert. Here is a young and already famous prima donna—one of a class not noted for self-effacing artistic virtues—coming to sing at a concert at which she knows (or might know) she will be the principal, if not the only, attraction in the eyes of the whole "surplus" of the audience, that all the standing room will be filled with people who have come to hear her, and for little else. And what does she do? She chooses two songs that have nothing to recommend them to an audience save their intrinsic musical value; songs to be sung with all sincerity of artistic purpose, with all purity and nobility of style, for which no singer's ingenuity could [illegible] of extraneous, unworthy effectiveness, songs which even lack some of the most powerful as well as the most artistically legitimate elements of musical effectiveness. Neither of her two selections ends with the least attempt at a climax,—the Massenet piece even closes with an imperfect cadence,—neither of them give the singer any opportunity for vocal display; moreover, neither of them are at all familiar to our public. To be sure, Massenet's "*Pleurez! pleurez!*" is in a style which has become fairly popular of late years: the public have learned to understand and like that sort of thing. But this can hardly be said of Gluck's "*Ah! si la liberté*;" it has no merely "popular" side whatever; in fact, there are but few cities in the world where any opera of Gluck's has managed to hold the stage, save by the classic artistic piety of a small portion of the public. Now, when an artist like Mme. Eames chooses two such songs for her first appearance before a large general public, and at a concert, too, where there is no hope of an "encore," it looks very much as if she chose them simply because she found them intrinsically fine music, well worth the singing, without regard for what the audience might think of them; no singer could have chosen either of them with an eye to the applause it might reap. Few operatic *prima donnas* will consent to take such a course, even when urged thereto; very few, indeed, will take it of their own free will. In this Mme. Eames has shown that she takes herself seriously, as an artist of high aim. This is as it should be; *bravissima!*

If we cannot quite agree with her admiration for the Massenet song, for, saving the fine outburst of passion near the middle, we can find little in it, we can heartily sympathize with her in choice of the Gluck aria. Massenet wrote his "Cid" when he had already entered upon the downward path of half-hearted composing which has since led his remarkable talent into a slough of third-rateness; the "*Pleurez! pleurez!*" seems a most indistinct, desultory piece of writing; it is melodically so vague that one recognizes the return of the theme more by the words than by the music—one forgets what the theme was before the thing is half over. But it is expressive, to a certain degree dramatic, in its musical illustration of the text. It needs great singing to make anything out of it at all. Gluck's "*Ah! si la liberté*," on the other hand, is divinely beautiful, replete with that warmth which even his rather academic rigidity of expression could not wholly hide. Its expression is too measured, too contained, to allow it to appeal very forcibly to most listeners today; but it is genuine, noble music through and through; there is true genius in it. Mme. Eames sang both songs very beautifully indeed; with admirable "school," purity of style, beauty of voice and feeling. In a word, she sang them artistically. In the matter of effectiveness something was undeniably wanting; there were moments, such as the passage, "*Tu ne saurais jamais conduire qu'aux chemins glorieux*," in the song from "Le Cid," when you were carried away unresisting; but in others one could not but feel that the music could be more forcibly put. We have heard Mme. Eames a good deal, and think we know pretty well what is in her; to our mind what was lacking of supreme effectiveness in her singing last Saturday evening is to be charged to one thing, and to one thing only: to a want of routine. There is a certain power the long habit of being constantly under fire gives a singer or player, which nothing else will give; it is this peculiar power one finds in most "old stagers," and there is no royal road to acquiring it; no amount of practice away from an audience can give it, genius itself cannot anticipate it. It will come from nothing but years of constant—not merely occasional—facing an audience. This routine-power is just what Mme. Eames as yet lacks; all else she seems to have in pretty generous measure. The audience greeted her singing of the Massenet song with the warmest enthusiasm, and she was thrice recalled; the Gluck aria seems to be more caviare to them.

The next programme (for Friday afternoon, Nov. 17, and Saturday evening, Nov. 18, there is no concert this week) is: Mozart, symphony in C major ("Jupiter"); Brahms, double concerto for violin and 'cello; Haydn, symphony in D major. Mr. Franz Kneisel will be the violinist, and Mr. Alwin Schroeder the 'cellist.

[illegible] 6, 1893.

THE FOURTH SYMPHONY.

A Novelty Presented in a Strauss Symphony.

The fourth concert of the Boston Symphony Orchestra took place Saturday evening at Music Hall. The programme was as follows:

Symphony in F minor, op. 12. ..... Richard Strauss.
Recitative and Aria, Pleurez! pleurez mes yeux, from Le Cid. ..... Massenet
Omphale's Spinning Wheel, Symphonic Poem, op. 31. ..... Saint-Saens
Aria, Ah! sillaliberte, from Armide... Gluck
Academic Festival-overture, op. 80. Brahms

Mrs. Emma Eames was the soloist.

The novelty on the programme was the Strauss symphony, abounding in interest, both as regards its construction and the masterly manner in which the composer wields the orchestra. There is a multiplicity of themes in the work, many of which were original and beautiful. The work is bewildering in the variety of its manner, for it avoids the traditional form in its development, that is in the conservative, consecutive form of the working out. It presents, instead, in the most part, alternating characteristics that produce surprising effects, which, at the same time, keep within the bounds of rational development, although of short duration, often. In the first movement and in the last also, occur, however, some prolonged and complete handling of subjects in a free form that exhibits remarkable resources on the part of the composer as regards knowledge and invention in the matter of the broader forms of composition. It is difficult, however, to speak critically of this long and intricate work at one hearing. The Scherzo is unmistakably original, brilliant and buoyant. The Andante Cantabile also has its beauties, but one's interest flags in the rather tedious length of the movement, for it seems as if the composer could have said all much more briefly and to the point as well. There can be no two opinions among competent musicians regarding the ability of Strauss in the matter of his employment of the orchestra. He is simply a master of orchestral resources. Mr. Paur is to be thanked for the opportunity of listening to this youthful composer's first symphony.

The only question is will this composer develop as he grows older the high classical model of symphonic writing, or will his tendency be toward the free-fantasie mode of composition. With his originality and wonderful resources it is to be hoped that he will take the former path and thereby make an enduring fame. It is an easy matter for a composer of knowledge and inventive skill to *make* music in the latter form. To rise above the Cappelmeister and succeed in the former, however, calls for more than a remarkable talent; it demands spontaneous genius. The orchestra played the symphony in the most brilliant manner under the exacting baton of Conductor Paur. The most ardent admirer of Mr. Nikisch could not have asked for a more overloud and violent performance on the part of the brass wind at times, or for a more thundering noise than came from the tympani player. If Conductor Paur will but raise such a din at his debut in New York this week he will be sure to please the critics of that city and establish himself solidly in their favor.

The performance of the Saint-Saens poem was a most delightful experience, and Mr. Paur showed that he is possessed of delicate sentiment when he cares to display it. In the Brahms overture the wind instruments often overpowered the strings when the latter should have been more prominent.

Mrs. Eames sang her numbers in an artistic and unaffected manner. At the great climax in the Massenet selection she rose to a fine height. Also the simplicity of her rendering of the aria of Gluck is to be praised. The discriminating critic only wishes that her voice-training had been of the kind that would enable her to present her naturally fine voice at its best, and to serve in prolonging her career upon the stage.

The erratic movements that are painfully apparent to the critical ear in the employment of her voice are not encouraging evidences, however. Mr. Paur conducted the accompaniments with skill and discretion. His work generally on this occasion must have encouraged those most in doubt concerning his ability to feel that he is the right man after all for the position he holds. There will be no concert next Saturday evening. On the Saturday following the programme will embrace Mozart's "Jupiter" symphony; Haydn's symphony in D major, and the double concerto for violin and violoncello by Brahms. Mr. Franz Kneizel and Mr. Alwin Schroeder will be the soloists in the latter piece.

WARREN DAVENPORT.

LE FIGARO

Sonnabend, den 4. November 1893.

Redakteur: EMIL JAEGER.

Inland-Correspondenz.

(Für den „N. Y. Figaro.")

Providence, 1. Nov.

Das erste Concert des Boston Symphonie-Orchesters.

Die Orchestermusik, welche hier in Providence so lange vernachlässigt wurde, findet von Jahr zu Jahr eine bessere Pflege und nicht nur das musikalische Publikum, sondern auch der Laie trägt bereitwillig seine Anerkennung den Bostonern, von denen hier die Rede sein soll, entgegen. Von Jahr zu Jahr wird mehr und mehr in musikalischer Hinsicht geboten und soweit das Repertoir der besseren Conzerte in Betracht kommt, so können sicherlich die Konzerte des Boston Symphonie-Orchesters in gleichem Range mit den Kunstemporien der alten Welt klassifizirt werden.

Es ist eine Thatsache, daß sich die Bostoner in dieser Stadt immer des allseitig freundlichsten Entgegenkommens für gewiß halten können. Die Ansichten in hiesigen musikalischen Kreisen über den neuen Dirigenten sind getheilt. Auf jeden Fall hat Herr Paur ein feines musikalisches Verständniß und Gefühl, und sobald sich die Mitglieder des Orchesters etwas mehr in Paur's Ideen eingelebt haben, wird das Orchester auf einer Stufe stehen, auf welcher es noch nie gestanden hat.

Das Orchester, welches einige Veränderungen zum Besten erhalten hat, gab schon jetzt Zeugniß von einem strikten Zusammenspiel und von dem angenehmen Gefühl der Sicherheit. Die Gesangssolo-Nummern von Frau Lillian Nordica schlossen sich den Nummern des Orchesters ebenbürtig an. Ein verhältnißmäßig zahlreiches Publikum, worunter wir viele hiesige Künstler, Musiker, Kritiker ꝛc. bemerkten, hatte sich zu diesem, dem ersten Konzert des Boston Symphonie-Orchesters, eingestellt.

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BROOKLYN LIFE

VOL. VIII. BROOKLYN, N. Y., NOV. 4, 1893. NO. 192.

WE have had one or two good concerts already, but the music season in Brooklyn begins next week, and begins with *éclat*. Herr Seidl will lead his orchestra at the Academy on Thursday night. On Friday afternoon and Saturday evening Herr Emil Paur, the new director from Leipsic, will direct the rehearsal and concert of the Boston Symphony Orchestra at the same place. Herr Seidl is engaged by the Seidl Society, which has been the sponsor for his enterprises here, and the Boston Orchestra comes "backed" by a wealthy banker in the Hub. With these guarantees the music of the week is certain to be good. Both orchestras are large. We know Herr Seidl and have always enjoyed his work, but the other gentleman has his reputation to make with us. So much of his fame has gone before him that nobody need have any fear in buying his tickets that he is not going to get his money's worth. His interpretation of the Fifth symphony of Beethoven, generally considered a test piece, and of some of Tschaikowsky's music will be waited with interest. The soloist with the Boston orchestra is Mme. Emma Eames. That for the Seidl Society concert will be Frau Materna. Both are well known as singers in opera, Mme. Eames in French and Italian and Frau Materna in German. Herr Seidl's bill is classic. It contains a short symphony by Mozart, an air from the opera "Fidelio," by Beethoven; Liszt's "Spanish Rhapsody," arranged by Herr Seidl for his orchestra; the "Tannhauser" overture by Wagner, the "Siegfried Idyl," by the same composer, and the prelude and finale to Wagner's opera of "Tristan and Isolde."

Boston Daily Globe.

TUESDAY, NOV 7, 1893.

Symphony Orchestra at the Capital.

WASHINGTON, Nov 6—The first of the series of concerts by the Boston symphony orchestra here this winter was given this evening to a large and fashionable audience, which included members of the diplomatic corps and other well-known persons. A generous welcome was given to Mr Paur, the new conductor, who in the opinion of his audience will prove himself a worthy successor to Nikisch, always a great favorite in Washington. Mme Lillian Nordica, the soloist of the evening, met with an enthusiastic reception. The symphony concerts are always eagerly looked forward to by Washingtonians, and never missed by those who can manage to attend them.

DAY IN THE YEAR.
VOL. XCIV. NO. 132.

TUESDAY, NOVEMBER 9, 1893.

HERR PAUR IN NEW YORK.

Boston Symphony Concert in Carnegie Music Hall.

[Special Dispatch to the Boston Herald.]

NEW YORK, Nov. 8, 1893. Carnegie Music Hall is none too large to hold the subscribers to the Boston Symphony concerts. This fact was clearly demonstrated this evening, when every seat in the house was filled. There were times when exquisite pianissimo passages hushed the audience into absolute silence and again times when, by his wonderfully significant gestures, Herr Paur, the leader, actually seemed to push immense crescendos and sporzandos out of the depths of the orchestra.

Beethoven's fifth symphony took on quite a new, refreshed and refreshing form. Berlioz's Benvenuto Cellini overture was also magnificently played. In the accompaniments Paur kept his men down to the most delicate breath of sound.

Miss Eames, who has rarely sung here in concert, was a welcome addition to the delights of the evening. Her low tones have broadened and strengthened, and her whole voice seems to have grown in elasticity. The air from Massenet's "Cid Pleurer Mes Yeux" was done with care and reserve rather than with dramatic power, but on the one or two climaxes, which she allowed herself, Miss Eames' voice rang out with excellent strength and vibratory quality.

The air from "Nozze di Figaro" was pleasing, but certainly the adjuncts of the dramatic stage help Miss Eames to highe triumphs than she could ever make in the narrower, plainer field of the concert room.

Dvorak's Slavonic rhapsody was the remaining number of the programme. It is one if the least worthy of his compositions and seems empty of ideas, though full of a sort of glamour of strange sounds. Mr. Paur should be commended for the judicious length—by which is meant the shortness—of his programme.

The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 8, 1893.

Telephone - - - - 1253-18th.

The program of the fourth Symphony concert was as follows:

Symphony in F minor, op. 12.....Richard Strauss
Recitative "De cet affreux combat," and Aria "Pleurez! pleurez, mes yeux!" from "Le Cid."....Massenet
Symphonic poem, "Le Rouet d'Omphale".....Saint-Saëns
Aria, "Ah! si la liberté," from "Armide".....Glück
Akademische Fest Ouverture.....Brahms

Mrs. Eames-Story was the singer.

This was an interesting and excellent concert. The performance of the orchestra, from the technical and from the purely æsthetic point of view, left almost nothing to be desired. Mr. Paur showed himself in the symphony to be a man of passion; passion did not scorn precision, precision was fluid, not metronomic.

The symphony, I am told, was played for the first time at these concerts. Strauss is a hyper-modern. He has the gift of arresting the attention of the hearer. In this symphony he arrests by the expression of the thought rather than by the thought itself. The instrumentation is ingenious, effective. There are noble passages of music, as in the first, third and fourth movements. There is melancholy vagueness, as in the first movement. Vague ideas that suggest are superior to clear triteness. It is a strange work, full of passion, virility; there is mysticism; there is little that is sensuous; there is considerable that is melodramatic; a strong work, superior to the "Don Juan;" but it is long, so long!

Mrs. Eames-Story sang with marked dignity of carriage, with purity of voice and style. Her performance was admirable. The accompaniments were played most sympathetically under Mr. Paur's direction.

* * *

There will be no Symphony concert this week. The program for the concert of the 18th includes Mozart's "Jupiter" symphony, Brahms' double concerto for violin and 'cello, Haydn's symphony in D.

Boston Symphony Orchestra.—The Boston Symphony Orchestra will give the first concert of its series at Carnegie Music Hall this evening.

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Emma Eames will be the vocal soloist.

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Quartet, F major, op. 59.....Beethoven
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The second violin in the quintet was played by Mr. Max Zach.

I was unable to hear this concert, as I assisted at the execution of "Faust" at the Globe Theatre, but I am told on good authority that the concert was one of unalloyed pleasure. Mr. Paur was present, and if hearty applause is an index of delight, he appreciated fully the excellence of the ensemble. We have here no concerts of purer musical worth than those given by the Kneisel quartet.

The Musical and Dramatic World

NEW YORK, NOVEMBER 8, 1893.

There is nothing very original in saying that a good conductor does not make a good concert, but I sometimes think that a large class of concert goers makes a grave mistake in attributing every good and bad effect entirely to a conductor. I am more than ever convinced that Herr Paur is a great man in spite of occasional disappointing moments.

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A first hearing of the work left two strong impressions. The first a disappointment at the absence of spontaneity in melodic ideas and the second, admiration at the man's consummate mastery of the resources of the orchestra.

Indeed, there was, under this latter head, but one, and that a faint, regret, viz: In the descending scale the orchestration developed an over-sombre—at times even a muddy-color. In all other respects the work might stand as a model for young writers. The author seems to be in touch alike with both German and French resources. All in all, the work was well performed.

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Her voice and style have broadened somewhat since I heard her last and she is at present, in some respects, well equipped. But either from nervousness or perhaps indisposition, she did not sing, always, in tune.

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Philadelphia Abend-Post.

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BOSTON HOME JOURNAL.

NOVEMBER 11, 1893.

Of course all the world was at the Symphony rehearsal on Friday afternoon and at the concert Saturday evening, not only to hear the fine program offered them by Mr. Paur (whose lack of poetic personality is fast being forgotten by even the matinee girls in his ability as a musician and conductor), but to see and hear Emma Eames. And she was well worth seeing and hearing. Her selections were rendered with a musicianly and artistic appreciation simply surprising in so young a singer. Personally she was a picture in her beautiful gowns on both occasions. The evil fairy we heard of in our childhood as presiding at births to keep one from being too liberally gifted, was absent at hers, I am sure.

THE STANDRAD UNION.

FRIDAY EVENING, NOVEMBER 10, 1893.

The first concert of the Boston Symphony Orchestra, under the auspices of the Philharmonic Society of Brooklyn, will be given to-morrow evening at the Academy of Music. The public rehearsal takes place at the Academy this afternoon. The soloists at the concert will be Mme. Emma Eames and Franz Kneisel, and the conductor, Emil Paur.

BOSTON SYMPHONY ORCHESTRA.

Yesterday afternoon, at the Academy of Music, was given the first public rehearsal of the season, by the Boston Symphony Orchestra, under the new conductor, Emil Paur. More than usual interest centred in the occasion, for the reason that the loss of Nikisch was felt by many to be almost irreparable, and it seemed impossible that any mere man could satisfactorily fill his place. The newcomer is certainly the very opposite in personal appearance of his predecessor; he has the characteristics of the North German, rather than the fascinating darkness and langour of the South; as he stepped forward he reminded one not a little of a New England country school teacher. His rather ungainly build was something of a shock after the sensuous grace of Nikisch; his high forehead and pale blue eyes seemed to indicate the substitution of the reign of the spiritual for that of warmth and color and life; his whole bearing pointed to the practical and ascetic rather than the luxurious. By some this might not be regarded as a fault, but it is certain that under Nikisch the Boston Orchestra became a musical organization approaching perfection, and exercised a charm which few could withstand. It is a hard ordeal through which Mr. Paur is now passing, as he follows a leader so unique and brilliant and so idolized.

Yet, whatever may have been our state of mind as the conductor threaded his way through the ranks of his men, and took his place before them, in a few moments it became evident that the wielder of that baton was not to be despised. It was plain that his heart was in his work, that he was a man of ideas, that his word carried the weight of authority. His method of conducting the first two movements of Beethoven's Symphony in C minor, with which the programme opened, has been severely criticized. One of the best of our judges of music has said that it is questionable whether the musical people of Boston and New York will ever be reconciled to Mr. Paur's conception. He says at length: "His conduct of holding on to the fermate in the pregnant motif of the first movement until the meaning of the context is lost seems utterly indefensible, and explicable only on the theory that it is another illustration of how Wagner's hints may be perverted. In his highly suggestive essay on conducting, Wagner called attention to the dramatic significance of this fermate; he wanted conductors to hold the half-note grimly, with an iron hand. But he did not mean that it should be so unduly prolonged that the consistency of the movement should be disrupted. It was a dramatic effect, more than an exaggerated rubato that he was after. Properly handled, the fermate is a capital vehicle for the development of a climax; but it fails utterly in this respect under the hands of Mr. Paur."

But, however that may be, there was such unmistakable earnestness and affection in the new conductor's treatment of the work that, in a measure, he won the audience over to his side. An audience, as a whole, cares more for the general effect than for absolute correctness of detail, and the general effect of yesterday's interpretation of the great fifth symphony was anything but displeasing. There was but one other purely orchestra number, Brahms' "Academic Festival-Overture," which closed the rehearsal. While this is not a selection which brings out the best resources of an orchestra, it is brilliant and showy, and as such forms a striking finale. The men played with a vim, the conductor led with enthusiasm, and the audience departed amidst the blare of brasses and a general gorgeousness of tone. But previously there had been some charming orchestral effects in the "Volkmann Serenade," which was placed on the programme for the purpose of exhibiting Alwin Schroeder's proficiency on the 'cello. While a worthy member of the orchestra, Mr. Schroeder's solo performance did not manifest any special distinction, and the orchestral accompaniment contributed largely to the enjoyment of the number. The 'cello is a noble instrument, but breadth of style and depth of feeling are necessary to its best interpretation, and these qualities the violoncellist of the occasion possessed only in a measure.

Mme. Emma Eames exhibited her fine soprano in two arias—"Pleurez, mer yeux." from Massenet's "Cid," and "Ah, si ma liberte," from Gluck's "Armide." She sang with taste and feeling, most satisfactorily bringing out the dramatic possibilities of the Massenet aria, and receiving three recalls.

This evening the same programme will be repeated. The next public rehearsal is Dec. 15.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIV. NO. 135.

SUNDAY, NOVEMBER 12, 1893.

MR. PAUR'S FIRST TOUR.

Mr. Emil Paur has made his first tour in America during the last week, having conducted the first of the season's series of concerts announced by the Boston orchestra in the cities of New York, Brooklyn, Philadelphia, Baltimore and Washington. Not a little interest was felt in the reception which the Boston orchestra should meet with in the cities named with its new conductor, for it is one thing to meet the demands of an audience inclined to favor a home undertaking, and others having no interest beyond the actual artistic results of a performance.

Mr. Paur's merits as a conductor having been frankly and freely admitted by the Boston public, and it is now a pleasure to be able to add that the cities visited during the tour have confirmed the verdict of the home audiences and shown a practical appreciation of the Boston orchestra under its new conductor by buying all the tickets offered for sale in the several cities.

The concert given on Monday evening in Washington called out an audience limited in numbers only by the size of the hall. The matinee on Tuesday at Baltimore was more largely attended than any before given in that city, and on Wednesday evening the audience at Carnegie Hall, New York, filled that great house to overflowing, every one of the 64 private boxes being fully occupied. The records of former seasons in Philadelphia were more than maintained in the concert given at the Academy of Music on Thursday evening, as the audience numbered over 3500, and hundreds of persons had to receive their money back because they could not gain admittance. The concerts given in Brooklyn Friday afternoon and last evening were attended by equally gratifying results, as both audiences showed a gain over any in that city during last season.

[40]

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIV. NO. 132.
THURSDAY, NOVEMBER 9, 1893.

HERR PAUR IN NEW YORK.

Boston Symphony Concert in Carnegie Music Hall.

(Special Dispatch to the Boston Herald.)

NEW YORK, Nov. 8, 1893. Carnegie Music Hall is none too large to hold the subscribers to the Boston Symphony concerts. This fact was clearly demonstrated this evening, when every seat in the house was filled. There were times when exquisite pianissimo passages hushed the audience into absolute silence and again times when, by his wonderfully significant gestures, Herr Paur, the leader, actually seemed to push immense crescendos and sporzandos out of the depths of the orchestra.

Beethoven's fifth symphony took on quite a new, refreshed and refreshing form. Berlioz's Benvenuto Cellini overture was also magnificently played. In the accompaniments Paur kept his men down to the most delicate breath of sound.

Miss Eames, who has rarely sung here in concert, was a welcome addition to the delights of the evening. Her low tones have broadened and strengthened, and her whole voice seems to have grown in elasticity. The air from Massenet's "Cid Pleurer Mes Yeux" was done with care and reserve rather than with dramatic power, but on the one or two climaxes, which she allowed herself, Miss Eames' voice rang out with excellent strength and vibratory quality.

The air from "Nozze di Figaro" was pleasing, but certainly the adjuncts of the dramatic stage help Miss Eames to higher triumphs than she could ever make in the narrower, plainer field of the concert room.

Dvorak's Slavonic rhapsody was the remaining number of the programme. It is one of the least worthy of his compositions and seems empty of ideas, though full of a sort of glamour of strange sounds. Mr. Paur should be commended for the judicious length—by which is meant the shortness—of his programme.

The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 8, 1893.

Telephone - - - - 1253-18th.

The program of the fourth Symphony concert was as follows:

Symphony in F minor, op. 12.....Richard Strauss
Recitative "De cet affreux combat," and Aria "Pleurez! pleurez, mes yeux!" from "Le Cid."....Massenet
Symphonic poem, "Le Rouet d'Omphale".....Saint-Saëns
Aria, "Ah! si la liberté," from "Armide".....Glück
Akademische Fest Ouverture.....Brahms

Mrs. Eames-Story was the singer.

This was an interesting and excellent concert. The performance of the orchestra, from the technical and from the purely æsthetic point of view, left almost nothing to be desired. Mr. Paur showed himself in the symphony to be a man of passion; passion did not scorn precision, precision was fluid, not metronomic.

The symphony, I am told, was played for the first time at these concerts. Strauss is a hyper-modern. He has the gift of arresting the attention of the hearer. In this symphony he arrests by the expression of the thought rather than by the thought itself. The instrumentation is ingenious, effective. There are noble passages of music, as in the first, third and fourth movements. There is melancholy vagueness, as in the first movement. Vague ideas that suggest are superior to clear triteness. It is a strange work, full of passion, virility; there is mysticism; there is little that is sensuous; there is considerable that is melodramatic; a strong work, superior to the "Don Juan;" but it is long, so long!

Mrs. Eames-Story sang with marked dignity of carriage, with purity of voice and style. Her performance was admirable. The accompaniments were played most sympathetically under Mr. Paur's direction.

* * *

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Boston Symphony Orchestra.—The Boston Symphony Orchestra will give the first concert of its series at Carnegie Music Hall this evening.

The program includes Symphony No. 5 in C minor, Beethoven; aria from Le Cid, Massenet; Slavonic rhapsody No. 2, Dvorák; aria from "The Marriage of Figaro," Mozart, and overture Benvenuto Cellini, Berlioz.

Emma Eames will be the vocal soloist.

THE first of the Kneisel Quartet concerts of the ninth season was given Monday evening, the 30th, in Chickering Hall. The program was as follows:

Quartet, F major, op. 59.....Beethoven
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The second violin in the quintet was played by Mr. Max Zach.

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THE STANDRAD UNION.

SATURDAY EVENING, NOV. 11, 1893.

BOSTON SYMPHONY ORCHESTRA.

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SUNDAY HERALD.

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Brooklyn Daily Eagle

SATURDAY EVENING, NOVEMBER 11, 1893.

BOSTON SYMPHONY ORCHESTRA.

Yesterday the first appearance of the Boston Symphony orchestra in Brooklyn this season was made at the Academy of Music. The occasion was of extra musical interest because this superb band was to appear under its new leader, Emil Paur, from Leipsic. His reception by the people was cordial, and he seemed to feel it to be so, for he was in good humor—though, for the matter of that he looks like a man who is usually good natured. There is a good deal of the farmer in Mr. Paur, in his appearance, and a bit of it in his readings. His face is that of an honest German agriculturist. His figure has the solidity of the soil with a kind of military expansion of chest and bearing. His music is honest and some affect to find it uninspired. In personality he is the opposite to Mr. Nikisch, his predecessor, though there is not such a terrible amount of difference between the readings of any of the conductors of note that one of them may be entirely condemned, even at the expense of another who may be called the model. Mr. Nikisch was dapper, cold, self conscious and looked like a French artist. Mr. Paur is careless of appearance and does not wear his hair combed. He is never conscious that anybody is looking at him. He is absorbed in his music. There is no grace in the man, and probably he will not be admired by the women as Nikisch was. He is a man's man. The orchestra evidently likes him and he likes his orchestra. After Mr. Schroeder's solo he took him by the hand and led him out to bow; it was a just act and of a kind that will make him well thought of. When he was not on his platform he walked about among his violinists and talked and laughed with them in a big bass voice. He wears no "frills." In leading he is nearly uncouth. He has a bad habit of beating time with his foot as well as with his hands, and he does not keep his head still. Instead of impressing his command on the men by a series of forcible beats, he seems to try to pull the music out of them, his method being eductive. It is nevertheless urgent. There is no mistaking its meaning or his intention that it shall be obeyed. His direction to the different departments, noting their time of entrance, is usually accomplished by a backward throw of the head and a plucking motion of the free hand, sometimes a couple of its fingers extended, and a lift of the baton. There is none of the indistinction of beat that some leaders cultivate; it is as easily followed as that of a country singing master. He is a man of musical culture of high type; but he is not a revolutionist, and his readings are of the faithful sort that regards only the composer. Ought a conductor to be entirely subservient to his task? That depends on whether his own personality is interesting enough to make its obtrusion into the selection tolerable. There are some who can make a theme more beautiful than the author of it had done. Paderewski was such a one. Perhaps De Pachman plays Chopin as well as Chopin did. It is hard to see how Liszt could have improved on the Lisztian readings of Mr. Seidl, and can we believe that Beethoven ever heard his own symphonies performed as Mr. Thomas gives them? A man of marked temperament, then, can add worth to his interpretations, at the same time keeping within the author's meaning in all essentials. No one has yet dared to take many liberties with Beethoven, though Chopin is played around and played at, and cadenced and despoiled of his cadences, as the soloist pleases, and if the soloist is a competent one there are no complaints. Mr. Paur holds his authors in respect. His only aim is to play them right. Sometimes faithfulness involves coldness and calculation, though it cannot be said of this leader that his work lacks force any more than that it lacks intelligence, but there at least is nothing erratic. His tempi are apt to be slow. The opening of the Fifth symphony was decidedly so, especially the fourth note in the introductory phrase that Bies called Fate knocking at the door. This was prolonged surprisingly. The effect of these long notes and continued sounds is to secure repose—but repose should not be indulged in a public place, without pillows. There are no subtleties, either. Mr. Paur is as clear as sunlight. The nearest he came to an impressionist reading was in the close of the second allegro that stands for scherzo. In this passage that has all the poetry and, therefore, mystery of a prose poem of the French decadents, with a hint, too, of the coming passion, his fondness for broad effects and slow tempi was in his favor, and the mystery and preparation deepened until the mind was prepared for the magnificent pæan that closes the work. It brooded, like the muttering of an angered people before it breaks into revolution or has an election, and the change to the major key is a flash of joy and triumph; a singing of hosannas. In the "Academic" overture of Brahms, with its lilting college songs, the orchestra was let out more completely than in the symphony. Then it has more resonance, more life, more enthusiasm. It would be impossible to misuse this orchestra, yet it was a little out of hand in one or two bars of Volkmann's third serenade, that brought Alwin Schroeder into view as soloist, the second violins falling a fraction of a beat behind the first for an instant. But what a magnificent quality of tone those fifty odd strings produce! It was the serenade that displayed them to their fullest. That number has been heard here before; Mr. Bergner played it with the Thomas band. It is popular, and it is delightful. It is one of the works of the lesser writers, but it has purity of sentiment, melodic charm and oddity of treatment, as in the single notes for the solo instrument that the others weave chords around that is characteristic and unforced. In the quaintness of its sentiment it often suggests an Irish "comallyez." It is worth going a long way to hear that eight or ten minutes of string playing. Emma Eames Story was the soloist. She is as delightful to look at as ever and sings freer, better, more brightly than she did when she was last here, although her breathing was not wholly free in the last solo. The applause given to her was as liberal as that extended to the whole orchestra. She should not run when she leaves the stage. There is plenty of time and women cannot run. The Massenet air, "Weep, My Eyes" from the "Cid," sounded melancholy and a little cheap, coming after the Beethoven number and, of course, the name of it is a piece of French hysterics. The idea of addressing your eyes and saying, "Cry now. Go on, shed some tears!" Is it not preposterous artifice? An air from Gluck's "Armide" had the greater simplicity and strength, but was less interesting orchestrally. This evening the programme will be repeated.

The Press

DAILY EDITION.

NEW YORK, THURSDAY, NOVEMBER 9, 1893.

PAUR AT MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA'S NEW LEADER'S FIRST NIGHT HERE.

Like Seidl, Attracted from Leipsic, He Has None of That Master's Graces, but Has Genius.

The first concert of the season in this city given by the Boston Symphony Orchestra was an event of more than usual interest in connection with this famous organization. The large audience assembled in Music Hall last evening was attracted not only by the anticipation of renewing acquaintance with these excellent musicians, but had the keener zest of welcoming the reappearance of Miss Emma Eames and of considering the abilities of a new conductor in the person of Emil Paur.

The chief interest was, naturally, in the personality, taste, power and musicianly skill of the leader. Emil Paur quitted the position of conductor at the Stadttheater, Leipsic, a few months ago to accept his new position. From this house, it is curious to note, have come several of our most distinguished leaders. During Anton Seidl's occupation of the conductor's chair at the Leipsic Stadttheater, Arthur Nikisch was his assistant. Herr Seidl was induced to take charge of the German opera at our Metropolitan Opera House, and his successor was Nikisch. When the latter musician was tempted to Boston, Emil Paur was engaged to take his place at Leipsic. Recently Nikisch went to Buda-Pesth, and Boston has secured Paur for the position long and honorably held by his predecessor.

The method of the new leader of the Boston Symphony Orchestra is distinguished for simplicity, earnestness and decision. Unlike Herr Nikisch, he is neither picturesque, poetic nor handsome. Emil Paur is by no means graceful, and his attitude and motions on the conductor's stand are not engaging to the eye. His beat is angular, jerky and heavy, but it is direct and forceful. It is intended solely as a guidance to his musicians, and is not a concession to the traditions of the audience; but he is thoroughly in earnest, rugged in style and wholly absorbed in his art. His method is direct and unaffected.

His principal object is to keep the instruments in exact rhythm and harmony. In this purpose he is successful. The symphony rehearsals may not be so filled with sentiment this winter as they were in the past; but Herr Paur not only understands the exact spirit of the score, but interprets it honestly, without exaggeration, without new and unauthorized emphasis. We have been so long accustomed to novel readings of the great composers that our interest in symphonies and philarmonics has not been so much to hear Beethoven, Mendelssohn and Wagner as to observe the diverse interpretation placed on the scores of these masters by Thomas, Nikisch, Von Bulow and Seidl. At present we shall have an opportunity under the direct and honest beat of Emil Paur to listen to the score itself without being perplexed by originalities of conception. The new leader of the Symphony Orchestra went to Boston to play the works of great musicians and it was evident to the audience of the Music Hall last night that he intends to accomplish his object.

The programme included Beethoven's Symphony in C minor No. 5, aria from "Le Cid," Massenet; Dvorak's Rhapsody No. 2, aria from "The Marriage of Figaro," Mozart, and the overture of "Benvenuto Cellini," Berlioz.

The performance was entirely successful—Miss Eames, whose excellent art during our last opera season established her name among the chief prima donnas of the day, was welcomed with enthusiasm. She was in good voice, and sang her arias delightfully, with that fine union of vocal beauty and warmth of coloring which were agreeable features of the Metropolitan season. This popular artiste and the new conductor received and fully earned the applause of a critical audience, and the Boston Symphony concerts began with a success that promises to continue throughout the winter.

BOSTON DAILY TRAVELLER

MONDAY, NOVEMBER 13, 1893.

IN THE MUSIC WORLD.

The Symphony Orchestra in New York—Other Matters of Interest.

The large Carnegie Music Hall in New York was filled to overflowing last Wednesday evening by an audience gathered to welcome Conductor Paur and the Boston Symphony Orchestra, the occasion being the first of this year's series of concerts to be given by this organization in that city. Conductor Paur was warmly received and throughout the evening was enthusiastically applauded. The enthusiasm exhibited left no doubt respecting a very favorable opinion of Mr. Paur's merits on the part of the audience, both as regards his conducting and his interpretations, and its voice was unanimous in the opinion expressed.

The critics, however, did not seem to agree. It may be interesting for our readers to know what these gentlemen thought of our new conductor.

The writer in the New York Times speaks of Mr. Paur as a scholarly, sound, intelligent and energetic conductor, but to him it seems as if the gods had not made him poetical.

The Tribune finds Mr. Paur's conducting much better in the effect than in its appearance, and regards the playing of the first and second movements of the fifth symphony of Beethoven as tedious, but praises the playing of Dvorak's "Slavonic Rhapsody" No. 2, and the "Benvenuto Cellini" overture of Berlioz, describing it as a most brilliant rendering of these compositions.

The New York Sun comments upon Mr. Paur's attractive personality, his manly appearance, the charm of his lack of self-consciousness, and admires his frank and dignified manner. It says also that Mr. Paur proved himself to be a master in the art of leading an orchestra as well as an interpreter of music, from whose *ipse dixit* there can be no appeal.

The New York Herald does not like Mr. Paur's conducting. He is very jerky; there is a perceptible hesitation in his attack, and it is difficult to tell upon which beat the accent lay. Mr. Paur has not dramatic instinct; he is of a dreamy, poetic nature; he is desperately in earnest, but he makes one nervous by his unmeaningly emphatic gestures, and he lacks the ability to work up and effect a climax.

The New York Recorder says Mr. Paur looks as if he hailed from the Quaker city; he is very Teutonic, earnest, awkward, angular, sincere, dry, scholarly and absolutely devoid of magnetism; there also are about 500 such conductors in this country and 50,000 in Europe. Sanity, sobriety and solemnity were the three grave qualities of the playing of the orchestra on this occasion. Mr. Paur's readings are more muscular than musical; he is virile, but lacks imagination; he is more pedantic than Gericke, but lacks that conductor's exquisite taste and finesse. Mr. Paur is a great director; he carries out the phrases for you with astonishing patience, but the bloom, the poetry, the profound meanings, where are they? His frigidity would chill Theodore Thomas, even when the latter is below zero.

Perhaps a little later on these gentlemen will be more agreed in their opinions. In the meantime we shall keep right on thinking here in Boston that we have got a conductor whose ability far excels Mr. Nikisch's as well as that of any conductor in New York, and as long as the concerts are crowded with eager listeners the management will be quite content with the prevailing conditions.

In the other cities visited the attendance was phenomenally large. In Baltimore the audience was the largest ever seen at the concerts of this organization. The concert in Washington saw an attendance that was limited only with the size of the hall. At the two concerts given in Brooklyn the attendance was the largest yet seen in that city, while in Philadelphia 3 000 people were crowded into the Academy of Music, and hundreds were turned away unable to gain admittance.

When we consider how hard the times are, this great success away from home is most gratifying, and the financial gain will naturally serve in lessening the great burden Mr. Higginson has to bear in pursuing his noble enterprise.

THE EVENING STAR.

WASHINGTON, D. C.

TUESDAY, NOVEMBER 7,

The Boston Symphony Orchestra.—The popularity of the Boston Symphony Orchestra in this city was fully demonstrated in the large audience that filled Metzerott Hall last night on the occasion of its first concert this season. Aside from the pleasure of listening to the work of this organization, which for its size can probably not be surpassed by any similar body of musicians, there was in the minds of the audience a curiosity to see the new leader, Mr. Emil Paur, and to judge if he was a worthy successor to those who had preceded him in the development of this band—Henschel, Gericke and Nikisch. That the listeners were kindly disposed to the new director was manifest in the hearty greeting which he received when he first came forward to assume command, and that he satisfied their desires and compelled their admiration was evidenced by the hearty applause that was given at the close of Beethoven's Fifth Symphony, with which the program opened.

As this was the chief number of the evening Mr. Paur's ability as a conductor must be judged by his reading of this one of Beethoven's greatest works. No unfavorable criticism can be made, and it is believed that this composition was never heard to such good advantage in this city as last night. He takes the tempo of the andante movement slower than customary, but it enables him to present a finer effect and to show the symmetrical development of the theme. In the Scherzo, in which the originality of Beethoven is shown more than in either of the former movements, the thorough training of the orchestra was manifested as well as the earnestness of the conductor, and the glorious march with which it closed was a triumph both for leader and players. Mr. Paur is an improvement on Nikisch in that he exhibits less self-consciousness, less posing for effect. He is not so graceful, but he is much more earnest and more virile. He seems to feel the music, and he uses his whole body in his work. He covers his entire force with his movements, and his vigor holds them in perfect control. The other orchestral numbers were a Slavonic rhapsody by Dvorak and Berlioz's overture, "Benvenuto Cellini," the first of which contained the peculiarities of its author, but was hardly as satisfying as some of his other works, and the latter, which has been heard here before, was given with good effect.

Mme. Lillian Nordica was the soloist, and she sang for her first number the well-known aria from the "Queen of Sheba," excellently displaying the purity of her voice and the perfection of her method. Her second number was the recitative and aria from Beethoven's Fidelio, a very trying score, in which she acquitted herself nobly, though it needed a bigger, broader organ. A word should be said as to the accompaniment work of the orchestra, which was better than ever before, due no doubt to the experience that Mr. Paur has had in directing opera.

Albaugh's.—Mr. Roland Reed, who is established as one of this country's representative comedians, and from whom good things are always expected, did not disappoint the large audience that assembled at Albaugh's last night. The plot of "Lend Me Your Wife" has no longer the fullest charm of novelty, but this performance affords an abundance of what is fresh and entertaining in the wit of the lines, the flow of spirits and pleasing personality that the star brings into it, and the vivacity with which the various members of the company do all that is before them. The cast works with all the harmony that would be noteworthy in a stock company of long standing. Miss Isadore Rush made an especially agreeable impression through the graces which she brought to the part of Bessie Bunting, the wife who is lent.

New National Theater.—Those excellent actors, Frederick Warde and Louis James, opened a week's engagement in the classical drama at the New National Theater last night. The play was George H. Boker's powerful tragedy, "Francesca da Rimini." The performance presented the sterling qualities which have claimed for it cultured approval in the past. Mr. Warde gives a fine impersonation of the manly and heart-stricken hunchback, while Mr. James' representation of the malicious court jester has a force and smoothness that makes it a masterly study in cynicism. The supporting cast is competent and the mounting of the play is liberal and handsome.

Academy of Music.—Henshaw and Ten Broeck, called the millionaires of fun, appeared last night in the new "Nabobs," on their farewell tour in farce comedy. Mr. Henshaw is evidently quite a versatile comedian, and Sam Collins' nimble legs and grimaces would prove a good foil for him in some circumstances, but they are both handicapped in the "Nabobs."

Harris' Bijou Theater.—The performance at the Bijou last night was one of the best seen at this house during the season. It was that romantic spectacular melodrama, "Fabio Romani, or the Vendetta," and the audience that welcomed it was the largest the Bijou has seen for a long time. The play is strong, full of interest and dramatic effect. The company is excellent and the scenery the best ever seen at this theater. Walter Lawrence in the title role was even better than ever before. Miss Frances Field as Nina, the false wife, was excellent. Between acts 2 and 3 Miss Anita Turnour contributed a serpentine dance that was greatly enjoyed. Again tonight.

Kernan's Lyceum Theater.—The New York Vaudeville Stars opened a week's engagement at Kernan's last night to good business. The show is an out-and-out variety entertainment of a high class. Manning and Griffin, who are justly styled "The Autocrats of Mirth," opened the performance. Then came Lillian Mason, who reaches the popular pulse by singing all the latest songs in a clever manner. McRobie and Evans, in an original travesty, came next, with ten minutes of rollicking fun, and Luciano Tatale in an entirely new and startling act was marvelous. Bryant and Saville, those jovial fun makers, Van Leer and Barton in knock about comedy, Harris and Walters in character sketches, and the great Littlefield in a roaring act, were clever. The Farnum brothers proved themselves daring acrobats, and the roaring afterpiece, "Count or No Count" was a happy ending to a clever show. Again tonight.

Wonderland.—A rooster orchestra is a decided novelty, and yesterday at the Wonderland Theater large audiences listened to a number of fowls perform on stringed instruments, just as if they were used to them. There is also a wrestling bear that gives an interesting bout with his trainer, Signor Delario. The stage performance presents the Waterbury brothers, Helstone and English, top boot dancers, the Barons and a comedy sketch, and Miss Belmont in an exhibition of second sight.

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New-York Daily Tribune.

FOUNDED BY HORACE GREELEY.

SATURDAY, NOVEMBER 11, 1893.

THE KNEISEL QUARTET.

The Kneisel Quartet, composed of members of the Boston Symphony Orchestra, headed by the principal of the violins, Mr. Franz Kneisel, gave its first concert of chamber music last night in the small room set apart for such concerts in the Music Hall. Last year the Club played in Chickering Hall, and through some perversity, not wholly accounted for, its audiences were exceedingly small. The listeners last night were not many, but they were gathered in the name of that which is highest and purest in the musical art, and they carried away what may be described in a spirit of entire reverence as a benediction. For a revelation of perfect loveliness in the province of chamber music no organization in the country holds out a richer promise than the Kneisel Quartet. The playing of the club last night was as near perfection as one could wish, and it was almost as delightful as listening to the music to watch the play of pleasurable emotions on the faces of the listeners. The change to the smaller room was a wise one. Chamber music is designed for the few—it is music for the inner brotherhood. To hear it at its best one must be so intimately associated with the players as to inspire them and catch inspiration from them. The tone from the instruments must come to the perceptions of the listeners unsophisticated and undiluted, saturated, indeed, with all its sensuous charm and warmed with the passion of the players. The playing of Mr. Kneisel and his associates is exquisitely true in intonation, and their readings of the music of the masters are as reverential, as eloquent, as beautiful and truthful as they are lucid and intelligent. Keener pleasure than they provided last night no lover of the classics can ask, and though the lovers of chamber music are comparatively few in number in every community there can be no doubt that before the season is over the audiences at the Kneisel Quartet concerts will test the seating capacity of the hall. The programme last night consisted of the first of Beethoven's Rasoumowski quartets, (op. 59, No. 1), Haydn's quartet in G minor, op. 74, No. 3, and Brahms's beautiful quintet in F Major, op. 88. In this the quartet, Mr. Kneisel, Mr. Roth, Mr. Svecenski and Mr. Schroeder had the help of Mr. Zach, second viola, also of the Boston Orchestra.

The Evening Post.

New York, Thursday, Nov. 9, 1893.

Boston Symphony Orchestra.

It is said that the management of the Boston Symphony Orchestra hesitated to change from Chickering Hall to Music Hall for fear that, although the first-named hall was always full, there might not be hearers enough to fill the larger auditorium. These fears were shown to be groundless, for at last evening's first concert of the season Music Hall was quite full, and a cordial welcome was given to the famous orchestra and its new conductor, Emil Paur, as well as to the vocalist, Mme. Emma Eames. The reappearance of this favorite singer, and the début of a new conductor, partly accounted for the large audience—an audience that appeared well pleased with the entertainment. Mr. Paur was recalled after each piece—twice after the opening number.

This opening number was Beethoven's Fifth Symphony, a work for which he seems to have a special predilection, for he gave it in Boston, too, at his first concert in America. In interpreting it, is he guided by his own inspiration or does he follow the correct traditions? The second half of this question no one can answer, for the simple reason that we have no traditions as to the correct way of interpreting the symphonies of Beethoven, any more than we have in the case of Mozart or Schubert. The contemporaries of those masters, critical and amateur, were altogether too much above them to trouble about the way they wanted their compositions interpreted; they barely provided them with occasions to conduct them at all. Beethoven, moreover, was deaf in the last decades of his life and unable to control an orchestra as he wished to; and sometimes he made confusion worse confounded by his extraordinary programmes; he did not hesitate, on one occasion, to produce his first four symphonies at one concert, and on another occasion (December 17, 1808) he produced, besides several other long compositions, two of his symphonies, *both new*—the fifth and the sixth—the consequence being that time could not be found for even a single complete rehearsal! And orchestras in those days were very far indeed from being as good as they are to-day.

In the absence of genuine traditions, the readings of such conductors as Mendelssohn, Lachner, and Hiller were for a long time accepted and copied, until the iconoclastic Wagner appeared with his heavy cudgel, to shatter these fancied traditions. He insisted that in this academic way of reading Beethoven's symphonies the spirit was sacrificed to the letter, or, more definitely, the melody and emotion were sacrificed to the rigidity and dignified regularity of the beat, thus needlessly emphasizing the fact that the symphony is descended from lowly forms of dance music. What Wagner wished to emphasize was those features in which the symphony ceases to be metronomic, like dance music, and becomes emotional. Therefore his first principle was to search everywhere in the harmonic web for the melody and emphasize that; and his second principle was to constantly modify the tempo in accordance with the temporary emotional character of the melody.

In truth, there is nothing so very novel and startling in these principles. They have been followed instinctively by all the great modern pianists—by Liszt, Chopin, Rubinstein, and to-day by Paderewski, and the magic of their art lies largely in this circumstance. The astonishing thing is that it should have remained for Wagner to show that orchestral music should be played the same way to be truly effective and poetic. The greatest of modern conductors have followed his suggestions and are to-day rewarded by boundless popularity.

Mr. Paur has not followed them, and apparently does not believe in them (in which case we advise him to read Wagner, viii., 182-188); and what was the result last evening? A tame, monotonous performance of Beethoven's great work, which made it seem quite as old as it is—eighty-five years. There was no lack of precision, power, or delicacy, all the dynamic marks being most minutely observed by his excellent musicians; but the spirit had fled and the symphony seemed long. Mr. Paur is no doubt an excellent drill-master; his movements lack grace and elegance, but his beat is firm and decisive, and it is said that the orchestra admires him, which is much in his favor. He gave a spirited rather than brilliant performance of Berlioz's "Cellini" overture, but it was in Dvorák's second rhapsody that conductor as well as orchestra were heard to best advantage. And what a delightful composition that rhapsody is! How Slavic in its spirit, yet original and fertile in themes, and what superb bits of color blending and changing like gorgeous sunset tints!

Mme. Emma Eames chose for her numbers Massenet's "Pleurez mes Yeux," and an aria from Mozart's "Figaro." The first of these was best suited to her voice and style. Her voice has retained all its sweetness and purity, but it has gained in volume and power, and will no doubt have more admirers than ever at the coming opera season. She was recalled after each number, but the rules of the society forbid encores.

Baltimore American AND COMMERCIAL ADVERTISER

ONE HUNDRED AND TWENTY YEARS OLD, AND THE OLDEST DAILY NEWSPAPER IN AMERICA.

WEDNESDAY, NOVEMBER 8, 1893.

BOSTON SYMPHONY ORCHESTRA

First Concert in Baltimore This Season a Great Success.

The first of a series of five concerts by the Boston Symphony Orchestra was given at Ford's Grand Opera House, before a large and fashionable audience, yesterday afternoon. The advent of this splendid organization is always the occasion for much rejoicing among the musicians and musical people of Baltimore, and the opening concert, of this the thirteenth season, was hailed with great joy, as being the harbinger of the four rare treats which are to follow.

The Boston Symphony Orchestra ranks with the greatest orchestras of the world, and under the guidance of such master leaders, as Mr. Henschell and Mr. Gericke, it has been brought to its present high place as one of five leading bands of the civilized globe. By comparison with that of Henschell and Gericke, the reign of Mr. Nikisch, was unmarked by any special achievement, as this rather effeminate and erratic leader lacked the sterling qualities of his predecessors, and if it had not been for the good seed sown by them in this field of artists, disaster would most likely have overtaken the band.

Baltimoreans were not far behind the dwellers in sister cities in their anxiety and curiosity to see the successor of the eminent *poseur;* indeed, every one who was interested in the band was likewise deeply interested in its new leader, and all have been upon the qui vive to take the measure of Mr. Emil Paur. Mr. Paur proved himself to be a manly man; he is evidently a man of rugged and fearless nature, and good sense and honesty of purpose beam forth from every feature of his leonine face. Unlike his immediate predecessor, he is totally devoid of affectation and mannerisms, and it is doubtful if he could pose if he would. As a conductor, he is earnest and decisive, even though he may at times be angular and amusing. One defect he has, and one which is reprehensible in a third-rate choir singer, or amateur violinist, that of visibly and audibly indicating the rythm now and then with his foot. In a conductor who has so marked a sense of rythm, and who is so careful to give each cue, it seems a pity to mar such good points by so ridiculous and useless a custom. He is so earnest, however, that he may do it unconsciously.

Paur's reading of the afternoon's work was scholarly and satisfactory, although it seemed as though he took the second movement of the symphony too slow. The work of the band was up to its usual standard, save in one or two places, due, doubtless, to its lack of familiarity with certain methods of a new conductor. The C minor symphony is the one most familiar to all, and from its opening theme, the famous "Fate Knocking at the Gate," through the exquisite andante, which breathes of hope and bliss eternal in its beautiful yet simple melodies, on to the allegro in C minor, which finally ends in C major, producing, as Wagner has said, an effect as if of struggle past and joy triumphant gained; to the oft-repeated C major chord at the close, there is delight following delight, and one is moved to be thankful that Beethoven was inspired to do such noble work.

The other orchestral numbers were the "Slavonic Rhapsody in G Minor" and the overture to "Benvenuto Cellini," the first by Antonin Dvorak, the latter by Hector Berlioz. The Dvorak number is a fantastic, rather uninteresting work of orchestration; but the Berlioz overture is glorious, and was gloriously rendered. Berlioz fully believed in wind instruments, and as closing numbers, many of his works produce superb and stirring effects. To speak in terms of highest praise of the soloist, Mme. Nordica, is indeed a great pleasure. She is a magnificent woman, fair to look upon, and with a noble dramatic voice, which causes every fibre of one's frame to vibrate in unison with each note. Her rendering of the aria from "Reine de Saba," by Gounod, and the recit. and aria from "Fidelio," by Beethoven, were simply superb, and won for her most enthusiastic plaudits and three recalls, and the audience deeply regretted the enforcement of the usual good custom of no encores. Mme. Nordica will always receive an ardent welcome to Baltimore.

The Sun.

THURSDAY, NOVEMBER 9, 1893.

Boston Symphony Orchestra.

Carnegie Music Hall is none too large to hold the subscribers to the Boston Symphony concerts. This fact was clearly demonstrated last evening, when every seat in the house was filled. Herr Paur, the new conductor, was expected with curiosity and looked upon with interest. His personality is indeed most attractive, his appearance manly, of the rugged, leonine sort; a large frame, shaggy head of tawny hair, and a face seamed with emotion, thought, and experience. One of the greatest charms about him is his lack of self-consciousness, but there are numerous other ones, including a frank and at the same time dignified manner. He showed himself to be a master in the art of leading an orchestra, as well as an interpreter of music, from whose *ipse dixit* there can be no appeal. This is chiefly because of the absolute absence of affectation and the seeking for other than legitimate effects with which a less grandly qualified *maestro* might attempt to capture admiration and applause. Herr Paur has that true love and reverence for his art that leads its disciples into purity and honesty of expression. A nobility and broad comprehension, like the charity which covers multitudes of sins, seems to fall like a beautiful mantle over all that Herr Paur delineates. His work shows plainly enough that his mind's eye is fixed upon the highest altar of art instead of anything less worthy and more worldly. With all this breadth of treatment, details are watched and polished in the most careful and adroit way. There were times last evening when exquisite pianissimo passages hushed the audience into absolute silence, and again times when by his wonderfully significant gestures, the leader actually seemed to push immense *crescendos* and *sforzandos* out of the depths of the orchestra. Beethoven's Fifth Symphony took on quite a new, refreshed, and refreshing form. Berlioz's Benvenuto Cellini overture was also magnificently played. In the accompaniments Paur kept his men down to the most delicate breath of sound. Miss Eames, who has rarely sung here in concert, was a welcome addition to the delights of the evening. Her low tones have broadened and strengthened, and the whole voice seems to have grown in elasticity. The air from Massenet's "Cid," *Pleurez mes yeux*, was done with care and reserve rather than with dramatic power, but on the one or two climaxes which she allowed herself Miss Eames's voice rang out with excellent strength and vibratory quality. The air from "Nozze di Figaro" was pleasing, but certainly the adjuncts of the dramatic stage help Miss Eames to higher triumphs than she could ever make in the narrower, plainer field of the concert room. Dvorak's Slavonic Rhapsody was the remaining number of the programme. It is one of the least worthy of his compositions and seems empty of ideas, though full of a sort of glamour of strange sounds. Herr Paur should be commended for the judicious length—by which is meant the shortness—of his programme. The concert was over at a few moments before 10 o'clock.

NEW YORK HERALD.

NEW YORK, THURSDAY, NOVEMBER 9, 1893.

HERR PAUR'S DEBUT.

Makes His First New York Appearance as Conductor of the Boston Symphony Orchestra.

Carnegie Music Hall was filled to the doors with an immense audience last evening to hear the Boston Symphony Orchestra and to see Mr. Emil Paur make his New York début with the organization.

It may be at once stated that as a conductor Mr. Paur is not entirely satisfactory. A man may be an artist to his finger tips, he may be an excellent musician, he may know by heart the entire literature of orchestral music, and yet, for all that, he may be but an indifferent chef d'orchestre. He must know the technique of conducting. He must have great strength of will. He must have great personal magnetism in order that the varying individualities of the artists playing under his baton may obey him willingly, unhesitatingly, blindly even. Above all he must know how to convey his wishes to the orchestra by gestures which cannot be mistaken.

And Mr. Paur does not do this! No; he is very jerky. There was a perceptible hesitation in his attack which has already communicated itself to the orchestra, notwithstanding that it is one of the best in the world. At times it was difficult to tell upon which beat the accent lay, but his most emphatic gesture was generally upon the up beat.

The Fifth Symphony of Beethoven served excellently well to display all his merits and all his defects. Mr. Paur has not the dramatic instinct. The first movement of the symphony showed that. He has a dreamy, poetic nature. That was equally easy to gather from his reading of the slow movement, which was irreproachable. He is ungraceful to a degree. And he is in earnest. Yes, he is desperately in earnest. He is so much in earnest that he makes one nervous by his unmeaningly emphatic gestures. You are compelled to think that the gentlemen of the orchestra must either undergo the toil of very laborious rehearsals or else they must be inspired. In no other way can you account for their comprehension of the signs their new conductor never wearies of giving them.

And the orchestra? Superb. The strings are unsurpassable. The violins sing. They have a *sostenuto* that is almost mechanical in its virtuosity. The 'cello played the little reiterated phrase in the "Slavonic Rhapsody" No. 2 in G minor, by Dvorák, with a tone as pure as a thread of glass. The wood wind is excellent. Nothing can be imagined more beautiful than the delicate way the running passages in the rhapsody were executed. That the orchestra, which was also heard alone in Berlioz's "Benvenuto Cellini" overture, never throughout the entire evening made a climax, was not the fault of the members of the organization. That is another qualification which is lacking in Mr. Paur—the ability to work up to and effect a climax.

What can I say about Mme. Eames that has not already been said a hundred times! She sang "Pleurez Mes Yeux" from "Le Cid" and an aria from the "Marriage of Figaro." The voice is purity itself. And she has the best traditions of the bel canto. She has the very quality which I have just spoken of as lacking in Mr. Paur. She reaches the climax. And even then the voice remains as beautiful, as pure and as warm as in the most piano and tranquil passages.

[42]

New York ... By George W. Turner.

THURSDAY, NOVEMBER 9, 1893.

ENTER, EMIL PAUR.

Little of the Obtrusive Has This Conductor; Indeed, He Is Fairly Frigid.

A woman sitting in front of me in Music Hall last night said after Emil Paur had finished bowing: "Why, he looks as if he came from Philadelphia; he is so respectable looking." Mr. Paur, the newly imported conductor of the Boston Symphony Orchestra, does indeed look as if he hailed from the Quaker City, or rather from that fascinating suburb, Germantown. He is very Teutonic, very haley, very earnest, very awkward, very angular, very sincere, very dry, very scholarly and absolutely devoid of magnetism. There are about 5,000 conductors of his sort in America, and about 50,000 in Europe. Yet, for all that, Mr. Paur is not to be lightly dismissed. His is not the personality that woos and wins, his temperament is leathery, but he is terribly in love with his task, and you soon find yourself listening to the music and forgetting all about this blonde-haired conductor, who fights musical windmills with his long arms and taps time with both feet.

The fashion in the musical world just now runs to conductors. Pianists also come high, but if a dramatic-looking fellow can conduct an orchestra, we go daft about his "readings," his "interpretations," and we run after the man and not the music. Nikisch's individuality was exploited until the public forgot almost his superb band. Yet that same superb band gave its first concert of the season last nght, but the glow, the glitter, the rushingly tumultuous temperament of the Hungarian were absent in all that was played, and sanity, sobriety and solemnity, a grave trio of qualities, reigned on Music Hall stage. We are fickle in Gotham, and after Beethoven's C Minor Symphony had been played we recalled Mr. Paur two or three times, possibly because it was a change from the novel, the exciting, the sometimes sensational, but always interesting conducting of Arthur Nikisch.

Yet Mr. Paur's reading was in nowise remarkable. It was more muscular than musical. He is virile enough, but lacks imagination. He is more pedantic than Gericke, while he lacks that conductor's exquisite taste and finesse. You heard all the notes, phrase after phrase, carved out for you with astonishing patience. But the bloom, the poetry, the profound meanings, where were they? I know full well that it is as difficult to give a novel interpretation to this great soul-epic of Beethoven's, as it is to invent a new rendering of Hamlet. I would have been content with the old, but it never came.

Mr. Paur is a great dissector.

His frigidity would chill Theodore Thomas, even when that conductor is below zero. So we had an honest first movement, a very, very dry, mechanical, but well-balanced andante, a respectable scherzo and the last movement was sufficiently vigorous. No fear of this conductor obtruding his personality; he is conscientious to a fault—conscientious enough to conduct a male singing society. In the delightful rhapsody of Dvorak, Mr. Paur's lack of mood-versatility was very much in evidence. The fine, free, bold rapture of this out-of-doors composition, with its gorgeous tints, was too much for the man from Leipsic. He didn't conduct it, he lectured about ita. The same with the Berlioz overture, which closed the rather drab-colored, serious evening. A remark made at my left summed up in curious fashion the newcomer. "What a pity we couldn't have had Rummel play Hummel's A minor piano concerto and Paur conduct the orchestra! What a tropical temperature would have ensued!"

Paur is cold, but he conducts accompaniments neatly, even sympathetically. This he proved when Emma Eames sang two arias by Massenet and Mozart. She was imperially beautiful and sang in the most finished manner. Her voice has gained in warmth and she phrases with artistic nicety. A moiety of brilliancy has gone from the top notes, but her work is more rounded, more intimate. She was recalled again and again. Thus ended the history of the first concert this season of the remarkable band from Boston.

NEW-YORK, THURSDAY, NOV. 9, 1893.

BOSTON SYMPHONY ORCHESTRA

Mr. Emil Paur, the New Conductor, Makes His First Appearance.

There is not so deep an interest in the Boston Symphony Orchestra here as there is in Boston, because the organization is not the central sun of our musical system; but there is a very lively appreciation of its work and an active curiosity as to any change in its direction. Under the admirable leadership of Wilhelm Gericke, the orchestra was made known here, and leaped into public favor. Its military precision and extreme finish were a little better than anything to which we were accustomed at that time. Mr. Gericke's successor, Arthur Nikisch, endeared himself to those whose hearing is affected by their sight, and who regard effectiveness as an end justified by any means. Those who took Mr. Nikisch more seriously were delighted by his poetic, warm, highly-colored, if sometimes erratic, readings.

Again, the orchestra comes to us with a new personality as its mastering influence. If there had previously been any doubt as to the eagerness of this public to know what manner of man Emil Paur of Leipsic might be, it must all have disappeared in the presence of the brilliant and representative audience which assembled in the Music Hall last night. Hardly any of the persons who count in the musical world of the metropolis were absent, and to them must be added a goodly number of those who dislike to be missing from the places frequented by fashion and intelligence. This audience received Mr. Paur with politeness and accepted his reading of one of the most familiar works in the classical repertoire with a cordiality that must have astonished some of the local conductors who were present. It is often a good thing to be a prophet and get honor in some one else's country.

An extended review of Mr. Paur's manner of conducting and of his reading of Beethoven's Fifth Symphony appeared in these columns upon the occasion of his debut in Boston. It cannot be said that there is anything of vital importance to add to the comment then published. Last night's performance did not materially alter the impressions received at the former concert. The orchestra, it is true, was in better condition by reason of further rehearsals, and its playing was smoother in respect of precision and solidity of tone. Moreover, there was less of the overaccentuation noted in the Boston concert. But the reading of the symphony was calm, methodic, uninspiring. In simple truth, it was leaden-footed and discouraging.

The other numbers on the programme were Dr. Dvorak's first Slavonic rhapsody and Hector Berlioz's "Benvenuto Cellini" overture. Both were played well, with color and precision; but there was again a lack of vim and animation. One missed that variety of subtle nuances to which former performances of the Boston Symphony Orchestra have accustomed us. No fault could be found with the tone of the splendid body of strings, nor the excellent voicing of the wood wind. The brass seemed to be unusually heavy in quality. The performance, as a whole, was distinctly prosaic. Mr. Paur is a scholarly, sound, intelligent, and energetic conductor, but it seems as if the gods had not made him poetical.

The soloist of the evening was Mme. Emma Eames, who returns to us as one of the prime donne of Mr. Abbey's brilliant company. The popular soprano sang "Pleurez mes yeux," from Massenet's "Le Cid," and "Non so piu," from Mozart's "Nozze di Figaro." As usual, she delighted her hearers by the smoothness of her voice production, the charming quality of her tone, and the general finish of her work. It should be said, however, that in one or two spots her breathing seemed to be a little at fault, giving a labored quality to some of her phrasing, which is usually admirable. It is probable that she was not in the best of voice.

THE SUN.

BALTIMORE, WEDNESDAY, NOV. 8, 1893.

BOSTON SYMPHONY ORCHESTRA.

First Appearance Here of Emil Paur, Who Succeeded Nikisch.

No conductor of the Boston Symphony or any other similar orchestra has ever visited Baltimore about whom there was greater prejudice than Emil Paur, who directed for the first time here at Ford's Opera House yesterday afternoon. Rumors that he was ponderous and unmagnetic in his leading, conventional and dull in his interpretations, not to be compared with Nikisch and like discouraging reports heralded his approach and attracted Baltimoreans in throngs to the theatre to find out for themselves what manner of man this was who was stepping into the post that Nikisch had so successfully filled.

In the unpicturesque appearance of Paur the audience missed the poetic presence of his predecessor, for Paur is rather below medium height, thick-set, with bushy, red-brown hair and beard, and without pretense of being *distingue*. Indeed, there is no pretense of any kind in him. It is all good, substantial worth. If the two men present a striking contrast in appearance, so do they in manner; so do they in conducting. Nikisch was quiet, graceful, delicate, intense; Paur is rugged, vigorous, desperately in earnest. Nikisch was inclined to pose; Paur does not reveal a spark of affectation either in manner or in his interpretations. Nikisch was a disciple of the beautiful; Paur evidently worships the true. Taken all in all, Paur will probably wear well. When he has had the orchestra long enough under his baton to impress upon it the stamp of his individuality he will undoubtedly give the musical public some interpretations that will make a lasting impression. He is not dull, he is not unmagnetic and he is forceful. Paur is not graceful in his motions. He works from the crown of his head to the soles of his feet—indeed, both head and feet were going it vigorously in the leader's desire to bring out the rhythm strongly. His movements are short, quick, decisive, even jerky, but he is evidently bent more on getting from the orchestra what is in his own mind than on making of himself a study in the poetry of motion or a Delsarte expressionist. There are little movements of the baton between the beats that are exceedingly eloquent and effectual in conveying ideas of the phrasing to the players, while the rhythmic sense in the new leader is evidently strong.

Paur's history, briefly told, is this: He was born at Czernowitz, in Bukowina, a province of the Austrian empire. At fourteen he went to the conservatory in Vienna, where he stayed six years, and where, oddly enough, his predecessor with the Boston Symphony Orchestra, Arthur Nikisch, was one of his fellow-students. Paur was graduated with high honors, and he soon became successful in conducting grand opera in various cities. The director of the Leipsic Opera House induced him to take the position of conductor at Leipsig, where he succeeded Nikisch, in whose footsteps, as regards musical positions, he seems destined to follow. Paur is also a violinist and pianist of ability.

The conductor had three massive works in which to show his musicianship—Beethoven's C minor symphony, Dvorak's "Slavonic Rhapsody," in G minor, and the "Benvenuto Cellini" overture, by Berlioz. The symphony was given in a straightforward, earnest style, with finely marked rhythm, with strength where strength was needed and with delicacy where delicacy was needed. The modern works were given a spirited and strong rendering.

Mme. Lillian Nordica was the soloist. Pure and clear and true is her singing, musical in expression, really artistic in style, and Nordica has dramatic force as well. She is, besides, a charming woman in her stage presence—a combination of good qualities not too frequently found. Her numbers were an aria from Gounod's "Queen of Sheba" and a recitative and aria from Beethoven's "Fidelio."

JOSEPH PULITZER.

PUBLISHED EVERY DAY IN THE YEAR AT NOS. 53-63 PARK ROW.

THURSDAY, NOVEMBER 9, 1893.

THE MUSICAL SEASON BEGINS.

First Concert of the Boston Symphony Orchestra at Carnegie Music Hall.

The musical season of 1893-94 was brilliantly inaugurated last evening at Carnegie Music Hall by the Boston Symphony Orchestra, under Emil Paur, its new conductor.

It is with deep satisfaction that the music-lovers of this city greet the transfer of this premier instrumental organization from its former cramped quarters to the more spacious locale, which is destined to be the scene of its future musical achievements. Domiciled as it now is to be on the occasion of its monthly visits to New York in the superb building which wealth has erected for the glorification of musical art, its influence will be greater and more widespread than heretofore.

There was a very large audience present. Curiosity to see and judge of the new-comer, who has been handed the baton wielded in the past by Henschel, Gericke and Nikisch, added to the desire of listening to the superlative work of the celebrated orchestra, which, thanks to private enterprise, is to-day classified with the great orchestras of the old world.

Among the many present were both of the men who are the controlling factors in the sphere of music in this city—Walter Damrosch and Anton Seidl.

Mr. Paur chose as the symphonic composition by the interpretation of which he submitted himself to the judgment of New York, Beethoven's Fifth in C minor, op. 67. It was with the same musical work that he first faced an American audience a few weeks ago in Boston. It may be assumed that he was satisfied with the verdict rendered there, then, and relied upon its affirmation here. If this is so, his judgment was correct.

It is impossible, after listening to the playing under his direction of but three numbers—the symphony referred to, Dvorak's Slavonic Rhapsody No. 2, G minor, op. 45, and Berlioz's "Benevuto Cellini" ouvetture, to form more than a mere preliminary opinion as to his full capacities. Acuaintance with a wider range of achievements is necessary. An opinion of the sort is more an impression than a settled conviction.

The consensus of Boston opinion is that Mr. Paur is a respectful and respectable conductor. A student, a believer in tradition and convention, and not a reformer or an advanced innovator. This judgment is one that must be acquiesced in if the performance of the Fifth Symphony last evening is to be considered as the standard of his methods.

It was clear, sturdy and manly. The phrasing was correct. In expression it was precise, full of minutiae, almost mathematical. It could not be called brilliant, it was simply conservative. There were no sharp accentuations, no marked emphases, such as the predecessor of Mr. Paur indulged in. Deliberation and not impulse ruled.

In maner Mr. Paur lacks grace. His beat is firm and decisive, but awkward. He uses his left hand freely, and at times by itself. He is a man of fine, dignified appearance.

The orchestra played in its usual superb manner. The strings are certainly unequalled in tone quality.

The soloist of the evening was Miss Emma Eames.

She sang in a manner that won the admiration of many who had not shared in the adulation lavished upon her for her operatic work two years ago. Her voice was clear, pure, fresh and most sympathetic. She sang the aria from Massenet's "Le Cid"—a gem of melodic expressiveness—with genuine sentiment. In the aria from Mozart's "Marriage of Figaro" she caught the light spirit of the composition in a most exquisite manner. Mr. Paur was warmly applauded during the evening, and very corteously, by a bit of energetic pantomime, awarded to his players their share of the audience's approval.

THE MORNING HERALD

BALTIMORE,

NOVEMBER 8, and At 1

BOSTON SYMPHONY ORCHESTRA

The First Concert of This Season Given in Ford's Opera House Yesterday.

Emil Paur appeared before a Baltimore audience at Ford's Opera House yesterday afternoon for the first time. He is a conductor of marked ability, and under his baton the magnificent Boston Symphony Orchestra appears in a new light.

Under Herr Nikisch it was effeminate; under Paur it is essentually masculine. With the new conductor there is none of the posing nor training after salon effects that characterized the old regime. Herr Paur is a musician, not a ladies' man. His whole manner in front of the music-desk shows that his art, and not his personal appearance, must count with his audience.

The programme yesterday was scarcely satisfactory. Beethoven's C minor symphony is not as interesting as some of his other works, notably the "Springtide" and the "Choral," and no amount of programme writing will bring it up to the level of these works. Still, its tricks of time and effect were handled in a masterly manner, particularly in the andante sonato and the (if they can be called so) the dual scherzos.

Mme. Nordica was the soloist, and she sang Gounod's "Reine de Saba" aria, "Pius grand dans son obscurite," and the Beethoven "Fidelio," recitative, and aria "Abhorrent One," and "Let Not the Tired One's Lost Star Fade," with an effect that caused enthusiastic recalls in both instances.

The other numbers of the programme were Antonin Dvorak's Slavonic rhapsody No. 2 in G minor, and Berlioz's first overture in Benvenuto Cellini.

Morning Advertiser.

THURSDAY, NOVEMBER 9, 1893.

Boston Symphony Concert.

New Yorkers were given their first opportunity last evening to see the successor of Mr. Arthur Nikisch conduct the peerless Boston Symphony Orchestra, and for all save the worshipers of lilies and "stained glass attitudes" it was a great and improving spectacle. The Boston Symphony Orchestra, by reason of the fact that it is the finest aggregation of instrumentalists extant in America, is always welcome in this and in all other music loving cities it sees fit from time to time to visit, but New Yorkers have never to any conspicuous extent wept tears of ecstacy in the mere beholding of the tousle headed, china image faced and and utterly affected individual who for several years past has ethereally swayed a baton about the size of a lead pencil from a pedestal in front of the musicians.

Last night we had the Boston artists at Carnegie Music Hall without Mr. Nikisch, and a very large audience managed to extract a great deal of rare musical enjoyment from the occasion. In place of the supine and ethereal conductor of former visits, there stood facing the musicians a very earnest, energetic and thoroughly business-like Dutchman, Mr. Emil Paur, who, seeming to realize that one of the most proficient orchestras ever gotten together in this or any other country had been placed ready made at his service to command, proceeded to put them into action for (if the vulgarism be pardoned) "all they were worth."

The members of the orchestra appeared to feel the inspiration of a flesh and blood conductor and played Beethoven's Fifth Symphony and later on the overture to "Benvenuto Cellini," by Hector Berlioz, as they were never heard in New York before.

Mr. Higginson and the people of Boston are to be congratulated upon the engagement of Herr Paur. Miss Emma Eames was the soloist of last night's concert, but for some reason best known to herself refused to sing anything beyond what was put down on the bill, although frantically beseeched by the audience to do so.

Boston Daily Globe.

TUESDAY, NOV. 14, 1893.

KNEISEL QUARTET.

First Public Appearance in Boston of Mrs Emil Paur.

The Kneisel quartet concert, last night, was interesting for two things, the first performance at these concerts of the Smetana quartet in E minor and the first public appearance in this country of Mrs Emil Paur.

The Smetana quartet appeared to please the large audience, but it was really not worth a performance by the artists under Mr Kneisel. The composition seemed more fitted for a hearing in a theater between the acts than in Chickering hall. It was decidedly light.

Mrs Paur, to whom, by the way, it must have seemed strange to have the title "Mrs" instead of the German "Frau" before her name, with Mr Kneisel and Mr Schroeder, played the Schubert E flat piano trio. She received an enthusiastic welcome, and her listeners did their best to make her feel at home.

Mrs Paur was characteristically German. Her face was typical of the higher German people, her dress was German and her appearance German. There was no smirking or smiling at friends in the audience. She evidently came on the platform to play her part in the trio, and for nothing else.

It is almost impossible to speak too highly of her performance. Although there were occasional flaws in the execution, these were so small that the ordinary listener would not notice them, and so much musical taste and feeling were shown that the pleasure of listening was remarkable.

She was strong and the forte passages were well brought out. She was, perhaps, even better in the softer lines; then her touch was accurate and the tone of the piano clearly produced. She showed rare discrimination between her solo and her accompanying work, and the proper balance of tone was always preserved. Mrs Paur is evidently a decided acquisition to the pianists of Boston.

Her hearers showed an amount of enthusiasm very rarely seen in a Kneisel audience; she was loudly applauded after each of the movements of the trio and at the close was twice recalled.

The last number on the program was the splendid Beethoven quartet in G major; in this the performers were at their best. Each movement was beautifully played and the adagio in particular was superb. The real worth and merit of Beethoven's music were conspicuous by comparison with the merits of the first number on the program.

The next concert will be given on Dec 4.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

TUESDAY MORNING, NOV. 14, 1893.

THE KNEISEL QUARTET.

A brilliant and notable gathering greeted the Kneisel Quartet at Chickering Hall last evening on the occasion of the second concert in the series. The programme was a delightful one and particularly interesting owing to the first appearance in this country on the concert stage of Mrs. Emil Paur, who assisted in Schubert's piano trio in E-flat major. She was given a most cordial welcome on her entrance. The first movement was at moments a little uneven, evidently owing to a slight nervousness. She however displayed great power; her execution was decidedly brilliant, the runs and trills being remarkably clear and expressive. In ensemble work she played with splendid precision and expression. At the close of the movement the enthusiasm was spontaneous, and in Mrs. Paur Boston's musical circles have received acquisition. At the close of the selection Mrs. Paur responded to two recalls. The third movement in Smetana quartet in E minor was read with breadth of tone, the theme being sustained in a truly magnificent style. Beethoven's quartet in G major, four movements, brought to a close a most delightful concert. The third concert will be on Dec. 4 at Chickering Hall.

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The New York Recorder.
By George W. Turner.
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ENTER, EMIL PAUR.

Little of the Obtrusive Has This Conductor; Indeed, He Is Fairly Frigid.

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Yet Mr. Paur's reading was in nowise remarkable. It was more muscular than musical. He is virile enough, but lacks imagination. He is more pedantic than Gericke, while he lacks that conductor's exquisite taste and finesse. You heard all the notes, phrase after phrase, carved out for you with astonishing patience. But the bloom, the poetry, the profound meanings, where were they? I know full well that it is as difficult to give a novel interpretation to this great soul-epic of Beethoven's, as it is to invent a new rendering of Hamlet. I would have been content with the old, but it never came.

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First Appearance Here of Emil Paur, Who Succeeded Nikisch.

No conductor of the Boston Symphony or any other similar orchestra has ever visited Baltimore about whom there was greater prejudice than Emil Paur, who directed for the first time here at Ford's Opera House yesterday afternoon. Rumors that he was ponderous and unmagnetic in his leading, conventional and dull in his interpretations, not to be compared with Nikisch and like discouraging reports heralded his approach and attracted Baltimoreans in throngs to the theatre to find out for themselves what manner of man this was who was stepping into the post that Nikisch had so successfully filled.

In the unpicturesque appearance of Paur the audience missed the poetic presence of his predecessor, for Paur is rather below medium height, thick-set, with bushy, red-brown hair and beard, and without pretense of being *distingue*. Indeed, there is no pretense of any kind in him. It is all good, substantial worth. If the two men present a striking contrast in appearance, so do they in manner; so do they in conducting. Nikisch was quiet, graceful, delicate, intense; Paur is rugged, vigorous, desperately in earnest. Nikisch was inclined to pose; Paur does not reveal a spark of affectation either in manner or in his interpretations. Nikisch was a disciple of the beautiful; Paur evidently worships the true. Taken all in all, Paur will probably wear well. When he has had the orchestra long enough under his baton to impress upon it the stamp of his individuality he will undoubtedly give the musical public some interpretations that will make a lasting impression. He is not dull, he is not unmagnetic and he is forceful. Paur is not graceful in his motions. He works from the crown of his head to the soles of his feet—indeed, both head and feet were going it vigorously in the leader's desire to bring out the rhythm strongly. His movements are short, quick, decisive, even jerky, but he is evidently bent more on getting from the orchestra what is in his own mind than on making of himself a study in the poetry of motion or a Delsarte expressionist. There are little movements of the baton between the beats that are exceedingly eloquent and effectual in conveying ideas of the phrasing to the players, while the rhythmic sense in the new leader is evidently strong.

Paur's history, briefly told, is this: He was born at Czernowitz, in Bukownia, a province of the Austrian empire. At fourteen he went to the conservatory in Vienna, where he stayed six years, and where, oddly enough, his predecessor with the Boston Symphony Orchestra, Arthur Nikisch, was one of his fellow-students. Paur was graduated with high honors, and he soon became successful in conducting grand opera in various cities. The director of the Leipsic Opera House induced him to take the position of conductor at Leipsig, where he succeeded Nikisch, in whose footsteps, as regards musical positions, he seems destined to follow. Paur is also a violinist and pianist of ability.

The conductor had three massive works in which to show his musicianship—Beethoven's C minor symphony, Dvorak's "Slavonic Rhapsody," in G minor, and the "Benvenuto Cellini" overture, by Berlioz. The symphony was given in a straightforward, earnest style, with finely marked rhythm, with strength where strength was needed and with delicacy where delicacy was needed. The modern works were given a spirited and strong rendering.

Mme. Lillian Nordica was the soloist. Pure and clear and true is her singing, musical in expression, really artistic in style, and Nordica has dramatic force as well. She is, besides, a charming woman in her stage presence—a combination of good qualities not too frequently found. Her numbers were an aria from Gounod's "Queen of Sheba" and a recitative and aria from Beethoven's "Fidelio."

The [illegible] Globe.
JOSEPH PULITZER.
PUBLISHED EVERY DAY IN THE YEAR AT NOS. 53-63 PARK ROW.
THURSDAY, NOVEMBER 9, 1893.

THE MUSICAL SEASON BEGINS.

First Concert of the Boston Symphony Orchestra at Carnegie Music Hall.

The musical season of 1893-94 was brilliantly inaugurated last evening at Carnegie Music Hall by the Boston Symphony Orchestra, under Emil Paur, its new conductor.

It is with deep satisfaction that the music-lovers of this city greet the transfer of this premier instrumental organization from its former cramped quarters to the more spacious locale, which is destined to be the scene of its future musical achievements. Domiciled as it now is to be on the occasion of its monthly visits to New York in the superb building which wealth has erected for the glorification of musical art, its influence will be greater and more widespread than heretofore.

There was a very large audience present. Curiosity to see and judge of the new-comer, who has been handed the baton wielded in the past by Henschel, Gericke and Nikisch, added to the desire of listening to the superlative work of the celebrated orchestra, which, thanks to private enterprise, is to-day classified with the great orchestras of the old world.

Among the many present were both of the men who are the controlling factors in the sphere of music in this city—Walter Damrosch and Anton Seidl.

Mr. Paur chose as the symphonic composition by the interpretation of which he submitted himself to the judgment of New York, Beethoven's Fifth in C minor, op. 67. It was with the same musical work that he first faced an American audience a few weeks ago in Boston. It may be assumed that he was satisfied with the verdict rendered there, then, and relied upon its affirmation here. If this is so, his judgment was correct.

It is impossible, after listening to the playing under his direction of but three numbers—the symphony referred to, Dvorak's Slavonic Rhapsody No. 2, G minor, op. 45, and Berlioz's "Benevuto Cellini" ouvetture, to form more than a mere preliminary opinion as to his full capacities. Acquaintance with a wider range of achievements is necessary. An opinion of the sort is more an impression than a settled conviction.

The consensus of Boston opinion is that Mr. Paur is a respectful and respectable conductor. A student, a believer in tradition and convention, and not a reformer or an advanced innovator. This judgment is one that must be acquiesced in if the performance of the Fifth Symphony last evening is to be considered as the standard of his methods.

It was clear, sturdy and manly. The phrasing was correct. In expression it was precise, full of minutiae, almost mathematical. It could not be called brilliant, it was simply conservative. There were no sharp accentuations, no marked emphases, such as the predecessor of Mr. Paur indulged in. Deliberation and not impulse ruled.

In maner Mr. Paur lacks grace. His beat is firm and decisive, but awkward. He uses his left hand freely, and at times by itself. He is a man of fine, dignified appearance.

The orchestra played in its usual superb manner. The strings are certainly unequalled in tone quality.

The soloist of the evening was Miss Emma Eames.

She sang in a manner that won the admiration of many who had not shared in the adulation lavished upon her for her operatic work two years ago. Her voice was clear, pure, fresh and most sympathetic. She sang the aria from Massenet's "Le Cid"—a gem of melodic expressiveness—with genuine sentiment. In the aria from Mozart's "Marriage of Figaro" she caught the light spirit of the composition in a most exquisite manner. Mr. Paur was warmly applauded during the evening, and very corteously, by a bit of energetic pantomime, awarded to his players their share of the audience's approval.

THE MORNING HERALD
BALTIMORE, [illegible]
TO NOVEMBER 8, [illegible] and At 1

BOSTON SYMPHONY ORCHESTRA

The First Concert of This Season Given in Ford's Opera House Yesterday.

Emil Paur appeared before a Baltimore audience at Ford's Opera House yesterday afternoon for the first time. He is a conductor of marked ability, and under his baton the magnificent Boston Symphony Orchestra appears in a new light.

Under Herr Nikisch it was effeminate; under Paur it is essentually masculine. With the new conductor there is none of the posing nor training after salon effects that characterized the old regime. Herr Paur is a musician, not a ladies' man. His whole manner in front of the music-desk shows that his art, and not his personal appearance, must count with his audience.

The programme yesterday was scarcely satisfactory. Beethoven's C minor symphony is not as interesting as some of his other works, notably the "Springtide" and the "Choral," and no amount of programme writing will bring it up to the level of these works. Still, its tricks of time and effect were handled in a masterly manner, particularly in the andante sonato and the (if they can be called so) the dual scherzos.

Mme. Nordica was the soloist, and she sang Gounod's "Reine de Saba" aria, "Plus grand dans son obscurite," and the Beethoven "Fidelio," recitative, and aria "Abhorrent One," and "Let Not the Tired One's Lost Star Fade," with an effect that caused enthusiastic recalls in both instances.

The other numbers of the programme were Antonin Dvorak's Slavonic rhapsody No. 2 in G minor, and Berlioz's first overture in Benvenuto Cellini.

Morning Advertiser.
THURSDAY, NOVEMBER 9, 1893.

Boston Symphony Concert.

New Yorkers were given their first opportunity last evening to see the successor of Mr. Arthur Nikisch conduct the peerless Boston Symphony Orchestra, and for all save the worshipers of lilies and "stained glass attitudes" it was a great and improving spectacle. The Boston Symphony Orchestra, by reason of the fact that it is the finest aggregation of instrumentalists extant in America, is always welcome in this and in all other music loving cities it sees fit from time to time to visit, but New Yorkers have never to any conspicuous extent wept tears of ecstacy in the mere beholding of the tousle headed, china image faced and and utterly affected individual who for several years past has ethereally swayed a baton about the size of a lead pencil from a pedestal in front of the musicians.

Last night we had the Boston artists at Carnegie Music Hall without Mr. Nikisch, and a very large audience managed to extract a great deal of rare musical enjoyment from the occasion. In place of the supine and ethereal conductor of former visits, there stood facing the musicians a very earnest, energetic and thoroughly business-like Dutchman, Mr. Emil Paur, who, seeming to realize that one of the most proficient orchestras ever gotten together in this or any other country had been placed ready made at his service to command, proceeded to put them into action for (if the vulgarism be pardoned) "all they were worth."

The members of the orchestra appeared to feel the inspiration of a flesh and blood conductor and played Beethoven's Fifth Symphony and later on the overture to "Benvenuto Cellini," by Hector Berlioz, as they were never heard in New York before.

Mr. Higginson and the people of Boston are to be congratulated upon the engagement of Herr Paur. Miss Emma Eames was the soloist of last night's concert, but for some reason best known to herself refused to sing anything beyond what was put down on the bill, although frantically beseeched by the audience to do so.

Boston Daily Globe.
TUESDAY, NOV. 14, 1893.

KNEISEL QUARTET.

First Public Appearance in Boston of Mrs Emil Paur.

The Kneisel quartet concert, last night, was interesting for two things, the first performance at these concerts of the Smetana quartet in E minor and the first public appearance in this country of Mrs Emil Paur.

The Smetana quartet appeared to please the large audience, but it was really not worth a performance by the artists under Mr Kneisel. The composition seemed more fitted for a hearing in a theater between the acts than in Chickering hall. It was decidedly light.

Mrs Paur, to whom, by the way, it must have seemed strange to have the title "Mrs" instead of the German "Frau" before her name, with Mr Kneisel and Mr Schroeder, played the Schubert E flat piano trio. She received an enthusiastic welcome, and her listeners did their best to make her feel at home.

Mrs Paur was characteristically German. Her face was typical of the higher German people, her dress was German and her appearance German. There was no smirking or smiling at friends in the audience. She evidently came on the platform to play her part in the trio, and for nothing else.

It is almost impossible to speak too highly of her performance. Although there were occasional flaws in the execution, these were so small that the ordinary listener would not notice them, and so much musical taste and feeling were shown that the pleasure of listening was remarkable.

She was strong and the forte passages were well brought out. She was, perhaps, even better in the softer lines; then her touch was accurate and the tone of the piano clearly produced. She showed rare discrimination between her solo and her accompanying work, and the proper balance of tone was always preserved. Mrs Paur is evidently a decided acquisition to the pianists of Boston.

Her hearers showed an amount of enthusiasm very rarely seen in a Kneisel audience; she was loudly applauded after each of the movements of the trio and at the close was twice recalled.

The last number on the program was the splendid Beethoven quartet in G major; in this the performers were at their best. Each movement was beautifully played and the adagio in particular was superb. The real worth and merit of Beethoven's music were conspicuous by comparison with the merits of the first number on the program.

The next concert will be given on Dec 4.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
TUESDAY MORNING, NOV. 14, 1893.

THE KNEISEL QUARTET.

A brilliant and notable gathering greeted the Kneisel Quartet at Chickering Hall last evening on the occasion of the second concert in the series. The programme was a delightful one and particularly interesting owing to the first appearance in this country on the concert stage of Mrs. Emil Paur, who assisted in Schubert's piano trio in E-flat major. She was given a most cordial welcome on her entrance. The first movement was at moments a little uneven, evidently owing to a slight nervousness. She however displayed great power; her execution was decidedly brilliant, the runs and trills being remarkably clear and expressive. In ensemble work she played with splendid precision and expression. At the close of the movement the enthusiasm was spontaneous, and in Mrs. Paur Boston's musical circles have received acquisition. At the close of the selection Mrs. Paur responded to two recalls. The third movement in Smetana quartet in E minor was read with breadth of tone, the theme being sustained in a truly magnificent style. Beethoven's quartet in G major, four movements, brought to a close a most delightful concert. The third concert will be on Dec. 4 at Chickering Hall.

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FOUNDED BY HORACE GREELEY.

THURSDAY, NOVEMBER 9, 1893.

THE BOSTON ORCHESTRA.

The musical season in this city had a most appropriate and dignified opening at the Music Hall last night when the Boston Symphony Orchestra gave its first concert. The change from Chickering Hall, which was made necessary by the ever-growing popularity of the organization and the appearance of the new conductor, Mr. Emil Paur, served to heighten the interest in the concert, and an audience of fine appearance and evident refinement filled the large music room. The programme consisted of five numbers, two of them operatic arias sung by Mme. Emma Eames, who has many admirers in New-York, and who sang in a manner to justify all the admiration felt and expressed. The list began with Beethoven's Symphony in C minor, a choice the significance of which may be read in the cirnumstance that Mr. Paur selected it as the work with which to present himself to the American people at his first concert in Boston. At that time The Tribune discussed his reading with considerable fulness. The conditions were not all propitious for a final estimate of his merits, but last night's performance did not call for a reversal of the opinion then expressed. The effect of Mr. Paur's leading is much better than its appearance, but it is exceedingly questionable whether the musical people of Boston and New-York will ever be reconciled to his conception of the tempi and spirit of the first two movements.

If there is a golden rule concerning the interpretation of the musical classics (and of all composition, ancient or modern, for that matter), it is that they must never be made tedious. Mr. Paur is not tedious in such highly colored and varied works as the Slavonic Rhapsody in G minor, by Dvorak, which was the second instrumental number in last night's scheme, or the passionately eager overture to "Benvenuto Cellini," which brought the concert to a close, but he is unmistakably tedious in the first allegro, and the andante of Beethoven's fifth symphony. His conduct of holding on to the fermate in the pregnant motif of the first movement until the meaning of the context is lost seems utterly indefensible and explicable only on the theory that it is another illustration of how Wagner's hints may be perverted. In his highly suggestive essay on conducting Wagner called attention to the dramatic significance of this fermate; he wanted conductors to hold the half note grimly, with an iron hand. But he did not mean that it should be so unduly prolonged that the consistency of the movement should be disrupted. It was a dynamic effect, more than an exaggerated rubato that he was after. Properly handled, the fermate is a capital vehicle for the development of a climax; but it fails utterly in this respect under the hands of Mr. Paur. The orchestra played the Rhapsody and overture most brilliantly, and the new conductor was gratified by a most courteous welcome at the beginning and hearty approval all through the concert.

Mme. Eames's numbers, which she sang with fine dramatic feeling, albeit her technical work was obviously embarrassed by nervousness at the outset, won the air, "Pleurez, mes Yeux" from Massenet's "Cid" and "Non so Piu" from Mozart's "Marriage of Figaro."

Boston Journal.

TUESDAY, NOVEMBER 14, 1893.

THE KNEISEL QUARTET.

The second concert of the Kneisel Quartet was given last evening in Chickering Hall. Mrs. Emil Paur made her first appearance in Boston as a pianist. The programme was as follows:

Quartette, E minor (first time at these concerts)...Smetana
Piano Trio, E flat major.....Schubert
Quartette, G major, op. 18.....Beethoven

Friedrich Smetana's reputation was for a long time bounded by the border lines of Bohemia. In 1880 the E minor quartet was played in Vienna; it was warmly received. Of late years some of his operas have crossed the frontier and have been heard in the German language.

Smetana died in 1884, sixty years of age. In 1874 he was stone deaf, and his death was in a madhouse in Prague. He was a composer of intense nationality, revered by his countrymen, although his fame as a Bohemian has been eclipsed partially by that of Dvorak. But in the string quartette played last night Smetana seems rather German than Bohemian.

Not that this music is entirely devoid of tschechisch spirit. There are suggestions of it in the scherzo, and the chief theme of the finale sounds like a folk song. But the music is not so foreign that the hearer who may understand German, French, Italian, feels the need of an interpreter to translate the speech of the Bohemian.

Surely this quartette is a strong and earnest work, eminently musical. The first movement is well made, firmly knit, free from suspicion of triteness or dullness. The scherzo and the finale are delightful, abounding in fresh melody and ingenious harmonic combinations. The slow movement seems to me less spontaneous, and it is not without affectation of profundity, as though the composer had said to himself, "I'll try Beethoven's later style." As a whole, the quartette gave genuine pleasure. It is a work that shows temperament as well as skill.

Mrs. Paur was greeted warmly when she made her appearance, and the applause that followed her performance was loud and sincere. She displayed many of the characteristics of an excellent ensemble player. Her touch was clear and crisp; her sense of rhythm was rarely at fault, although toward the end of the first movement there was false accentuation for a few measures; and she appreciated fully the relative importance of the parts. Although a woman, she did not attempt to monopolize the conversation or the attention. Her phrasing was musical; and she played with delightful accuracy and good sense. Whether she is a pianist of marked temperament remains to be seen. Her modest and womanly manner added in no small degree to the pleasure caused by her performance.

The playing of the members of the quartette was, as usual, worthy of high praise. One may quarrel, but rarely, with a tempo chosen, but in quality of tone, in nice appreciation of detail and in musical feeling displayed there is almost nothing to be desired. The Kneisel concerts are the most purely artistic events of our season.

The question of tempo is one that admits often of argument. Was not the *andante con moto* of the trio taken at too slow a pace? There is a custom at present of almost confounding this indication with adagio. Now in this particular movement the closing 17 measures, where a slower pace is indicated, lost in contrast, and other passages suffered: for the general tempo of the movement was too slow. And yet this movement was treated so sympathetically in other respects that it seems ungracious to insist on this point.

PHILIP HALE.

BOSTON DAILY ADVERTISER.

Established 1813.

TUESDAY MORNING, NOV. 14, 1893.

THE KNEISEL QUARTETTE CONCERT.

The second concert of the Kneisel Quartette Club came on its appointed date. This does not always happen, and the many changes of date in these concerts might give the organization the name of the "Postponement Quartette." But when the concerts do come they are always excellent, and that of last night was no exception.

The Smetana quartette in E minor was a strange *quodlibet*. Its first movement was fierce and spasmodic in its chief theme, which, however, presented a strong figure of three notes for development. Yet the development was short and not very ingenious. The suave and gentle second theme was in excellent contrast, and the coda with its reminiscence of the chief theme was a good ending. In this movement, and in fact, all through the work, the composer shows a distinct partiality for the viola, and that dark-toned and melancholy instrument was frequently heard in important passages which were broadly played by Mr. Svecenski.

The second movement seemed light and trivial after the sonata-form of the first. It was a fantastic treatment of a polka rhythm. Among all the dance forms, the polka presents least to invite the composer: the waltz has its dreaminess and its skips, the polonaise its syncopations, the mazurka, too, sometimes becomes a rhythmic fantasie. But the polka, even when Raff (in the "Polka de la Reine") and Rubinstein ("Le Ball") attempted it, yielded nothing inspiring. Perhaps Smetana felt that he wanted national color and that the Bohemian "Pulka" must furnish it. The movement won great applause.

The folk-song element was apparent in the finale, too, and at times this tended to triviality, for folk music must be mingled with masterly harmony before it can fill a classical niche. A very strange bit of tone color was introduced near the end, where a shriek on the first violin (a harmonic) was set against a mysterious tremolo on the lower strings. It was bizarre, and so was much of the movement, although the excellent playing of the quartette reconciled one to many *outre* touches on the composer's part.

But the chief interest of the audience centred in Schubert's piano trio in E flat, and this time, not because of Schubert, Mrs. Emil Paur was the pianist. It has been customary, since paleolithic days, in Boston, to look to our symphonic conductor's wife (if he have one) for music of some sort. The conductorial sun is expected to have a moon.

It is not too much to say that Mrs. Paur shines in her own right, that she will require no fictitious puffery or adventitious aid. She is the best musician that has yet come to Boston as a conductor's spouse. She played the work earnestly, yet in a manner that showed that her reserve force had not been called upon; her limit had not been reached. The heights and depths of emotion were not scaled and sounded, but every phrase was honest, unaffected and sincere. In the first and second movements there was an occasional excess of power on the piano, but in the rest of the work the careful subordination of the instrument was remarkable, and the ensemble was perfect. Especially commendable was the crisp, demistaccato touch in the scherzo, and Mr. Schroeder's 'cello work in the finale was superb.

The Beethoven Quartette, which closed the programme, requires no detailed mention. It is pleasant to know that the standard of the Kneisel Quartette is as high as ever; and it is refreshing to hear such music in these days of musical hysteria and exaggeration.

LOUIS C. ELSON.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.

VOL. XCIV. NO. 137.

TUESDAY, NOVEMBER 14, 1893.

KNEISEL QUARTET, MRS. PAUR.

The second of the season's concerts by the Kneisel quartet at Chickering Hall last evening had as its prominent attractions the first American appearance of Mrs. Paur, wife of the new conductor of the Boston orchestra, and the performance, for the first time at these concerts of Smetana's quartet in E minor, this work being placed first in order on the programme. Needless to say, all the beauties of this tuneful quartet were given with faultless accuracy, grace and expression quite justifying the enthusiasm shown over its performance. The final number on the evening's list was Beethoven's quartet in C major, op. 18, which also received a most enjoyable performance. The middle work was the piano trio in E flat major, op. 100, by Schubert, in the playing of which Mrs. Paur made her entrance upon a new field of labor, in which her services will unquestionably find ready demand. As an ensemble player she shows the true instincts of the musician, and subordinates her playing to the general result with fine taste. She has a delightfully distinct, clear touch, and her part of the trio was given with rare artistic effect. She has a most pleasingly unaffected manner, and altogether gained the hearty good will of her audience. Dec. 4 is the date of the next concert.

Boston Tra...

TUESDAY, NOVEMBER 14, 1893.

Chickering Hall: The Kneisel Quartet.

The Kneisel Quartet gave its second concert in Chickering Hall last evening, assisted by Mrs. Emil Paur. The programme was as follows:

Smetana: Quartet in E minor.
Schubert: Pianoforte Trio in E-flat major, Opus 100.
Beethoven: Quartet in C major. Opus 18, No. 2.

The Smetana quartet is a charming composition, very free in treatment and rather loosely put together, but full of delightful invention, freshness, and talent. The composer gives himself considerable elbow-room in a musical form with which a certain strictness of style is generally associated, and shows himself by no means over-burdened with deference toward the traditional character of the string quartet. His second movement, *Allegro moderato alla Polka*, is fascinating enough, but is so light, even rollicking in character, that it sounds very like a quartet gone on a spree; the headache, the *Katzenjammer*, too, comes with a vengeance in the ensuing *Largo sostenuto*; but this may be a matter of race, for it is well known that the Slavs take musical sadness very dolefully indeed. But, free, fantastic, and loosely constructed as much of this quartet is, it nowhere gives the impression of mere haphazard writing; the composer seems to know perfectly well what he is about and whither he is going; one does not feel it to be either incoherent or ill-balanced. Even the desultory, recitative-like first theme of the first movement is so treated that it really gets somewhere; and the fresh, genial, unforced inventiveness shown in the writing is a very saving grace. We have something more than a suspicion that a good deal of the work is "badly scored," if the expression may be used in this connection—badly written for the instruments; certainly the Kneisel Quartet may be in general taken as a model of smooth, euphonious playing; yet a good deal in this quartet of Smetana's sounds very rough, uncouth, even "scratchy." When, with four such players, this unpleasant effect is generally noticeable in a performance, one is tempted to think the fault must lie in the writing rather than in the playing.

The Beethoven quartet went to a charm! To be sure, no one of the six Lobkowitz quartets looks very tempting on a bill of fare nowadays; Beethoven's Opus 18 has been pretty hardly ridden for the last half century or so, and is fast falling into concert-hackdom. But somehow the music manages to hold its own in spite of long familiarity, and though one might far rather go to hear something else, one comes away from the performance refreshed, well filled with sound and delicious musical nourishment, and in the happiest frame of mind. Ride it as you will, you cannot ride that hack to death! The playing was admirable at every point.

Mrs. Paur, the wife of our excellent conductor, made her first public appearance here as a pianist at this concert. Let it be said first and foremost that she had an indubitably brilliant success, a true *succès d'enthousiasme!* The applause was unstinted after every movement of the Schubert trio, and she was twice recalled at the end. Hers is a sort of pianoforte playing one seldom hears nowadays. In the matter of technique she is clear, facile, and sure; you feel perfect confidence in her, after the first dozen measures. Her tone is slight, indeed her physical strength seems not to be great, and she cannot make up for it by avoirdupois weight; her average, habitual tone hardly comes up to the usual concert *mezzo forte*; yet, light as her tone is, it is not drowned out by the other instruments, and even in strong passages she has a vitality of accent that brings her part to its full value; in no instance could she be accused of not holding her own easily and effectively. What is most charming in her playing is an entire absence of effort—of intellectual and emotional as well as merely physical effort. It is the frankest, sincerest, most unaffected sort of playing. She does not seem to be *aiming at* any particular effect; you do not feel, as you do with almost every pianist nowadays, that she is constantly saying to herself (and tacitly to her listeners) "Aha! here is a grand stroke—and *I* am making it!" She lets the music tell its own story, aiding and abetting it in no merely passive way, but without placing any particularly individual "conception" of it between it and her audience. She acts as a perfectly true and vivid reflector of the music upon her listeners, not as a magnifying lens *through which* they are to view it. To ears well saturated with the impressive and commanding playing of the present di majores of the key-board this sort of playing may seem a thought *fade* and colorless; to us it is inexpressibly restful. One feels that there is really no lack of animation nor vigor of feeling behind it; its utter refinement is neither finicking nor bloodless; and it does to perfection what only the very best playing can do: it brings you into immediate contact with the music and calls none of your attention to itself. Besides, it is by no means monotonous; it varies in animation, expressiveness, and vigor just as the music itself varies; in a word, it is delightful. To say that Mrs. Paur was admirably seconded by Mr. Kneisel and Mr. Schroeder is merely saying what all knew beforehand. The trio itself made its never-failing beautiful and vivifying impression; here we have Schubert in his most characteristic and charming vein, and with something less than his usual prolixity.

New-York Tribune.

FOUNDED BY HORACE GREELEY.

THURSDAY, NOVEMBER 9, 1893.

THE BOSTON ORCHESTRA.

The musical season in this city had a most appropriate and dignified opening at the Music Hall last night when the Boston Symphony Orchestra gave its first concert. The change from Chickering Hall, which was made necessary by the ever-growing popularity of the organization and the appearance of the new conductor, Mr. Emil Paur, served to heighten the interest in the concert, and an audience of fine appearance and evident refinement filled the large music room. The programme consisted of five numbers, two of them operatic arias sung by Mme. Emma Eames, who has many admirers in New-York, and who sang in a manner to justify all the admiration felt and expressed. The list began with Beethoven's Symphony in C minor, a choice the significance of which may be read in the circumstance that Mr. Paur selected it as the work with which to present himself to the American people at his first concert in Boston. At that time The Tribune discussed his reading with considerable fulness. The conditions were not all propitious for a final estimate of his merits, but last night's performance did not call for a reversal of the opinion then expressed. The effect of Mr. Paur's leading is much better than its appearance, but it is exceedingly questionable whether the musical people of Boston and New-York will ever be reconciled to his conception of the tempi and spirit of the first two movements.

If there is a golden rule concerning the interpretation of the musical classics (and of all composition, ancient or modern, for that matter), it is that they must never be made tedious. Mr. Paur is not tedious in such highly colored and varied works as the Slavonic Rhapsody in G minor, by Dvorak, which was the second instrumental number in last night's scheme, or the passionately eager overture to "Benvenuto Cellini," which brought the concert to a close, but he is unmistakably tedious in the first allegro, and the andante of Beethoven's fifth symphony. His conduct of holding on to the fermate in the pregnant motif of the first movement until the meaning of the context is lost seems utterly indefensible and explicable only on the theory that it is another illustration of how Wagner's hints may be perverted. In his highly suggestive essay on conducting Wagner called attention to the dramatic significance of this fermate; he wanted conductors to hold the half note grimly, with an iron hand. But he did not mean that it should be so unduly prolonged that the consistency of the movement should be disrupted. It was a dynamic effect, more than an exaggerated rubato that he was after. Properly handled, the fermate is a capital vehicle for the development of a climax; but it fails utterly in this respect under the hands of Mr. Paur. The orchestra played the Rhapsody and overture most brilliantly, and the new conductor was gratified by a most courteous welcome at the beginning and hearty approval all through the concert.

Mme. Eames's numbers, which she sang with fine dramatic feeling, albeit her technical work was obviously embarrassed by nervousness at the outset, won the air, "Pleurez, mes Yeux" from Massenet's "Cid" and "Non so Piu" from Mozart's "Marriage of Figaro."

Boston Journal.

TUESDAY, NOVEMBER 14, 1893.

THE KNEISEL QUARTET.

The second concert of the Kneisel Quartet was given last evening in Chickering Hall. Mrs. Emil Paur made her first appearance in Boston as a pianist. The programme was as follows:

Quartette, E minor (first time at these concerts)..Smetana
Piano Trio, E flat major.....Schubert
Quartette, G major, op. 18.....Beethoven

Friedrich Smetana's reputation was for a long time bounded by the border lines of Bohemia. In 1880 the E minor quartet was played in Vienna; it was warmly received. Of late years some of his operas have crossed the frontier and have been heard in the German language.

Smetana died in 1884, sixty years of age. In 1874 he was stone deaf, and his death was in a madhouse in Prague. He was a composer of intense nationality, revered by his countrymen, although his fame as a Bohemian has been eclipsed partially by that of Dvorak. But in the string quartette played last night Smetana seems rather German than Bohemian.

Not that this music is entirely devoid of tschechisch spirit. There are suggestions of it in the scherzo, and the chief theme of the finale sounds like a folk song. But the music is not so foreign that the hearer who may understand German, French, Italian, feels the need of an interpreter to translate the speech of the Bohemian.

Surely this quartette is a strong and earnest work, eminently musical. The first movement is well made, firmly knit, free from suspicion of triteness or dullness. The scherzo and the finale are delightful, abounding in fresh melody and ingenious harmonic combinations. The slow movement seems to me less spontaneous, and it is not without affectation of profundity, as though the composer had said to himself, "I'll try Beethoven's later style." As a whole, the quartette gave genuine pleasure. It is a work that shows temperament as well as skill.

Mrs. Paur was greeted warmly when she made her appearance, and the applause that followed her performance was loud and sincere. She displayed many of the characteristics of an excellent ensemble player. Her touch was clear and crisp; her sense of rhythm was rarely at fault, although toward the end of the first movement there was false accentuation for a few measures; and she appreciated fully the relative importance of the parts. Although a woman, she did not attempt to monopolize the conversation or the attention. Her phrasing was musical; and she played with delightful accuracy and good sense. Whether she is a pianist of marked temperament remains to be seen. Her modest and womanly manner added in no small degree to the pleasure caused by her performance.

The playing of the members of the quartette was, as usual, worthy of high praise. One may quarrel, but rarely, with a tempo chosen, but in quality of tone, in nice appreciation of detail and in musical feeling displayed there is almost nothing to be desired. The Kneisel concerts are the most purely artistic events of our season.

The question of tempo is one that admits often of argument. Was not the *andante con moto* of the trio taken at too slow a pace? There is a custom at present of almost confounding this indication with adagio. Now in this particular movement the closing 17 measures, where a slower pace is indicated, lost in contrast, and other passages suffered; for the general tempo of the movement was too slow. And yet this movement was treated so sympathetically in other respects that it seems ungracious to insist on this point.

PHILIP HALE.

BOSTON DAILY ADVERTISER.
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TUESDAY MORNING, NOV. 14, 1893.

THE KNEISEL QUARTETTE CONCERT.

The second concert of the Kneisel Quartette Club came on its appointed date. This does not always happen, and the many changes of date in these concerts might give the organization the name of the "Postponement Quartette." But when the concerts do come they are always excellent, and that of last night was no exception.

The Smetana quartette in E minor was a strange *quodlibet*. Its first movement was fierce and spasmodic in its chief theme, which, however, presented a strong figure of three notes for development. Yet the development was short and not very ingenious. The suave and gentle second theme was in excellent contrast, and the coda with its reminiscence of the chief theme was a good ending. In this movement, and in fact, all through the work, the composer shows a distinct partiality for the viola, and that dark-toned and melancholy instrument was frequently heard in important passages which were broadly played by Mr. Svecenski.

The second movement seemed light and trivial after the sonata-form of the first. It was a fantastic treatment of a polka rhythm. Among all the dance forms, the polka presents least to invite the composer: the waltz has its dreaminess and its skips, the polonaise its syncopations, the mazurka, too, sometimes becomes a rhythmic fantasie. But the polka, even when Raff (in the "Polka de la Reine") and Rubinstein ("Le Ball") attempted it, yielded nothing inspiring. Perhaps Smetana felt that he wanted national color and that the Bohemian "Pulka" must furnish it. The movement won great applause.

The folk-song element was apparent in the finale, too, and at times this tended to triviality, for folk music must be mingled with masterly harmony before it can fill a classical niche. A very strange bit of tone color was introduced near the end, where a shriek on the first violin (a harmonic) was set against a mysterious tremolo on the lower strings. It was bizarre, and so was much of the movement, although the excellent playing of the quartette reconciled one to many *outre* touches on the composer's part.

But the chief interest of the audience centred in Schubert's piano trio in E flat, and this time, not because of Schubert, Mrs. Emil Paur was the pianist. It has been customary, since paleolithic days, in Boston, to look to our symphonic conductor's wife (if he have one) for music of some sort. The conductorial sun is expected to have a moon.

It is not too much to say that Mrs. Paur shines in her own right, that she will require no fictitious puffery or adventitious aid. She is the best musician that has yet come to Boston as a conductor's spouse. She played the work earnestly, yet in a manner that showed that her reserve force had not been called upon; her limit had not been reached. The heights and depths of emotion were not scaled and sounded, but every phrase was honest, unaffected and sincere. In the first and second movements there was an occasional excess of power on the piano, but in the rest of the work the careful subordination of the instrument was remarkable, and the ensemble was perfect. Especially commendable was the crisp, demistaccato touch in the scherzo, and Mr. Schroeder's 'cello work in the finale was superb.

The Beethoven Quartette, which closed the programme, requires no detailed mention. It is pleasant to know that the standard of the Kneisel Quartette is as high as ever; and it is refreshing to hear such music in these days of musical hysteria and exaggeration.

LOUIS C. ELSON.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIV. NO. 137.

TUESDAY, NOVEMBER 14, 1893.

KNEISEL QUARTET, MRS. PAUR.

The second of the season's concerts by the Kneisel quartet at Chickering Hall last evening had as its prominent attractions the first American appearance of Mrs. Paur, wife of the new conductor of the Boston orchestra, and the performance, for the first time at these concerts of Smetana's quartet in E minor, this work being placed first in or er on the programme. Needless to say, all the beauties of this tuneful quartet were given with faultless accuracy, grace and expression quite justifying the enthusiasm shown over its performance. The final number on the evening's list was Beethoven's quartet in C major, op. 18, which also received a most enjoyable performance. The middle work was the piano trio in E flat major, op. 100, by Schubert, in the playing of which Mrs. Paur made her entrance upon a new field of labor, in which her services will unquestionably find ready demand. As an ensemble player she shows the true instincts of the musician, and subordinates her playing to the general result with fine taste. She has a delightfully distinct, clear touch, and her part of the trio was given with rare artistic effect. She has a most pleasingly unaffected manner, and altogether gained the hearty good will of her audience. Dec. 4 is the date of the next concert.

Boston Transcript

TUESDAY, NOVEMBER 14, 1893.

Chickering Hall. The Kneisel Quartet.

The Kneisel Quartet gave its second concert in Chickering Hall last evening, assisted by Mrs. Emil Paur. The programme was as follows:

Smetana: Quartet in E minor.
Schubert: Pianoforte Trio in E-flat major, Opus 100.
Beethoven: Quartet in C major, Opus 18, No. 2.

The Smetana quartet is a charming composition, very free in treatment and rather loosely put together, but full of delightful invention, freshness, and talent. The composer gives himself considerable elbow-room in a musical form with which a certain strictness of style is generally associated, and shows himself by no means over-burdened with deference toward the traditional character of the string quartet. His second movement, *Allegro moderato alla Polka*, is fascinating enough, but is so light, even rollicking in character, that it sounds very like a quartet gone on a spree; the headache, the *Katzenjammer*, too, comes with a vengeance in the ensuing *Largo sostenuto*; but this may be a matter of race, for it is well known that the Slavs take musical sadness very dolefully indeed. But, free, fantastic, and loosely constructed as much of this quartet is, it nowhere gives the impression of mere haphazard writing; the composer seems to know perfectly well what he is about and whither he is going; one does not feel it to be either incoherent or ill-balanced. Even the desultory, recitative-like first theme of the first movement is so treated that it really gets somewhere; and the fresh, genial, unforced inventiveness shown in the writing is a very saving grace. We have something more than a suspicion that a good deal of the work is "badly scored," if the expression may be used in this connection—badly written for the instruments; certainly the Kneisel Quartet may be in general taken as a model of smooth, euphonious playing; yet a good deal in this quartet of Smetana's sounds very rough, uncouth, even "scratchy." When, with four such players, this unpleasant effect is generally noticeable in a performance, one is tempted to think the fault must lie in the writing rather than in the playing.

The Beethoven quartet went to a charm! To be sure, no one of the six Lobkowitz quartets looks very tempting on a bill of fare nowadays; Beethoven's Opus 18 has been pretty hardly ridden for the last half century or so, and is fast falling into concert-hackdom. But somehow the music manages to hold its own in spite of long familiarity, and though one might far rather go to hear something else, one comes away from the performance refreshed, well filled with sound and delicious musical nourishment, and in the happiest frame of mind. Ride it as you will, you cannot ride that hack to death! The playing was admirable at every point.

Mrs. Paur, the wife of our excellent conductor, made her first public appearance here as a pianist at this concert. Let it be said first and foremost that she had an indubitably brilliant success, a true *succès d'enthousiasme!* The applause was unstinted after every movement of the Schubert trio, and she was twice recalled at the end. Hers is a sort of pianoforte playing one seldom hears nowadays. In the matter of technique she is clear, facile, and sure; you feel perfect confidence in her, after the first dozen measures. Her tone is slight, indeed her physical strength seems not to be great, and she cannot make up for it by avoirdupois weight; her average, habitual tone hardly comes up to the usual concert *mezzo forte*; yet, light as her tone is, it is not drowned out by the other instruments, and even in strong passages she has a vitality of accent that brings her part to its full value; in no instance could she be accused of not holding her own easily and effectively. What is most charming in her playing is an entire absence of effort—of intellectual and emotional as well as merely physical effort. It is the frankest, sincerest, most unaffected sort of playing. She does not seem to be *aiming at* any particular effect; you do not feel, as you do with almost every pianist nowadays, that she is constantly saying to herself (and tacitly to her listeners) "Aha! here is a grand stroke—and *I* am making it!" She lets the music tell its own story, aiding and abetting it in no merely passive way, but without placing any particularly individual "conception" of it between it and her audience. She acts as a perfectly true and vivid reflector of the music upon her listeners, not as a magnifying lens *through which* they are to view it. To ears well saturated with the impressive and commanding playing of the present di majores of the key-board this sort of playing may seem a thought *fade* and colorless; to us it is inexpressibly restful. One feels that there is really no lack of animation nor vigor of feeling behind it; its utter refinement is neither finicking nor bloodless; and it does to perfection what only the very best playing can do: it brings you into immediate contact with the music and calls none of your attention to itself. Besides, it is by no means monotonous; it varies in animation, expressiveness, and vigor just as the music itself varies; in a word, it is delightful. To say that Mrs. Paur was admirably seconded by Mr. Kneisel and Mr. Schroeder is merely saying what all knew beforehand. The trio itself made its never-failing beautiful and vivifying impression; here we have Schubert in his most characteristic and charming vein, and with something less than his usual prolixity.

The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 15, 1893.

The Boston Symphony Orchestral Concert.

WE have heard the new conductor, Mr. Emil Paur, of the Boston Symphony Orchestra and we are bound to confess that our opinion of him coincides perfectly with that expressed by our Boston colleagues. The first concert this season of the superb organization from Boston took place last Wednesday night at Music Hall, the auditorium of which is vastly more suitable for orchestral concerts than Chickering Hall. When Mr. Paur made his appearance to conduct Beethoven's immortal Fifth symphony he was accorded a hospitable, even a warm reception, and it did not stop there. He was called out several times in the evening and at the close of the performance. In a word, Mr. Paur was given a fair hearing, and although one concert has probably not revealed all of his possibilities as a conductor, he nevertheless gave us a taste of his quality and a very fair idea of his potentialities.

Mr. Emil Paur is a respectable but by no means a great conductor. He is no virtuoso, though very vigorous, and at first blush seemed more muscular than musical. He has, however, many excellent qualities to recommend him to our attention. There is no mistaking his beat. It is precise to harshness. His rhythmical feeling overbalances his poetic conception; he literally hews out his phrases and leaves you no doubt as to his intentions. But he is reverent, earnest and sincere to a fault. He has been trained in a very severe school—a school in which a sort of traditional truthfulness, even realism prevails at the expense of beauty.

In a word, Mr. Paur is hard, reserved to coldness and personally unsympathetic. Indeed, of the personal magnetism of his predecessor, Mr. Nikisch, he possesses absolutely nothing. He has the unyielding temperament of the Teuton. He would sacrifice all to the letter of the law, and let poor poetry knock in vain at the outer gate of our hearts. Europe has many such conductors, particularly in Germany. There they bear the respectable name of "Kappellmeister." America is not without their representatives, although they are by no means so many as a morning paper declared last week.

Mr. Paur is musicianly.

Mr. Paur is a great student. He gives you less of a "reading" than what might be called an anatomical demonstration in phrasing. You hear everything when he conducts, even if it does not sound beautifully. The cold, white light that he sheds over Beethoven does not warm you. It is too wintry; too scholastic. All the finesse and good taste which were the dominant traits of Mr. Gericke's conducting, Mr. Paur knows not, but he impresses you as having mastery over his men and getting from them what he wants. The only trouble about this is, that what he wants is not what we want. We should be tired, at least we have been told so by Boston critics, of magnetic conductors, of conductors who use the tempo rubato, of exaggerated and romantic readings, but nevertheless we cannot help drawing a fatal comparison between Mr. Paur and Mr. Nikisch. Mr. Nikisch is quite as much of an analyist as Mr. Paur. He may have sinned against the eternal verities of the classics, but he fascinated you by his warmth, luminosity and fiery temperament. Mr. Paur does not fascinate at all; to tell the truth he comes dangerously near boring one.

To give a new reading to the C minor symphony of Beethoven without violating its structural contents would be nowadays almost an impossibility; as great an impossibility as to dig a delve for a new interpretation of "Hamlet;" so we had a conventional performance of the symphony, except that it was played in rather a leaden, spiritless fashion with its phrases detached, the whole lacking in sweep and spontaneity. In the second movement the andante was mechanically well balanced as far as tone, and absolutely without poetry. The scherzo was respectable, while the last movement was the best played of the four. Its honest, straightforward themes suited Mr. Paur's style. Naturally a Dvorák composition would not be within the ken of this conductor, so the "Slavonic Rhapsody" No. 2, in G minor, op. 45, was given without abandon or variety of moods and without color. It is a charming work, full of the fine, bold, free rapture of the Bohemian composer. The same may be said of the last number on the program, Hector Berlioz' overture "Benvenuto Cellini."

Mr. Paur has been spoken of as an excellent conductor for a male singing society. This is a one-sided criticism. To conduct a male singing society is no mere facile thing, as Mr. Van der Stucken will testify. But that Mr. Paur should be at the head of that superb band of Boston is we think a mistake in judgment on the part of Colonel Higginson.

We learn there has been no contract consummated between the new conductor and Colonel Higginson. This is lucky, for ten years of Paur would not only reduce the clientèle of this orchestra, but would also reduce the orchestra to a barrel organ condition of mechanical perfection and hard musical playing. Emma Eames was the singer on this occasion. She gave us Jules Massenet's aria, "Pleurez mez yeux," from "Le Cid," not a very interesting or inspired composition, and an aria from the "Marriage of Figaro." She sings with her old-time finish, and with more flavor. Her voice has lost none of its freshness, while it has gained considerably in volume and musical quality. She is more beautiful than ever. The consensus of opinion as to the merits of the new conductor is that he is an excellent musician, a sober and uninteresting leader. It may be that his angularity and awkwardness will wear off in time. Let us hope so at all events. The personnel of the orchestra is comparatively unchanged, Mr. Kneisel being at the first desk as usual, and even Mr. Paur's uncompromising beat could not rob the playing of the band of its elasticity and brilliancy. The second concert occurs December 14.

The Kneisel Quartet Plays.

THOSE four excellent artists, Mr. Kneisel, Mr. Roth, Mr. Svecenski and Mr. Schroeder, who comprise the Kneisel Quartet, gave their first concert of the season at Chamber Music Hall, Fifty-seventh street and Seventh avenue. The program consisted of the first of Beethoven's Rasoumowski quartets, op. 59, No. 1 Haydn's quartet in G minor, op. 74, No. 3, and Brahms' beautiful quintet in F major, op. 88. Mr. Zach took the second viola part in the quintet. The finish and musical qualities of this unique organization were gratifyingly present. The club has never played better than it did on this occasion, and although the audience was small it made up in enthusiasm for its lack of numbers. The quintet is a remarkable piece of writing, lucid, full of musical meaning and interesting throughout. It goes without saying that it was almost perfectly played. The next concert will be given December 15.

BROOKLYN LIFE

VOL. VIII. BROOKLYN, N. Y., NOV. 4, 1893. No. 192.

WE have had one or two good concerts already, but the music season in Brooklyn begins next week, and begins with *éclat*. Herr Seidl will lead his orchestra at the Academy on Thursday night. On Friday afternoon and Saturday evening Herr Emil Paur, the new director from Leipsic, will direct the rehearsal and concert of the Boston Symphony Orchestra at the same place. Herr Seidl is engaged by the Seidl Society, which has been the sponsor for his enterprises here, and the Boston Orchestra comes "backed" by a wealthy banker in the Hub. With these guarantees the music of the week is certain to be good. Both orchestras are large. We know Herr Seidl and have always enjoyed his work, but the other gentleman has his reputation to make with us. So much of his fame has gone before him that nobody need have any fear in buying his tickets that he is not going to get his money's worth. His interpretation of the Fifth symphony of Beethoven, generally considered a test piece, and of some of Tschaikowsky's music will be waited with interest. The soloist with the Boston orchestra is Mme. Emma Eames. That for the Seidl Society concert will be Frau Materna. Both are well known as singers in opera, Mme. Eames in French and Italian and Frau Materna in German. Herr Seidl's bill is classic. It contains a short symphony by Mozart, an air from the opera "Fidelio," by Beethoven; Liszt's "Spanish Rhapsody," arranged by Herr Seidl for his orchestra; the "Tannhauser" overture by Wagner, the "Siegfried Idyl," by the same composer, and the prelude and finale to Wagner's opera of "Tristan and Isolde."

BROOKLYN LIFE

VOL. VIII. BROOKLYN, N. Y., NOV. 11, 1893. No. 193.

THIS (Saturday) night the Boston Symphony Orchestra, under direction of Herr Emil Paur, will give its first evening concert in the Philharmonic season. The noble tone and exquisite shading of this great orchestra are what it has under all leaders. It is curiosity over the way Herr Paur is likely to employ it, not anxiety as to the effect he will make, that makes the interest of his début. Mme. Emma Eames and Herr Franz Kneisel are to be the soloists. Mme. Eames is a delightful singer.

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THURSDAY, NOV. 16, 1893.

THE SYMPHONY IN NEWTON.

The first in a series of six concerts was given last evening at the clubhouse of the Newton Club at Newtonville by the Boston Symphony orchestra, Frank Kneisel, conductor. The assembly hall was well filled with representative society people of the city, and the programme was one of the finest that has been enjoyed in the new clubhouse.

The programme is appended:

Overture, "Oberon," Weber; andante, from the Symphony in C minor, No. 5, Beethoven; symphonic poem, "Le Rouet d'Omphale," Saint-Saens; (a) "Bridal Song," (b) "In the Garden," from the "Rustic Wedding," Goldmark; valse lente, Volkemann; scherzo, Goetz; entracte, from "Philemon and Bancis," Gounod; overture, "Anacreon," Cherubini.

Gazette

BOSTON, SUNDAY MORNING, NOV. 5.

The Symphony Concert.

For the fourth concert by the Boston Symphony Orchestra, last night, in Music Hall, the selections were Symphony, F-minor, op. 12, Richard Strauss; "Pleurez mes yeux," from "Le Cid," Massenet; "Le Rouet d'Omphale," Saint-Saëns; "Ah! si la liberté, from "Armide," Gluck; and Academy Festival Overture, Brahms. The soloist was Mme. Emma Eames. The hall was packed, notwithstanding the unfavorable state of the weather. The Strauss symphony was heard here for the first time at this concert. It is a remarkable work for a young man not yet thirty years old. Its character is purely modern, and yet it is always interesting, despite an occasional tendency in the composer to prolixity. Its themes are very brief, but are strikingly melodious, and in their treatment the charm of tunefulness is never forgotten for any length of time, for even at his most recondite moments the composer recalls that he is not oblivious to the effect of grace and soulfulness. The work, as a whole, is original without having recourse to the current method of reaching that end through the vague and the extravagant. Very often the work suggests Mendelssohn, and sometimes Schumann, subjected to a process of extreme modernizing. The composer has a complete mastery over all the resources of modern orchestration, and his score is affluent in the richest and most impressive orchestral coloring. The opening movement is pervaded by a noble melancholy and holds the attention and the interest from beginning to end. The Scherzo is brilliantly new, and its orchestration is surprising in its intricacy, its piquancy and its effectiveness, while its clearness is delightful. The andante is dignified, but is perhaps something more labored in effect than are the other movements, and is prolonged beyond the capacity of its themes, to interest. It is immensely difficult, but was splendidly played. The finale is fiery and impassioned, and is worked out with great vigor and effect. Taken altogether, the symphony impressed us as among the very best that we have heard from the young composers of the new school. It was finely read and performed, and its interpretation afforded the most satisfying evidence that Mr. Paur has as yet given of his skill as a conductor, and of his command over his orchestra. The Saint-Saëns symphonic poem was exquisitely performed. It was possibly taken at too slow a tempo to bring out its characteristic swing, but the grace and the refinement of the reading and the warmth and beauty of its coloring were fairly fascinating. Mr. Paur continues to grow steadily in estimation, and it now seems beyond all question that he is a conductor who will wear well, and who is an acquisition of great value. Mme. Eames, who was welcomed heartily, sang the Massenet air very beautifully. Her lovely voice, her perfect tunefulness, the finish of her style, and her strong and chaste dramatic feeling made it very satisfying to listen to her. Her enunciation was clear, and the effort stamped her as a finished artist in music of this school. She fairly earned and deserved the applause and the four recalls that rewarded her. Vocally, her rendering of the Gluck air was faultless, but it was not a happy selection for her, as it requires a singer with a larger and more classic style than she possesses, to do it justice. It is a question, too, if the air is worth the singing. It is hopelessly antiquated, and it is not an example of the composer at his best. The principal fault in the interpretation was the discrepancy between the emphasis the artist gave the music at the expense of the sentiment of the words. She was warmly applauded and recalled after this effort. We must again pay tribute to the perfect and sympathetic manner in which Mr. Paur accompanies singers. The programme for the next concert, which will take place a week from next Saturday night, is, the "Jupiter" Symphony, Mozart; double concerto for violin and 'cello, Brahms, and Symphony in D, Haydn.

Music Notes.

On Monday evening the Kneisel Quartet, assisted by Mr. Max Zach, gave their first concert of the season in Chickering Hall. There was a fine audience present, and the performers received a very hearty welcome. The programme was: Quartet in G, op. 59, No. 1, Beethoven; Quartet, G-minor, op. 74, No. 3, Haydn; Quintet, F, op. 88, Brahms. The playing throughout was marked by the highest technical finish, precision and beauty of style, the highest point of interpretation being reached, perhaps, in the Haydn Quartet, which was given with a sympathetic warmth and a graceful simplicity that were charming in effect. The Quintet was also well read and performed. The work by Haydn brought forth the most applause, although that by Brahms met with scarcely less enthusiastic appreciation. The Beethoven Quartet, though ably rendered, and with remarkable clearness of phrasing, did not seem to make the impression that its brilliant interpretation deserved. The concert fully sustained the high reputation of the organization.

The Adamowski Quartet gave their first concert of the season in Chickering Hall, on Tuesday afternoon. The programme was: Quartet, B-flat, Haydn; Romanza for violin, Beethoven; Quartet, Bazzini, op. 70. The last named work was substituted for one by J. M. Weber, that was to have been performed, but was omitted by reason of the illness of Mr. Moldauer, whose place was taken by Mr. Otto Roth. The best work of the afternoon was in the performance of the Haydn Quartet, which was smooth, spirited and sympathetic. The Bazzini Quartet was carefully played, but, as was natural, the results of insufficient rehearsing made themselves felt. The playing of the Beethoven Romanza, by Mr. Adamowski, gave much pleasure to the audience, but the accompaniments were given in a manner that were equally original and startling.

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THE KNEISEL QUARTET.

The third musical feature of our last week was the first concert of the Kneisel Quartet, of Boston, which took place in the chamber music room at Music Hall on Friday evening. We must admit that we were heartily ashamed of the smallness of the audience. There was plenty of applause, to be sure; for C. M. Loeffler, Kneisel's desk-mate in the orchestra, Carlos Hasselbrink, Dr. Dvorak, a red-haired young lady who wore eye-glasses and read the score upside down, and the writer were very determined about waking that audience up. We are bound to confess, however, that it was old Papa Haydn, and not we who achieved the result.

The three numbers on the programme were Beethoven's F major quartet, opus 59, No. 1 (the one with the "Theme Russe" in the last movement), the Haydn quartet in C minor, opus 74, No. 3, and the Brahm's string quintet in F major, opus 88. No lover of chamber music could ask for a more delightful arrangement than this.

Beethoven's intense self-centred, complex style was excellently separated from the aggressive, exclamatory work of Brahm's by Papa Haydn's gay little burst of sunshine. Mr. Kneisel is a poet at programme-making.

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Gluck's overture was the Wagner arrangement and was played in a masterly manner. The soloists in the concerto were Franz Kneisel and Alwin Schroeder, whose efforts were loudly applauded by the members of the orchestra as well as the audience. The second movement was particularly well done, while the third movement, vivace non troppo, displayed the skill and musical taste of both soloists.

The "Jupiter" symphony was the most pleasing number. It is not unfamiliar to the patrons of these concerts, but it is doubtful if it was ever rendered in a more satisfactory manner. The first movement, with its beautiful themes, was exquisitely given, the strings being particularly fine, and the ending was full of force and spirit. The second movement, where the violins and violas are muted, was rendered with the same good taste, and marked contrasts, with which this portion of the symphony abounds, were magnificently brought out. The minuet followed for the third movement, and the famous finale concluded the entertaining programme.

At the rehearsal and the concert next Friday afternoon and Saturday evening the selections will be Schumann's symphony in B major; Liszt's arrangement of Schubert's "Wanderer Fantasy," for the piano and orchestra; three movements from Berlioz's symphony, "Romeo and Juliet," and Liszt's symphony poem "Fest Klaenge." Mrs. Emil Paur, wife of the conductor, will be the soloist.

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The Symphony Concert.

The programme for the concert by the Boston Symphony Orchestra, last night, was: Symphony, C, ("Jupiter"), Mozart; Concerto for Violin and Violincello, A-minor, Brahms; Overture, "Iphigenia in Aulis," (Wagner's arrangement), Gluck. The overture was elaborately read, and with such a variety of emphasis and contrast in color effect, that it is doubtful if Gluck would have recognized his own work, could he have heard it. The performance was thoroughly impressive, but the broad dignity and the frank simplicity of the overture melted away under the excess of effects that were crowded into it. Its almost cold classicality was changed to a warm, modern romanticism, and it was subjected generally to a treatment of which Gluck could not have even dreamed. This bringing down to date the works of the older masters is to reprehended on the ground that it utterly misrepresents them. The Mozart Symphony was beautifully played, and on the whole, with admirable judgment in regard to the pace of the different movements. It is true that Mr. Paur, in his earnest desire to bring out all that there is in the work, somewhat overloaded it with contrasts in effect. As in the overture too much modern color was forced into the Symphony, and the natural flow of the music was checked by the constantly recurring alternations in dynamic effects that were injected into it every now and then, at important moments; the continuity was interrupted and an impression of disjointedness resulted. It was evidently the intention of Mr. Paur to give a warm and fluent interpretation of the work, but the deliberate elaboration produced quite a contrary effect, and for once Mozart sounded cold;—very finished, very smooth and very proper, but cold, nevertheless. In fact, it was more of a formal analysis, in which every point was brought out with prominence in order to show that it was there, than a reading swayed by the obvious spirit of the music. It was a dissection of the work, made by one who had informed himself of the exact place of every nerve, muscle and vital organ, the veins filled with red wax to enable one to distinguish their forms and their course. This is scarcely the manner in which Mozart is to be shown. One at last becomes ear-weary of the affluence of delicate pianissimo effects, and longs for the music to be permitted to flow readily and simply. The playing was very beautiful throughout, and the always astonishing fugue in the finale came out with exceptional clearness and brilliancy. The novelty of the programme was the Brahms concerto. This is undoubtedly a fine composition, but, as it seemed to us, there is too much of it, and there were moments when we could have wished that the solo instruments had less of nothing in particular to do except setting forth difficult passages of no especial moment. The first and the second movements are the best; but, even here, it struck us that the orchestral moments, when the soloists are at rest, are the strongest and most interesting portions of the concerto. Mr. Kneisel and Mr. Schroeder were the soloists, and they acquitted themselves of their difficult tasks with their familiar skill in regard to perfection of technique and solidity of style. The programme for the next concert is: Symphony No. 1, Schumann; "Wanderer" Fantasy for piano and orchestra, Schubert-Liszt; three movements from the symphony "Romeo and Juliet," Berlioz; Symphonic Poem, "Festklaenge," Liszt. Mrs. Emil Paur is to be the soloist.

The Kneisel Quartet gave its second concert of the season in Chickering Hall, on Tuesday night. The novelty of the programme was a quartet in E minor, by Smetana. The work is original, effective and pleasing, though it is curiously in antagonism with what is generally known as the "quartet style." The classical form is rigidly adhered to, but the themes and their treatment are startling in their unconventionality and in the narrow line that sometimes separates them from the baldly commonplace. And yet, in spite of this, the work lies interesting in the hearing, and its tunefulness is notably piquant. The inherent fault of the work was in its lack of the dignity that is one of the received essentials of the string quartet, pure and simple, and perhaps also in a certain suggestion that it was thought out orchestrally rather than in the true spirit of chamber music. Still, if a composer chooses to conceive quartets in this manner, there is no reason why he should not do so, only he should make it clear that it is not his intention that his music shall be classed with the quartet as it is usually understood. As it seems to us, the work belongs to the category of music that is written for the string orchestra, and that it would be less open to criticism in such a connection than it is in the light in which it was presented on this occasion. Schubert's trio in E-flat, for piano and strings, followed, Mrs. Ernst Paur performing the piano part. Mrs. Paur, who was very cordially welcomed, played with a clearness, a precision, and a frankness, together with a freedom from affectation that were thoroughly admirable. Her touch is crisp and certain and she plays without seeming effort. Her tone is light, and in point of expresiveness her style appeared to be somewhat colorless, but the straightforwardness and the sincerity that distinguished her work entitle it to respectful consideration. She was enthusiastically applauded and evidently won the heartiest approval of her audience. The other selection was Beethoven's quartet in C, op. 18, No. 2. The playing throughout was fully up to the best standard of the artists.

The Adamowski Quartet will give their second concert of the season, in Chickering Hall, on Tuesday afternoon. The programme is: Quartet, B-minor, J. M. Weber; Andante from quartet, A-major, Beethoven; Quinet for piano and strings, Dvorak. Mr. A Whiting will be the pianist. Tickets may be had at Music Hall.

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ARTHUR HORNBLOW,
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THE KNEISEL QUARTET.

The third musical feature of our last week was the first concert of the Kneisel Quartet, of Boston, which took place in the chamber music room at Music Hall on Friday evening. We must admit that we were heartily ashamed of the smallness of the audience. There was plenty of applause, to be sure; for C. M. Loeffler, Kneisel's desk-mate in the orchestra, Carlos Hasselbrink, Dr. Dvorak, a red-haired young lady who wore eye-glasses and read the score upside down, and the writer were very determined about waking that audience up. We are bound to confess, however, that it was old Papa Haydn, and not we who achieved the result.

The three numbers on the programme were Beethoven's F major quartet, opus 59, No. 1 (the one with the "Theme Russe" in the last movement), the Haydn quartet in C minor, opus 74, No. 3, and the Brahm's string quintet in F major, opus 88. No lover of chamber music could ask for a more delightful arrangement than this.

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BOSTON, SUNDAY MORNING, NOV. 19.

The Symphony Concert.

The programme for the concert by the Boston Symphony Orchestra, last night, was: Symphony, C, ("Jupiter"), Mozart; Concerto for Violin and Violincello, A-minor, Brahms; Overture, "Iphigenia in Aulis," (Wagner's arrangement), Gluck. The overture was elaborately read, and with such a variety of emphasis and contrast in color effect, that it is doubtful if Gluck would have recognized his own work, could he have heard it. The performance was thoroughly impressive, but the broad dignity and the frank simplicity of the overture melted away under the excess of effects that were crowded into it. Its almost cold classicality was changed to a warm, modern romanticism, and it was subjected generally to a treatment of which Gluck could not have even dreamed. This bringing down to date the works of the older masters is to reprehended on the ground that it utterly misrepresents them. The Mozart Symphony was beautifully played, and on the whole, with admirable judgment in regard to the pace of the different movements. It is true that Mr. Paur, in his earnest desire to bring out all that there is in the work, somewhat overloaded it with contrasts in effect. As in the overture too much modern color was forced into the Symphony, and the natural flow of the music was checked by the constantly recurring alternations in dynamic effects that were injected into it every now and then, at important moments; the continuity was interrupted and an impression of disjointedness resulted. It was evidently the intention of Mr. Paur to give a warm and fluent interpretation of the work, but the deliberate elaboration produced quite a contrary effect, and for once Mozart sounded cold;—very finished, very smooth and very proper, but cold, nevertheless. In fact, it was more of a formal analysis, in which every point was brought out with prominence in order to show that it was there, than a reading swayed by the obvious spirit of the music. It was a dissection of the work, made by one who had informed himself of the exact place of every nerve, muscle and vital organ, the veins filled with red wax to enable one to distinguish their forms and their course. This is scarcely the manner in which Mozart is to be shown. One at last becomes ear-weary of the affluence of delicate pianissimo effects, and longs for the music to be permitted to flow readily and simply. The playing was very beautiful throughout, and the always astonishing fugue in the finale came out with exceptional clearness and brilliancy. The novelty of the programme was the Brahms concerto. This is undoubtedly a fine composition, but, as it seemed to us, there is too much of it, and there were moments when we could have wished that the solo instruments had less of nothing in particular to do except setting forth difficult passages of no especial moment. The first and the second movements are the best; but, even here, it struck us that the orchestral moments, when the soloists are at rest, are the strongest and most interesting portions of the concerto. Mr. Kneisel and Mr. Schroeder were the soloists, and they acquitted themselves of their difficult tasks with their familiar skill in regard to perfection of technique and solidity of style. The programme for the next concert is: Symphony No. 1, Schumann; "Wanderer" Fantasy for piano and orchestra, Schubert-Liszt; three movements from the symphony "Romeo and Juliet," Berlioz; Symphonic Poem, "Festklaenge," Liszt. Mrs. Emil Paur is to be the soloist.

The Kneisel Quartet gave its second concert of the season in Chickering Hall, on Tuesday night. The novelty of the programme was a quartet in E minor, by Smetana. The work is original, effective and pleasing, though it is curiously in antagonism with what is generally known as the "quartet style." The classical form is rigidly adhered to, but the themes and their treatment are startling in their unconventionality and in the narrow line that sometimes separates them from the baldly commonplace. And yet, in spite of this, the work lies interesting in the hearing, and its tunefulness is notably piquant. The inherent fault of the work was in its lack of the dignity that is one of the received essentials of the string quartet, pure and simple, and perhaps also in a certain suggestion that it was thought out orchestrally rather than in the true spirit of chamber music. Still, if a composer chooses to conceive quartets in this manner, there is no reason why he should not do so, only he should make it clear that it is not his intention that his music shall be classed with the quartet as it is usually understood. As it seems to us, the work belongs to the category of music that is written for the string orchestra, and that it would be less open to criticism in such a connection than it is in the light in which it was presented on this occasion. Schubert's trio in E-flat, for piano and strings, followed, Mrs. Ernst Paur performing the piano part. Mrs. Paur, who was very cordially welcomed, played with a clearness, a precision, and a frankness, together with a freedom from affectation that were thoroughly admirable. Her touch is crisp and certain and she plays without seeming effort. Her tone is light, and in point of expresiveness her style appeared to be somewhat colorless, but the straightforwardness and the sincerity that distinguished her work entitle it to respectful consideration. She was enthusiastically applauded and evidently won the heartiest approval of her audience. The other selection was Beethoven's quartet in C, op. 18, No. 2. The playing throughout was fully up to the best standard of the artists.

The Adamowski Quartet will give their second concert of the season, in Chickering Hall, on Tuesday afternoon. The programme is: Quartet, B-minor, J. M. Weber; Andante from quartet, A-major, Beethoven; Quinct for piano and strings, Dvorak. Mr. A Whiting will be the pianist. Tickets may be had at Music Hall.

[46]

Boston Courier.

SUNDAY MORNING, NOV. 19, 1893.

THE WEEK'S MANY CONCERTS, SYMPHONY CHAMBER, ETC.

The week in music began bright and early on Monday evening with the second of the Kneisel Quartette series, which quite filled Chickering Hall. The attractions of a hitherto unheard quartette by Smetana counted for something; but the chief interest centred in the debut of Mrs. Emil Paur, who brought with her an excellent reputation as a pianist. That reputation is well founded as her share of the Schubert trio in E-flat major, opus 100, demonstrated clearly. How far and wide her talent and her art may extend, cannot be determined from this one hearing; but that she is an admirable ensemble player, is certain. She devoted herself unobstrusively to the work as a whole, regarding its proportions above her personal part in it and accepting applause only with her two coadjutors. Her playing is sound and honest, well balanced in tone and touch, clear, although not quite brilliant in execution, full and without effort to force a great volume, sensible in phrasing and particularly careful in accentuation and rhythm. The simplicity of her manner and her evident wish to be an artist among artists, enhanced the pleasure she gave and won her individual esteem in addition to approbation for her musicianly qualities.

The Smetana quartette is interesting and would bear an early repetition. It is strange and perplexing at times, and then again it has a curious, wild beauty. In some of the music a restless figure rolls to and fro almost incessantly under the smoothly moving upper voices. A peculiar preference is shown for the deep, strenuous tones of the viola and for the searching ones of the 'cello, which appear not only in support of the themes in the full concord of instruments, but in long, detached recitativa-like passages. There are many unexpected and almost inexplicable expressions, and yet they hardly seem foreign to the general spirit of the work. The first movement does not produce the effect of an allegro, although it is one; the finale has a touch of the *ballabile* about it, and like the second—which is ingeniously developed along the rhythms of the Bohemian polka—seems more like the germ of an orchestral movement than an intentional assignment to chamber music. The slow movement shows less originality than the other three, but has its own interest. The quartette is short, and must have been found stimulating even by those who did not follow or approve all its diversities. The third number on the programme was Beethoven's quartette in G major, opus 18, brief, beautiful and beloved. The audience was in absolute sympathy with the players and called them forward after every movement. As for the playing itself, the comment of the captious New York Tribune on the club's recent concert in that city may be quoted as just and expressive of Monday evening's work:

For a revelation of perfect loveliness in the province of chamber music no organization in the country holds out a richer promise than the Kneisel Quartet. The playing of the club was as near perfection as one could wish, and it was almost as delightful as listening to the music to watch the play of pleasurable emotions on the faces of the listeners. The playing of Mr. Kneisel and his associates is exquisitely true in intonation, and their readings of the music of the masters are as reverential, as eloquent, as beautiful and truthful as they are lucid and intelligent.

Mr. Paur's second thoughts about his fifth programme were better than his first ones. Accordingly the Mozart "Jupiter" symphony was put at the foot of the bill at last night's Symphony, the double concerto of Brahms kept its central place, the Haydn symphony was withdrawn, and the concert began with Gluck's "Iphigenia in Aulis" overture.

Considering his programme per se, there is almost nothing to be said. The overture and the symphony are such ancient acquaintances that they can come for the welcome given to strangers before only the newest subscribers to Boston concerts and may be set down as among the "educational" features of the season. The concerto is unfamiliar, being among its author's comparatively recent compositions, of course, but Boston has heard enough from and about Brahms during the past few years to be able to cope in some degree of ease with his peculiar characteristics as therein shown—his sufficiency of distinct thematic material, his disposition toward shifting rhythms and accents, his learned and often obtuse thematic development and his sturdy and occasionally passionate insistence upon his ideas and their elaboration. The presentation of two solo instruments, although no modern novelty, is not unusual, and on the one hand gives a composer greater scope in his writing, while on the other it offers at once to the musician more food for thought and to laymen more occupation and entertainment. Mr. Paur is just the director for Brahms, because he has at once the exactitude of perception and the fixed delivery which insure the clear conveyance of form and figure and the energy and heat requisite for the more emphatic assertiveness of the composer.

That Messrs. Kneisel and Schroeder read the violin and 'cello parts to perfection, hardly needs to be said. Each is a principal artist in his line, uniting to complete virtuosity, the scholar's knowledge and the artist's style.

The concerto pleases as a whole, although there are some strange jars between the parts at times—dissonances running mad, as one might say—and some short passages which cannot real please any but those who admire Brahms through thick and thin. But the slow movement is redundant in beauty and sweetness.

The overture was fairly and squarely read and with no little play of feeling, and the symphony was respectfully and consistently treated, barring, in the first movement, a few lingering delays and over-urgent accents upon an odd bar here and there.

Next week the Symphony audience will have the pleasure, already provided for at the Kneisel and Apolo concerts, of hearing Mr. Paur, who will play (with orchestra) Liszt's "Wanderer" Fantasy. The orchestral numbers will be Schumann's first symphony, three movements from Berlioz's "Romeo and Juliet" symphony, and Liszt's poem, "Fest-Klaenge."

HOWARD MALCOM TICKNOR.

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 19, 1893.

THE KNEISEL QUARTETTE.

Two events of novelty were announced for the second of this quartette's concerts last Monday evening: one was a rendering of Smetana's E minor quartette for strings, the other the appearance as pianist of Mrs. Emil Paur, wife of our Symphony conductor. Both events proved to be very interesting to the audience. Indeed, the task which Mrs. Paur undertook, as well as the manner in which she performed that task, must at once allay any suspicion that certain disagreeable phases of the Nikisch régime are to be reproduced under the new dispensation. It is true that Mrs. Paur did not give a warm and wholly sympathetic rendering of the very familiar work—Schubert's piano trio in E flat—in which she had part. There were evidences, too, of a slight nervousness throughout the performance. But there was not the slightest evidence of inability to meet the demands which the long work makes on the technique and endurance of the artist; nor was there evidence of anything except the most complete artistic sincerity and the most thorough understanding of a player's duties toward the composer and toward the assisting players. In short, Mrs. Paur may be sure of a hearty welcome to the not too full ranks of excellent chamber concert pianists in Boston.

Smetana was Dvorak's teacher. If Smetana's expression of his ideas *about* music was as clear as his expression of his ideas *in* music, Dvorak had an exceedingly good teacher. It was certainly a man who knew thoroughly what he was about, who wrote the quartette we heard as an opening number last Monday. Each movement was a well balanced whole, and the quartette, as a whole, was begun boldly and was led to a fitting conclusion with bold and unswerving power. In fact, "Be bold, be bold," might have served as a motto for the composition; but the American listener would have been inclined, I am sure, to add the conclusion, "but not too bold," as a warning to the composer at many points in the course of the work. We do n't quarrel with the numerous sudden—and, for that matter, not always clever—changes of key which the composer makes; but we do object to the frightful overdoing of the *forte* of which he renders himself guilty. We might almost imagine ourselves in an Italian theatre at a rendering of an earlier Verdi opera, so uniformly intense is the volume of tone and the consequent drain on the emotional system. We know that Smetana meant it to be so. He was a Bohemian, and that is the way people enjoy themselves in Bohemia. But the American would like to revise the expression marks of every such work which he hears.

It was well, then, that this work came to us while we were fresh, and was followed by two very familiar and very delightful numbers,—for the G major quartette of Beethoven's first set, op. 18, closed the concert. The audience was, then, able to be interestedly attentive to Smetana's intensity, and applauded each movement vigorously. The players achieved a marvel of purity in intonation in their presentation of the many chromatic intricacies of the work. Such playing may almost be said to annihilate intricacy, since it makes it possible for the listener to see at once what the composer means. The work did not sound well at all times. Smetana often asks a *fortissimo* of a single stringed instrument which certainly no less than ten instruments in unison could clothe with a volume of tone sufficient to overpower the scratchiness. But, again, we are sure that he wanted the intensity, and was willing to let the scratchiness come, as come it must. Or it is just possible that his deafness, which finally became complete, may have caused him to lose his bearings in such matters. After all is said, however, the work is interesting, and we should like to prepare ourselves, by plenteous repose and suitable diet, to hear it again. We have only to add, concerning its performance, that Mr. Svecenski found opportunity to do some splendidly virile viola playing.

The next concert will occur on Dec. 4.

THE AMUSEMENT GLOBE.

Nov. 15 - 1893.

The Boston Symphony Orchestra had a splendid welcome when it came to Music Hall last Wednesday evening. Mr. Paur, the new conductor, then made his first appearance in this city. The management is to be congratulated on making a change of its base of operations to Music Hall. The attendance at the concert was large enough, doubtless, to have proved the wisdom of the change. It may be said of the work of the orchestra that it was thoroughly artistic, and that it confirmed the organization in its superiority over every other similar band in the country.

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By the way, there was quite a surprise for the musical people of Boston, when that organization gave its first concert, some ten or twelve years ago. And I think I'll have to tell a story that begins even back of and beyond that period. Somewhere about 1877 or 1878, there were two or three very promising young girl singers in Boston, who appeared in classical concerts, subscription affairs, and the like, and of whom musical Bostonians were very proud. To be exact, there were two of them who were rather more promising than the others. Presently these two had their "farewell benefit" on the eve of their departure for Europe. Each departed in quest of good instruction and the broadening of her musical knowledge and taste. Both were pretty, attractive and ambitious, and each had a good voice. One went to London, and began to study under the direction of George Henschel, a young Prussian, who had come into notice as a singer, composer, teacher and musical director, quite a strong combination of abilities, you must admit; but the strange thing about it was that the abilities were very evenly distributed. A year or two later the young woman returned to Boston, amazingly developed as a singer, with a voice suitable for small halls, rather than for large ones, and her teacher came along with her, to take a look at Boston; also to marry his pupil, whom he had already wooed and won.

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Well, Henschel sang two or three times in the "Hub;" directed a concert or two; and did various things, as the opportunity offered, which proved him to be a splendid musician in every sense of the word. Presently a magnificent opportunity fell in his way. The petty squabbles of two or three musical organizations prompted a wealthy banker to provide the money for the organization of the Boston Symphony Orchestra, and the position of director was offered to Henschel. There was no limit to the banker's purse, apparently, for when it was decided that the famous old Music Hall was the only place suitable for the orchestra's concerts, he promptly purchased the property at a cost of some hundreds of thousands of dollars, in order that nothing should interfere with the development of the plan. Of course Henschel accepted the position of director, for a carte blanche accompanied it. He engaged as many musicians as he pleased, arranged his program as he liked, and in every way proceeded as if he himself were paying the cost of the affair.

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At length the new orchestra gave its first concert, and then came the surprise. The musicians were grouped in a manner entirely new. There were something like eighty of them, a big lot, for that day. They played in a manner that startled some of the conventional old chaps in the audience, who always kept their index fingers on the score. But they played in a style which "set the pace" for the Boston Symphony Orchestra of the present day. I remember well something that struck me then as an oddity. Henschel had the scores of the music at the director's desk, but he never looked at them. He said to me afterwards: "A man who is not sufficiently familiar with the music of his program to direct a performance without the scores, is not fit to pose as director."

* * *

Well, there was a great controversy among the musical writers. Lots of them were offended at the innovations, while others applauded them. But Henschel remained as leader for four years, and his work made it possible for his successors to bring the orchestra to its present condition. He found time, also, to inaugurate a series of recitals in which he and Mrs. Henschel were the principal performers, which has continued at intervals ever since, with great profit to him and great enjoyment to thousands of music-loving people, in New York as well as in Boston.

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So, in a sense, we owe the Boston Symphony Orchestra to the ambition of that young Boston girl, who went abroad to study. The other girl, by the way, is not unknown in musical circles. She is the present wife of Henry Mapleson—not the famous opera manager of ten years ago, but his son—and is known on the stage as Laura Schirmer-Mapleson. She is now singing in The Fencing Master.

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Boston Journal.

SUNDAY, NOVEMBER 19, 1893.

The Fifth Concert of the Boston Symphony Orchestra.

Two composers of world-wide reputation died lately, Gounod and Tschaikowsky.

It is a matter of surprise and regret that the Boston Symphony Orchestra has not recognized this fact in any way whatsoever.

In certain towns of Europe, where music is regarded as an emotional art, it is the custom when a composer of great reputation dies to honor his memory, sometimes by exposing his bust or picture in concert hall or opera house, often by playing reverently one of his compositions.

But we are conservative in Boston, and music is regarded here chiefly as an intellectual pursuit, something that makes for educational righteousness. Besides, neither Gounod nor Tschaikowsky was a German.

Or Mr. Paur may say "Gounod was a maker of operas; he was not a writer for orchestra alone. How can we honor his memory in a Symphony concert?"

You have heard of the town of Leipsic, Mr. Paur; you have heard of the Gewandhaus concerts, and you are aware of the character of the said concerts. You also know how conservative musically are the good and the bad people of Leipsic.

Now I read in the Signale, No. 56 of this year, that at the Gewandhaus concert, given Nov. 2, one number of the programme was dedicated to the memory of Gounod. A march, described as "Feirlicher Marsch," by Charles Gounod, was played in honor of him. This may or may not have been the "Marche Romaine;" the point is immaterial; the fact remains that the death of the Frenchman was noticed fitly in Leipsic, in the very temple devoted to the worship of "classical" composers.

And even Mr. Bernsdorf, who is generally ill at ease when he is obliged to hear modern music or write about it, paid the memory of Gounod a handsome tribute in his critique of the concert.

Gounod never visited this country, but Tschaikowsky was our guest. It is true that he conducted no one of his works in Boston. There was apparently no desire here to even see the illustrious composer. Yet, why should not his remarkable overture to "Hamlet" or to "Romeo and Juliet," or one of his symphonies be played in Music Hall to remind us of the world's loss?

As for that matter, it might not be uninteresting to hear the second symphony of Gounod or his nonetto for wind instruments.

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Others thought of remembering, according to their capacity, the death of Gounod, even if you, Mr. Paur, did not, you who have the resources of the Symphony Orchestra behind you, you who have the opportunity of inviting singers to join you in your work.

Such a tribute to the memory of the composer of "Faust" did not escape the thought of Mr. William Heinrich, the Manager of the New England Conservatory, or certain Roman Catholic Churches in this town.

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The programme of the Symphony concert of last evening was as follows:

Overture "Iphigénie en Aulide," Gluck; Double concerto for violin and 'cello, op. 102, Brahms; Symphony C major ("Jupiter") Mozart.

Brahm's "Double Concerto" was first played in public, October 18, 1887, by Joachim and Hausmann, if I am not mistaken. It was then played at Cologne. Its first performance in America was by Max Bendix and Victor Herbert, January 5, 1889, at a Thomas Symphony concert in New York.

The concerto is in many respects a disappointing work. First of all it seems labored. The themes are neither fresh nor interesting. The thematic development is often ingenious, at times unreasonably intricate, as though the composer was so interested in the solution of a puzzle that he forgot that he was a musician, if there are occasional passages that are suggestive and almost beautiful, there are other passages in the first and third movements that are disagreeable without justification, and almost hideous. The andante is more endurable, and portions of it are charming.

The concerto is singularly arranged. Let us waive the question whether Brahms's choice of solo instruments was fortunate. The question here is, What employment did he make of them? He, first of all, favored the 'cello. The violin part is extremely thankless, and it swarms with difficulties which seem needless and without any effect, even when they are conquered by such an admirable violinist as Mr. Kneisel. But neither the violin nor the 'cello is so used individually, nor are they so used together that the hearer is able to listen to one dominating voice or to two voices that compel attention. It is as though the orchestra had invited two guests to listen to the stranger's words of wit and wisdom: but afterward the members of the orchestra forgot good breeding and insisted on showing their guests how clever they themselves were and how much they knew.

The great fault, however, is that this concerto shows a poverty of imagination. There is technique galore; but there is little genuine music. Messrs. Kneisel and Schroeder performed their arduous task with skill and courage.

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The noble overture of Gluck, with the ending by Wagner, was finely played. And the overture is surely classic, if any music may be thus termed. The Symphony of Mozart, with its Olympian serenity, its tenderness, its amazing mastery of technical problems which are never allowed to seem problems to the hearer, was played with great care.

PHILIP HALE.

[47]

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HOWARD MALCOM TICKNOR.

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Two events of novelty were announced for the second of this quartette's concerts last Monday evening: one was a rendering of Smetana's E minor quartette for strings, the other the appearance as pianist of Mrs. Emil Paur, wife of our Symphony conductor. Both events proved to be very interesting to the audience. Indeed, the task which Mrs. Paur undertook, as well as the manner in which she performed that task, must at once allay any suspicion that certain disagreeable phases of the Nikisch régime are to be reproduced under the new dispensation. It is true that Mrs. Paur did not give a warm and wholly sympathetic rendering of the very familiar work—Schubert's piano trio in E flat—in which she had part. There were evidences, too, of a slight nervousness throughout the performance. But there was not the slightest evidence of inability to meet the demands which the long work makes on the technique and endurance of the artist; nor was there evidence of anything except the most complete artistic sincerity and the most thorough understanding of a player's duties toward the composer and toward the assisting players. In short, Mrs. Paur may be sure of a hearty welcome to the not too full ranks of excellent chamber concert pianists in Boston.

Smetana was Dvorak's teacher. If Smetana's expression of his ideas *about* music was as clear as his expression of his ideas *in* music, Dvorak had an exceedingly good teacher. It was certainly a man who knew thoroughly what he was about, who wrote the quartette we heard as an opening number last Monday. Each movement was a well balanced whole, and the quartette, as a whole, was begun boldly and was led to a fitting conclusion with bold and unswerving power. In fact, "Be bold, be bold," might have served as a motto for the composition; but the American listener would have been inclined, I am sure, to add the conclusion, "but not too bold," as a warning to the composer at many points in the course of the work. We do n't quarrel with the numerous sudden—and, for that matter, not always clever—changes of key which the composer makes; but we do object to the frightful overdoing of the *forte* of which he renders himself guilty. We might almost imagine ourselves in an Italian theatre at a rendering of an earlier Verdi opera, so uniformly intense is the volume of tone and the consequent drain on the emotional system. We know that Smetana meant it to be so. He was a Bohemian, and that is the way people enjoy themselves in Bohemia. But the American would like to revise the expression marks of every such work which he hears.

It was well, then, that this work came to us while we were fresh, and was followed by two very familiar and very delightful numbers,—for the G major quartette of Beethoven's first set, op. 18, closed the concert. The audience was, then, able to be interestedly attentive to Smetana's intensity, and applauded each movement vigorously. The players achieved a marvel of purity in intonation in their presentation of the many chromatic intricacies of the work. Such playing may almost be said to annihilate intricacy, since it makes it possible for the listener to see at once what the composer means. The work did not sound well at all times. Smetana often asks a *fortissimo* of a single stringed instrument which certainly no less than ten instruments in unison could clothe with a volume of tone sufficient to overpower the scratchiness. But, again, we are sure that he wanted the intensity, and was willing to let the scratchiness come, as come it must. Or it is just possible that his deafness, which finally became complete, may have caused him to lose his bearings in such matters. After all is said, however, the work is interesting, and we should like to prepare ourselves, by plenteous repose and suitable diet, to hear it again. We have only to add, concerning its performance, that Mr. Svecenski found opportunity to do some splendidly virile viola playing.

The next concert will occur on Dec. 4.

THE AMUSEMENT GLOBE.

Nov. 15 1893

The Boston Symphony Orchestra had a splendid welcome when it came to Music Hall last Wednesday evening. Mr. Paur, the new conductor, then made his first appearance in this city. The management is to be congratulated on making a change of its base of operations to Music Hall. The attendance at the concert was large enough, doubtless, to have proved the wisdom of the change. It may be said of the work of the orchestra that it was thoroughly artistic, and that it confirmed the organization in its superiority over every other similar band in the country.

* * *

By the way, there was quite a surprise for the musical people of Boston, when that organization gave its first concert, some ten or twelve years ago. And I think I'll have to tell a story that begins even back of and beyond that period. Somewhere about 1877 or 1878, there were two or three very promising young girl singers in Boston, who appeared in classical concerts, subscription affairs, and the like, and of whom musical Bostonians were very proud. To be exact, there were two of them who were rather more promising than the others. Presently these two had their "farewell benefit" on the eve of their departure for Europe. Each departed in quest of good instruction and the broadening of her musical knowledge and taste. Both were pretty, attractive and ambitious, and each had a good voice. One went to London, and began to study under the direction of George Henschel, a young Prussian, who had come into notice as a singer, composer, teacher and musical director, quite a strong combination of abilities, you must admit; but the strange thing about it was that the abilities were very evenly distributed. A year or two later the young woman returned to Boston, amazingly developed as a singer, with a voice suitable for small halls, rather than for large ones, and her teacher came along with her, to take a look at Boston; also to marry his pupil, whom he had already wooed and won.

* * *

Well, Henschel sang two or three times in the "Hub;" directed a concert or two; and did various things, as the opportunity offered, which proved him to be a splendid musician in every sense of the word. Presently a magnificent opportunity fell in his way. The petty squabbles of two or three musical organizations prompted a wealthy banker to provide the money for the organization of the Boston Symphony Orchestra, and the position of director was offered to Henschel. There was no limit to the banker's purse, apparently, for when it was decided that the famous old Music Hall was the only place suitable for the orchestra's concerts, he promptly purchased the property at a cost of some hundreds of thousands of dollars, in order that nothing should interfere with the development of the plan. Of course Henschel accepted the position of director, for a carte blanche accompanied it. He engaged as many musicians as he pleased, arranged his program as he liked, and in every way proceeded as if he himself were paying the cost of the affair.

* * *

At length the new orchestra gave its first concert, and then came the surprise. The musicians were grouped in a manner entirely new. There were something like eighty of them, a big lot, for that day. They played in a manner that startled some of the conventional old chaps in the audience, who always kept their index fingers on the score. But they played in a style which "set the pace" for the Boston Symphony Orchestra of the present day. I remember well something that struck me then as an oddity. Henschel had the scores of the music at the director's desk, but he never looked at them. He said to me afterwards: "A man who is not sufficiently familiar with the music of his program to direct a performance without the scores, is not fit to pose as director."

* * *

Well, there was a great controversy among the musical writers. Lots of them were offended at the innovations, while others applauded them. But Henschel remained as leader for four years, and his work made it possible for his successors to bring the orchestra to its present condition. He found time, also, to inaugurate a series of recitals in which he and Mrs. Henschel were the principal performers, which has continued at intervals ever since, with great profit to him and great enjoyment to thousands of music-loving people, in New York as well as in Boston.

* * *

So, in a sense, we owe the Boston Symphony Orchestra to the ambition of that young Boston girl, who went abroad to study. The other girl, by the way, is not unknown in musical circles. She is the present wife of Henry Mapleson—not the famous opera manager of ten years ago, but his son—and is known on the stage as Laura Schirmer-Mapleson. She is now singing in The Fencing Master.

* * *

Boston Journal.

SUNDAY, NOVEMBER 19, 1893.

The Fifth Concert of the Boston Symphony Orchestra.

Two composers of world-wide reputation died lately, Gounod and Tschaikowsky.

It is a matter of surprise and regret that the Boston Symphony Orchestra has not recognized this fact in any way whatsoever.

In certain towns of Europe, where music is regarded as an emotional art, it is the custom when a composer of great reputation dies to honor his memory, sometimes by exposing his bust or picture in concert hall or opera house, often by playing reverently one of his compositions.

But we are conservative in Boston, and music is regarded here chiefly as an intellectual pursuit, something that makes for educational righteousness. Besides, neither Gounod nor Tschaikowsy was a German.

Or Mr. Paur may say "Gounod was a maker of operas; he was not a writer for orchestra alone. How can we honor his memory in a Symphony concert?"

You have heard of the town of Leipsic, Mr. Paur; you have heard of the Gewandhaus concerts, and you are aware of the character of the said concerts. You also know how conservative musically are the good and the bad people of Leipsic.

Now I read in the Signale, No. 56 of this year, that at the Gewandhaus concert, given Nov. 2, one number of the programme was dedicated to the memory of Gounod. A march, described as "Feirlicher Marsch," by Charles Gounod, was played in honor of him. This may or may not have been the "Marche Romaine;" the point is immaterial; the fact remains that the death of the Frenchman was noticed fitly in Leipsic, in the very temple devoted to the worship of "classical" composers.

And even Mr. Bernsdorf, who is generally ill at ease when he is obliged to hear modern music or write about it, paid the memory of Gounod a handsome tribute in his critique of the concert.

Gounod never visited this country, but Tschaikowsky was our guest. It is true that he conducted no one of his works in Boston. There was apparently no desire here to even see the illustrious composer. Yet, why should not his remarkable overture to "Hamlet" or to "Romeo and Juliet," or one of his symphonies be played in Music Hall to remind us of the world's loss?

As for that matter, it might not be uninteresting to hear the second symphony of Gounod or his nonetto for wind instruments.

* * *

Others thought of remembering, according to their capacity, the death of Gounod, even if you, Mr. Paur, did not, you who have the resources of the Symphony Orchestra behind you, you who have the opportunity of inviting singers to join you in your work.

Such a tribute to the memory of the composer of "Faust" did not escape the thought of Mr. William Heinrich, the Manager of the New England Conservatory, or certain Roman Catholic Churches in this town.

* * *

The programme of the Symphony concert of last evening was as follows:

Overture "Iphigénie en Aulide," Gluck; Double concerto for violin and 'cello, op. 102, Brahms; Symphony C major ("Jupiter") Mozart.

Brahm's "Double Concerto" was first played in public, October 18, 1887, by Joachim and Hausmann, if I am not mistaken. It was then played at Cologne. Its first performance in America was by Max Bendix and Victor Herbert, January 5, 1889, at a Thomas Symphony concert in New York.

The concerto is in many respects a disappointing work. First of all it seems labored. The themes are neither fresh nor interesting. The thematic development is often ingenious, at times unreasonably intricate, as though the composer was so interested in the solution of a puzzle that he forgot that he was a musician. If there are occasional passages that are suggestive and almost beautiful, there are other passages in the first and third movements that are disagreeable without justification, and almost hideous. The andante is more endurable, and portions of it are charming.

The concerto is singularly arranged. Let us waive the question whether Brahms's choice of solo instruments was fortunate. The question here is, What employment did he make of them? He, first of all, favored the 'cello. The violin part is extremely thankless, and it swarms with difficulties which seem needless and without any effect, even when they are conquered by such an admirable violinist as Mr. Kneisel. But neither the violin nor the 'cello is so used individually, nor are they so used together that the hearer is able to listen to one dominating voice or to two voices that compel attention. It is as though the orchestra had invited two guests to listen to the stranger's words of wit and wisdom: but afterward the members of the orchestra forgot good breeding and insisted on showing their guests how clever they themselves were and how much they knew.

The great fault, however, is that this concerto shows a poverty of imagination. There is technique galore; but there is little genuine music. Messrs. Kneisel and Schroeder performed their arduous task with skill and courage.

* * *

The noble overture of Gluck, with the ending by Wagner, was finely played. And the overture is surely classic, if any music may be thus termed. The Symphony of Mozart, with its Olympian serenity, its tenderness, its amazing mastery of technical problems, which are never allowed to seem problems to the hearer, was played with great care.

PHILIP HALE.

BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, NOV. 20, 1893.

THE SYMPHONY CONCERT.

The printed programme was rather misleading at the concert of Saturday, a most unusual matter, for not only were the numbers given in reversed order (without any notice), but the time-honored Jupiter symphony was announced as being performed for the "first time in Boston," and a symphony by Schumann in the very unusual orchestral key of B was announced for the next concert. The last error is one that calls attention to the rather absurd German nomenclature of two notes in the scale. To call B flat "B," and to give B the name of "H" as is done in Germany, is simply perpetuating a clerical error made in the 11th century; there is no valid reason why Germany should deviate from the nomenclature of England or America as regards B natural, and B flat might be called "Bes," according to the rest of the German nomenclature. That concert may be called exceptional where the errors are confined to the printing, and in this case even these were so self-evident and unimportant, that it is only the rarity of such slips that leads the reviewer to chronicle them.

The overture to Gluck's "Iphigenia In Aulis" in the Wagnerian arrangement was finely performed. The touches of the modern master are quite in line with the thought of the father of dramatic music, and in such a score as this Wagner shows that he had a keen sense of fitness. The superficial observer imagines that Wagner revelled in dissonances, was not happy unless he had a ponderous orchestra, and was forever chromatic in style; if such a person will study the fidelity of the additions in this overture, or the diatonic church mode used in the Theme of Faith in "Parsifal" he will see that the composer knew when to use complexity, and when simplicity.

The Brahms concerto for violin and violoncello received its first performance in Boston at this concert. It is a difficult task to do full justice to two different instruments in a single work of this kind. Beethoven's triple concerto, in which he used the above instruments with the addition of piano, is the weakest of his concertos, and the reviewer must confess that the new work, at a first hearing, did not seem to rival the second piano concerto of Brahms. Yet in one point Brahms is the greatest, perhaps the only, follower of Beethoven in this field; one never thinks of his concertos as mere solos with orchestral accompaniment. The care with which the orchestral touches were managed in this work was evident, and they so blended with the solo themes that it was impossible to think of the composition save as an orchestral work with solo threads interwoven through the fabric. It shows a certain degree of self-abnegation to play such a work, for the soloists must needs disappear in the ensemble. It is pleasant to record that Messrs. Kneisel and Schroeder played with the high musicianship that regards the composer's intention above all personal display, and it was gratifying to see that they nevertheless received abundant recognition at its close.

The first movement showed Brahms as the intellectual giant in the domain of development; in this he treads close upon the heels of Beethoven himself, yet there is this great distinction between the two masters—Beethoven was deeply emotional even in the midst of his intellectuality, while Brahms is phlegmatic. Every touch seems carefully calculated, the composer never seems to yield himself wholly up to the inspiration of his thought, he is playing a game of musical chess with the public. After all, the composer's life must in some degree influence his music; a pleasant burgher existence in Vienna is not the highway to intensity; as well expect glorious marine pictures from a painter who has never seen the ocean, as portrayals of emotion from the composer whose life has been entirely free from rude shocks of adversity or from the torments of passion. Brahms' one great sorrow, the loss of his mother, crystallized into his greatest work, the German requiem, and then the heart went into the background and the brain resumed its absolute supremacy. Therefore, while paying due tribute to the development, the symmetry, the unity, and the logic of the great first movement of this composition, the reviewer must add that he was not moved or excited any more than he would have been by some intricate demonstration of mathematics. Brahms' intellectuality overbalances what emotional power he possesses.

There were many strong touches of tone-color in the second movement, chiefly in the lower register of the strings, and there was a quaintness in some of the themes that sustained the interest. The finale offered far more of contrast than any other part of the work. There was a Hungarian flavor here, and a certain dash that had its charm. Altogether, one is disposed to consider this the most successful, the most inspired, portion of the work, although the first movement is much more elaborate, ambitious and extended.

As if the programme itself had been a rondo, it returned at its end to the style of its beginning. The modern concerto was followed by another specimen of the older style of dramatic treatment, but finer than that of Gluck, in the shape of the "Jupiter" symphony by Mozart. The conductor occasionally made this a symphony in which Jupiter Tonans was the chief character, and this thundering Jove launched some thunderbolts that were heavier than Mozart had thought of. There was an evident desire that not a scrap of the work should go to waste, and the contrasts were somewhat too palpably forced, but the delicious andante of the second movement was charmingly given by the muted strings, and the contrast with the intricate concerto, made it seem like delicious rest after a severe task. It may be that some day our music will turn back to such a style as this; it is possible that the composer of the future may combine the melodic grace of a Mozart with the tone-coloring of a Wagner.

The fugal passages of the finale were most clearly read. Mozart was probably the only composer who could construct a fugue, or a fugato, so that it should win the heart of the general public, innocent of all knowledge of the intricacies of counterpoint. Such a finale as this, or such a fugato as the chief theme of the "Magic Flute" overture, prove that the severely classical and the tunefully popular can be made to shake hands and fraternize.

Next Saturday the musical wayfarer will be guided along more modern paths, and the road will lead from Schumann to Liszt.

LOUIS C. ELSON.

Boston Sunday Globe.
SUNDAY, NOV. 19, 1893.

Symphony Concert.

Mr Franz Kneisel and Mr Alwin Schroeder were the soloists at the fifth symphony rehearsal and concert, at which conductor Paur offered the following program: Mozart's "Jupiter" symphony, Brahms' A minor concerto for violin and cello, and Gluck's overture to Iphigenia. The grand symphony was grandly played, the rich orchestral ornamentation and elaborate development of themes being clearly and brilliantly set forth. The famous finale, so characteristic of the wonderful tone master, was the feature of fine interpretation of Mozart's work. Gluck's overture, which was finished for concert performances by Wagner, was daintily played, and but little fault could be found with the tone of the string contingent, or the excellent work of the wood, wind and brasses.

The Brahms concert introduced Mr Kneisel, violin, and Mr Schroeder, cellist. These artists charmed their audience by an almost faultless execution of their number. Their intonations were pure and sympathetic, and they gave pleasing evidence of the result of long artistic association by the beautiful ensemble displayed throughout the whole work. The solo instruments were in perfect sympathy, and the two soloists were recalled at the close of their performance, and Mr Paur appeared as well pleased with his fellow artists as were the auditors.

At this week's concert Mrs Emil Paur will be the soloist. The program will be as follows: Schumann, symphony in B major, No. 1; Schubert-Liszt, "Wanderer," fantasy for piano and orchestra; Berlioz, three movements from symphony "Romeo and Juliet;" Liszt, symphonic poem, "Fest-Klaenge."

Boston Transcript.
MONDAY, NOVEMBER 20, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the fifth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Gluck: Overture to "Iphigénie en Aulide," in C major (In Richard Wagner's arrangement.)
Brahms: Concerto for Violin and Violoncello, in A minor, Opus 102.
Mozart: Symphony in C major ("Jupiter").

Mr. Franz Kneisel was the violinist and Mr. Alwin Schroeder the 'cellist.

The overture to "Iphigénie" was beautifully played, and quite according to Wagner's ideas. One hardly knows what to think of Wagner's arguments regarding the proper *tempo* of this overture; they are extremely plausible; they are based on a genially artistic idea, and are backed up by far more credible documentary evidence than, for instance, his reasoning about the sudden *piano* in the coda of the "Freischütz" overture—felicitous though his suggestion in this latter case is. And yet one can not wholly escape the feeling that his arguments about the "Iphigènie" have a flaw in them somewhere. He throws great stress upon the fact that the overture is marked "*andante*" at the beginning, and that this indication of *tempo* is cancelled by no marking of "*allegro*" over the twentieth measure in the original Paris edition of the score; he furthermore refers to the fact that one of the themes of the overture reappears in the opera itself in a different notation. In the chorus of mutinous Greeks in the first act it is written in eighth-notes and marked *allegro*; in the overture it is written in sixteenth-notes, and Wagner agues that, by retaining the marking "*andante*" of the beginning, the same rate of speed would be attained in both cases; that is, *allegro* in eighth-notes equals *andante* in sixteenth-notes. His whole argument tends to combat the rapid *tempo* at which the overture (from the last up-beat of the nineteenth measure on) was traditionally played in Germany, and the "*allegro*" mark over the twentieth measure in many German scores, which last he considers an unwarrantable and gratuitous intercalation. On the other side may be advanced that Mozart's coda to the overture (for concert performance) evidently assumes an exceedingly rapid *tempo* as taken for granted; Wagner himself admits this tacitly, for he says "it would not bear listening to at all so soon as it was played in (what he considered) the right *tempo* of what preceded it in the composition." This is tantamount to saying that a slower *tempo* made nonsense of it at once. Now, it seems not a little curious that Mozart, a contemporary of Gluck's, a man of the highest genius and musical culture, and of very exceptionally keen insight into the works of other composers, should so totally have misapprehended the character of Gluck's overture as to mistake the *tempo* at which it should be played. Again, it may be urged that Wagner's *tempo* has all the characteristics of the modern, now fashionable, "slow *allegro*," something that belongs almost distinctively to our own day and reflects a characteristic phase of our modern musical feeling; it did not belong to Gluck's day at all. Had Gluck really meant the main body of his overture to go at this rate, it would have shown a spirit of "modernism" in him such as would throw his other musical innovations quite into the shade; a "slow *allegro*" in a composition by Gluck would have been quite as much of an anachronism as, say, the B-naturals in the violins (against the C-sharps in flute and bassoon) in the twelfth and thirteenth measures of the *Allegro* of Mozart's overture to "Don Giovanni," which are still retained in some editions, but which the best authorities agree were misprints, or slips of the pen, for B-flat. By this we by no means mean to say that Wagner's slower *tempo* in the overture to "Iphigénie en Aulide" is nor thoroughly welcome to modern ears; it certainly is delightful—quite as much so as his sudden *piano* in the "Freischütz" overture, and of decidedly deeper import—and we could not find it in our hearts to wish the composition played otherwise; only its *authenticity* does not seem to us quite conclusive. By no means the least remarkable feature in last Saturday's performance of the work was the exquisite way the first violins played that little turn and mordent in the second theme—playing the turn clearly and smoothly, and just hinting at the mordent—it was the acme of grace!

The royal "Jupiter" symphony was grandly played. Mr. Paur, to be sure, monkeyed a little with the *tempo* in parts of the first movement in a way with which we could not sympathize; but the great work was given with splendid force, brilliancy and all due delicacy, and made a stupendous impression. It was interesting to compare it in one way with the "Iphigénie" overture; both this and the Finale of the symphony show frequent reflections of Handel. But, with Gluck, you cannot help feeling when he suggests Handel that the Halle giant would have been stronger, more interesting and impressive, whereas, with Mozart, you feel that he is every inch up to the height of his great model. If we have a criticism to make on the performance, it is that the trumpets and drums seemed rather too subdued almost throughout; what Mendelssohn said of Handel: " * * * when he brings up his kettledrums and trumpets towards the end, and thumps and batters away to his heart's content, as if he meant to knock you down, no mortal can remain unmoved," seems to us to apply equally well to Mozart; trumpets were trumpets in his day, and he never heard of wadded drumsticks! The uncompromising crackle of the trumpets in Mozart's symphonies and overtures (not to mention Haydn and Beethoven) is one of the *good* traditions of the old Leipzig Gewandhaus.

The Brahms concerto brings us back once more to our old song. One cannot but think that Brahms must have written this work (and one or two others perhaps) mainly out of gratitude to certain virtuosi who were true to him through thick and thin in the days before he was crowned King of Music; all other explanations are unsatisfactory. Brahms can in no just sense be called a conservative; if he continues to write in the traditional musical forms, it is plainly because he finds them congenial, and not from any merely conservative predetermination. He treats these forms with a freedom that precludes all notion of merely academic reverence for them; in spirit he is a modern of the moderns. This being so, one can hardly conceive of his spontaneously choosing to write for a combination of instruments (solo violin and 'cello with orchestra) that stands in the strongest imaginable antagonism to the modern musical instinct; willingly to force himself to write passages to be [illegible] would [illegible] to show their [illegible] is to do a thing which is inconceivable on purely musical grounds. And note also that modern orchestration, what might be called the modern orchestral touch, has become so habitual and inveterate with Brahms that he can hardly touch the mighty complex instrument without making it resound twice as sonorously as the elder composers did; he can hardly write for a single flute and clarinet without making them sound stronger than Mozart or Beethoven would—all of which is to the detriment of his solo instruments. In this concerto one feels inevitably, as and still more than one did in his violin concerto, that he is really fighting with one hand tied behind him, is attempting a task not congenial to his genius, a difficult and well-nigh impossible *tour de force*. Save in one or two passages, the solo violin and 'cello seem very like those royal personages who raise their small-piping voices in a weighty debate, and to whose fatuous utterances grave men must listen with every outward token of respect, because of the speaker's rank. Except that here the solo instruments really have something important to say, but say it so ill, so pallidly and impotently; they carry no conviction with them, and you heartily wish them in Jericho. How freely, brilliantly, and convincingly Brahms here speaks in his *tuttis!* and how the constant necessity he is under of allowing his violin and 'cello *to be heard* lames his hand in the solo passages! One feels sure that, had he been left to himself and his orchestra, he would have made something quite different out of this work, with its glorious themes, so full of titanic energy, beauty and power. The conditions in which he has placed himself even go far to paralyze his usually so convincing power of musical development. The concerto stands as a work full of sublime and beautful moments, full of flashes of commanding genius, rather than as a wholly great work, as one steady flame. Mr. Kneisel and Mr. Schroeder played wonderfully. They did what might be done with their respective parts; effective they *could not be!* Once more we repeat it; the modern violin, or 'cello, concerto, when written by a true modern *master*, is not and cannot be the throne from which the virtuose rules over a willing puplic; it is rather the gallows on which he publicly hangs himself!

The next programme is: Schumann, symphony No. 1, in B-flat major, opus 61; Schubert-Liszt, "Wanderer" fantasia in C major, for pianoforte and orchestra; Berlioz, three movements from the "Roméo et Juliette" symphony, opus 17; Liszt, symphonic poem, "Festklänge." Mrs. Emil Paur will be the pianist.

Boston Transcript

TUESDAY, NOVEMBER 22, 1893.

OUR NEW MUSIC HALL.

First Instalment of Subscriptions Promptly Paid In.

Under the call for subscriptions to the capital stock of a new Boston Music Hall last summer, about $407,000 was subscribed. On Oct. 30 the first call for payment of those subscriptions was issued, calling for one-half of the subscription, or $203,500. The hard times and the defeat of the rapid transit act, which threatened to destroy the old Music Hall at once, have been supposed by many likely to interfere with the collection of the subscription. On the contrary $177,000 has already been paid in and the subscribers yet to be heard from are either temporarily absent from town or men of such wealth and standing and their subscriptions so large that it is only a matter of a few days when substantially the whole amount called for will be in hand. What it is proposed to do with this first $200,000 may be gathered from circular given below which was issued to the subscribers about a fortnight ago:

The undersigned committee have the honor to report to you that the total subscription for a new Music Hall in the city of Boston now amounts to a little over four hundred thousand dollars, and that, in consultation with experts, much time and thought have already been given to the preparation of plans and to other preliminary questions.

After full consideration as to possible sites, your committee have decided that the lot on the northwest corner of West Chester Park and Huntington avenue is the best lot available, taking into account location, shape, size and price. This lot was selected last year by two members of your committee and two of their friends, on the understanding that a new Music Hall would soon be a necessity, that it was the best lot to be had, and that it should be offered for the purpose at its cost, with interest and taxes. The whole of the purchase money was borrowed for five years at four and a half per cent, with an option to prepay the note, which was indorsed by the four persons above mentioned, who were to have the profit or loss of the purchase only in case the land should not be taken for a music hall within a reasonable time. Your committee think that the option to take the land for a music hall and to pay for it in full should now be exercised. For this purpose, for the cost of plans and other preliminary expenses, and for the further prosecution of the work, the committee ask each subscriber to pay one-half of his subscription on or before Nov. 15 next. A second instalment will not be asked for before May 15, 1894; but any subscriber can, if he prefers, now pay his subscription in full, and receive stock therefor. As soon as the sum actually paid into the committee shall amount to two hundred thousand dollars or more, a corporation will be organized and one share of stock issued for each one hundred dollars paid. When later instalments shall be called for, the capital stock will be increased to not exceeding five hundred thousand dollars, in accordance with the statutes. As stock cannot be issued for fractions of $100, each subscriber of an odd number of hundreds must have the option to make his first payment $50 less than his share of the first instalment.

When the corporation has been organized, the question of the purchase of land, as above proposed, will be submitted to the stockholders at a special meeting, and later the plans for building will be likewise submitted for approval.

If you will kindly send to Messrs. Lee, Higginson & Co., at No. 50 State street, on or before Nov. 15, 1893, one-half or more of your subscription, the receipt of the committee will be given therefor, until stock of the corporation can be issued to you.

Yours truly,
EDWARD W. HOOPER.
HENRY F. SEARS.
HENRY L. HIGGINSON.

The prompt and practically unanimous response to the call for the first instalment of the subscriptions completely extinguishes the gossip that has been gaining way to the effect that the collection would be rendered difficult by what had the look of a false alarm over the destruction of the old Music Hall. The truth is, that whether the old hall is destroyed or not it has long been very generally agreed that its usefulness as a music hall had been outlived and it must have a successor more adequate to our modern requirements. At the time of Colonel Higginson's last renewal of his contracts with the musicians of the Symphony Orchestra there was a very strong appearance of probability—pretty well founded as the vote finally showed—that there might be no hall for them to play in before those contracts would expire. Hence the urgency of the call on the public last summer. But he was also brought to a realizing sense of the burden he was bearing in being responsible for both the orchestra and the hall it plays in. His friends promptly offered to see that his responsibility was eased up as regards a proper hall and home for his superb gift to musical culture and local pride. Evidently none of them are as yet repenting their action.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

NEW YORK, WEDNESDAY, NOVEMBER 22, 1893.

A concert was given in Music Hall Tuesday evening the 14th. It was the third Suffolk Musicale. The performers were members of the Campanini-Morgan Company. Miss Geraldine Morgan, the violinist, showed considerable skill and a musical temperament: Mr. Paul Morgan played an assortment of 'cello pieces; Master Lewis, a young choir boy, sang "Just a Song," "Dreams" and "M'Appari," and Campanini sang the songs that were expected from him.

* * *

The program of the fifth Symphony concert, given last evening, was as follows:

Overture, "Iphigenia in Aulis" ..... Gluck
Concerto for violin and 'cello, A minor, op. 102 ..... Brahms
Symphony, C major, "Jupiter" ..... Mozart

The worshippers of Brahms were present, and incense was burned freely, and there were leaps of delight and perspiring pleasure and boisterous rejoicing. But this double concerto is not worthy of the composer of the Second and Third symphony.

There is an absence of spontaneity. The themes are not fresh, they are not suggestive, they are neither beautiful nor dramatic. The development is of course admirable from the purely technical standpoint, but it is often so absurdly intricate that Brahms appears as a mere propounder and solver of puzzles. There are passages in the first and in the third movement that are positively and unnecessarily disagreeable, almost hideous; and, on the other hand, in the second movement there are passages of genuine beauty.

Neither the violin nor the 'cello has a fair chance. The music is at times almost awkwardly written for the solo instruments, and the difficulties for the performers are not worth the trouble of conquering! Then the orchestra keeps up such a constant chattering. But you have heard this concerto in '89 at a Thomas Symphony concert; so let us talk no more about it.

Speaking of Brahms, I wonder if Mr. Finck has read the chapter entitled "Brahms" in "Istar," by Joséphin Sar Péladan. He would enjoy it thoroughly. I am tempted to give an extract, but refrain. You may gain an idea of it when the Sar describes Brahms' music as "Abandon qui garde son corset, félinité qui ne se risque qu'à demi au frôlement de péché; * * les réticences d'un abandon que la réflexion vient couper; d'hésitation en élans, le lyrisme du désir timoré."

The orchestra played well, and the solo performers showed courage and skill. There was nothing in the readings of Mr. Paur to excite wild approbation or virtuous indignation. He was earnest, methodical, thoroughly conscientious.

The program for the concert next Saturday will include Schumann's Symphony No. 1; Wanderer fantasy, Schubert-Liszt; three movements from "Romeo and Juliet," Berlioz; Liszt's "Fest-Klaenge."

The second of the Kneisel Quartet concerts was given Monday, the 13th. The program was as follows:

Quartet in E minor ..... Smetana
(First time at these concerts.)
Piano trio in E flat major, op. 100 ..... Schubert
Quartet in G major, op. 18 ..... Beethoven

The Smetana Quartet was applauded loudly and with justice, for it is a strong work, whether you sympathize with the temperament of the composer, as here displayed, or not. It is full of melancholy, but the doleful dumps are not of conventional gloom. The nationality of the composer does not serve him as a staff to support tottering footsteps. There is no apparent attempt to show the hearer how "jolly" Bohemian the music is. To be sure the second movement is labeled "à la Polka," but the polka is in suggestion rather than in evidence. This same movement was accused here in one quarter of triviality. Its "triviality" was to me a delight, and to me this movement was by far the most characteristic of the four.

When did the idea gain ground that the performance of a string quartet must necessarily be a solemn, sepulchral function? Are there no movements in the quartets of Mozart and Haydn that are so piquant, so foot-inciting that they run the risk of the accusation of triviality? But what charming harmonies there are in this abused scherzo by Smetana. The first movement is well knit, admirably developed from fresh themes. The slow movement is less satisfactory; there is more groping after effect; there is a desire to be Beethovian. The finale is influenced by the folk song, and the concluding passages are beautiful.

The melancholy of Smetana, even in his mirth, would be a good subject for an ambitious writer. The date of the composition of this quartet is unknown to me. I believe it was first played in Vienna in 1880; but I can find no record of its first performance. In 1874 Smetana was stone deaf, and did he not die in a madhouse at Prague, ten years after? It would be interesting to know how deeply this quartet was affected by personal discomfort or foreboding (?), or whether the melancholy is Bohemian. At any rate Smetana here set his "careful breast, like Philomel against the thorn."

Mrs. Emil Paur was the pianist. In the trio she showed certain characteristics of a good ensemble player. Her touch was crisp; her sense of rhythm was seldom at fault; she appreciated the relative importance of the parts. In a word she played accurately and with taste. But she did not on this occasion show a spark of temperament. Her bearing was modest, and although the applause reached a frenetic point she did not seem to lose her practical head.

Mrs. Paur will play piano pieces Wednesday night at the concert of the Apollo Club, and she will appear next Saturday at the Symphony concert. You will undoubtedly be favored with her apparition in New York.

It is needless to say that the performance of the Quartet was worthy of the warmest praise, although the andante con moto in the trio was taken at too slow a pace.

[49]

EVIDENCE

THURSDAY, NOVEMBER 23, 1893.

Symphony Concert.

The Boston Symphony Orchestra, under the leadership of Mr. Emil Paur, gave their second concert of this season at Infantry Hall last night. As was the case at the first concert, there was a noticeable falling off in the attendance, as compared with last year, the hall not being over two-thirds full. The prevailing stringency in financial affairs has evidently been felt by a portion of the concert-going public to the extent of denying themselves the luxury of a symphony ticket. There can hardly be any other explanation of the decreased attendance, for the orchestra is as good as ever, the programmes as interesting, and last night there were no counter-attractions to call people elsewhere. The programme offered last evening was somewhat shorter than usual, the concert being over before half-past 9. The following numbers were given:

Christoph Willibald, Ritter von Gluck—Overture to "Iphigenia in Aulis," in C major (Richard Wagner's arrangement), Andante (C major). Johannes Brahms—Concerto for violin and violoncello, in A minor, Op. 102; I. Allegro (A minor); II. Andante (D major); III. Vivace non troppo (A minor), (first time at these concerts). Wolfgang Amadeus Mozart—Symphony in C major ("Jupiter"); I. Allegro vivace (C major); II. Andante cantabile (F major); III. Menuetto, Allegretto (C major); trio, l'istesso tempo (C major); IV. Finale: Allegro molto (C major).

The trio of composers represented on the programme form an interesting contrast—Gluck, the pioneer of operatic reform; Mozart, the consummate flower of music's classical epoch; and Brahms, a modern of the moderns. Gluck's changes in the form of opera as he found it were chiefly in the line of dramatic development. His music, while of undeniable melodic beauty, sounds quaint and old-fashioned by the side of Mozart's, who, although born 40 years later than Gluck, outlived him but four years. The overture played last night was written when Gluck was at the zenith of his powers, and is an excellent specimen of his musical genius and refined taste. It received a careful and entirely adequate presentation at the hands of the orchestra.

The novelty of the evening was the Brahms concerto for violin and 'cello. Johannes Brahms is without doubt the most profound musician living, the greatest master of musical form and all the technics of composition. But his style lacks clearness, oftentimes to an extent to fully justify the title of "the apostle of fog," which a noted critic who does not admire his works once applied to him. His music is elaborate, intricate, the work of a cunning artificer, but never seems to flow spontaneously from the fount of inborn genius. The concerto played last night seems less open to such criticism than some of his works, and made, upon the whole, a favorable impression. It may be said, however, that the interest of the work centres in the tuttis rather than in the solo work, although that, too, was interesting in some parts, and most artistically given by Messrs. Kneisel and Schroeder.

But if all that went before had been totally devoid of interest, the magnificent "Jupiter" symphony of Mozart's would have made sufficient amends. The great composers have often been blind to the merits of their rivals' work, but none ever refused to do homage to the brilliant, the colossal genius of Mozart. All have sooner or later come around to the standpoint of Gounod in his later years. "When I was young," said he, "I said 'Gounod and Mozart;' in middle life I said 'Mozart and Gounod;' now I say—'Mozart.'" No one has ever surpassed Mozart in the complete mastery of all the intricacies of the musical art, and yet no one else's music is so apparently free from the fetters of form. And, further, no one save old "Father Bach was ever so fertile an inventor of musical ideas. In his orchestral compositions are to be found a wealth of melody, a skill in treatment and a brilliancy of instrumental coloring which have never been surpassed. It would be hard to ask for a better specimen of pure music than the "Jupiter" symphony as it was played last night.

The slight roughness and somewhat uneven playing noted at the first concert, a month ago, was conspicuously absent last night. The orchestra has got back to its old form, as was to be expected when they should have become better acquainted with their new leader. Mr. Paur himself did not work as hard as before, although he still displays a deal of energy in his manner of conducting. He seems to have the men well in hand, and is said to be personally popular with the players. Whether he is a man of the calibre of Arthur Nikisch is a question, but he is apparently a thoroughly good musician, and there will evidently be no lowering of the tone of the Symphony concerts, either in the character of the programmes or the manner of their performance.

EVENING TELEGRAM,
PROVIDENCE,
THURSDAY, NOVEMBER 23, 1893.

THE SYMPHONY ORCHESTRA.

It Delighted a Good Audience in Infantry Hall Last Evening.

An audience, excellent in size, and appreciative to a degree, was that to which the Boston Symphony Orchestra discoursed last night in Infantry Hall. That the efforts of Conductor Paur and his players to entertain and edify were not without fruitage, the unqualified praise expressed both during and after the concert convincingly indicated.

The orchestra was in capital form. In the manner of the conductor there were perhaps some particulars to criticise. Some thought he was too strai[illegible] in his interpretations, lacking the delicacy and elasticity which were so prominent in Mr. Nikisch. There was no doubt as to his earnestness, however, and it was easy to see that every effect he exhibited was an honest exemplification of how he believed the music should go.

The strictly orchestral pieces were presented with a skill and brilliancy above comparison. The famous knack these wonderful instrumentalists have of keeping together with absolute alignment, and of giving to each note trueness and polish, was apparent at every stage.

The big display of the affair was the celebrated symphony, "Jupiter," by Mozart. "Jupiter" is the appellation settled on the work on account of the powerful passages in it. It is studded with splendid originalities, such as only Mozart could have prepared, and throughout is breathlessly interesting. The solos by Franz Kneisel and Alwin Schroeder in a concerto by Brahms were charming. The other number was Gluck's fine overture to "Iphigenia in Aulis."

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The trio of composers represented on the programme form an interesting contrast—Gluck, the pioneer of operatic reform; Mozart, the consummate flower of music's classical epoch; and Brahms, a modern of the moderns. Gluck's changes in the form of opera as he found it were chiefly in the line of dramatic development. His music, while of undeniable melodic beauty, sounds quaint and old-fashioned by the side of Mozart's, who, although born 40 years later than Gluck, outlived him but four years. The overture played last night was written when Gluck was at the zenith of his powers, and is an excellent specimen of his musical genius and refined taste. It received a careful and entirely adequate presentation at the hands of the orchestra.

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Boston Transcript

WEDNESDAY, NOVEMBER 22, 1893.

OUR NEW MUSIC HALL.

First Instalment of Subscriptions Promptly Paid In.

Under the call for subscriptions to the capital stock of a new Boston Music Hall last summer, about $407,000 was subscribed. On Oct. 30 the first call for payment of those subscriptions was issued, calling for one-half of the subscription, or $203,500. The hard times and the defeat of the rapid transit act, which threatened to destroy the old Music Hall at once, have been supposed by many likely to interfere with the collection of the subscription. On the contrary $177,000 has already been paid in and the subscribers yet to be heard from are either temporarily absent from town or men of such wealth and standing and their subscriptions so large that it is only a matter of a few days when substantially the whole amount called for will be in hand. What it is proposed to do with this first $200,000 may be gathered from circular given below which was issued to the subscribers about a fortnight ago:

The undersigned committee have the honor to report to you that the total subscription for a new Music Hall in the city of Boston now amounts to a little over four hundred thousand dollars, and that, in consultation with experts, much time and thought have already been given to the preparation of plans and to other preliminary questions.

After full consideration as to possible sites, your committee have decided that the lot on the northwest corner of West Chester Park and Huntington avenue is the best lot available, taking into account location, shape, size and price. This lot was selected last year by two members of your committee and two of their friends, on the understanding that a new Music Hall would soon be a necessity, that it was the best lot to be had, and that it should be offered for the purpose at its cost, with interest and taxes. The whole of the purchase money was borrowed for five years at four and a half per cent. with an option to prepay the note, which was indorsed by the four persons above mentioned, who were to have the profit or loss of the purchase only in case the land should not be taken for a music hall within a reasonable time. Your committee think that the option to take the land for a music hall and to pay for it in full should now be exercised. For this purpose, for the cost of plans and other preliminary expenses, and for the further prosecution of the work, the committee ask each subscriber to pay one-half of his subscription on or before Nov. 15 next. A second instalment will not be asked for before May 15, 1894; but any subscriber can, if he prefers, now pay his subscription in full, and receive stock therefor. As soon as the sum actually paid into the committee shall amount to two hundred thousand dollars or more, a corporation will be organized and one share of stock issued for each one hundred dollars paid. When later instalments shall be called for, the capital stock will be increased to not exceeding five hundred thousand dollars, in accordance with the statutes. As stock cannot be issued for fractions of $100, each subscriber of an odd number of hundreds must have the option to make his first payment $50 less than his share of the first instalment.

When the corporation has been organized, the question of the purchase of land, as above proposed, will be submitted to the stockholders at a special meeting, and later the plans for building will be likewise submitted for approval.

If you will kindly send to Messrs. Lee, Higginson & Co., at No. 50 State street, on or before Nov. 15, 1893, one-half or more of your subscription, the receipt of the committee will be given therefor, until stock of the corporation can be issued to you.

Yours truly,
EDWARD W. HOOPER.
HENRY F. SEARS.
HENRY L. HIGGINSON.

The prompt and practically unanimous response to the call for the first instalment of the subscriptions completely extinguishes the gossip that has been gaining way to the effect that the collection would be rendered difficult by what had the look of a false alarm over the destruction of the old Music Hall. The truth is, that whether the old hall is destroyed or not it has long been very generally agreed that its usefulness as a music hall had been outlived and it must have a successor more adequate to our modern requirements. At the time of Colonel Higginson's last renewal of his contracts with the musicians of the Symphony Orchestra there was a very strong appearance of probability—pretty well founded as the vote finally showed—that there might be no hall for them to play in before those contracts would expire. Hence the urgency of the call on the public last summer. But he was also brought to a realizing sense of the burden he was bearing in being responsible for both the orchestra and the hall it plays in. His friends promptly offered to see that his responsibility was eased up as regards a proper hall and home for his superb gift to musical culture and local pride. Evidently none of them are as yet repenting their action.

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* * *

The program of the fifth Symphony concert, given last evening, was as follows:

Overture, "Iphigenia in Aulis".....Gluck
Concerto for violin and 'cello, A minor, op. 102.....Brahms
Symphony, C major, "Jupiter".....Mozart

The worshippers of Brahms were present, and incense was burned freely, and there were leaps of delight and perspiring pleasure and boisterous rejoicing. But this double concerto is not worthy of the composer of the Second and Third symphony.

There is an absence of spontaneity. The themes are not fresh, they are not suggestive, they are neither beautiful nor dramatic. The development is of course admirable from the purely technical standpoint, but it is often so absurdly intricate that Brahms appears as a mere propounder and solver of puzzles. There are passages in the first and in the third movement that are positively and unnecessarily disagreeable, almost hideous; and, on the other hand, in the second movement there are passages of genuine beauty.

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The program for the concert next Saturday will include Schumann's Symphony No. 1; Wanderer fantasy, Schubert-Liszt; three movements from "Romeo and Juliet," Berlioz; Liszt's "Fest-Klaenge."

The second of the Kneisel Quartet concerts was given Monday, the 13th. The program was as follows:

Quartet in E minor.....Smetana
(First time at these concerts.)
Piano trio in E flat major, op. 100.....Schubert
Quartet in G major, op. 18.....Beethoven

The Smetana Quartet was applauded loudly and with justice, for it is a strong work, whether you sympathize with the temperament of the composer, as here displayed, or not. It is full of melancholy, but the doleful dumps are not of conventional gloom. The nationality of the composer does not serve him as a staff to support tottering footsteps. There is no apparent attempt to show the hearer how "jolly" Bohemian the music is. To be sure the second movement is labeled "à la Polka," but the polka is in suggestion rather than in evidence. This same movement was accused here in one quarter of triviality. Its "triviality" was to me a delight, and to me this movement was by far the most characteristic of the four.

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THE SYMPHONY ORCHESTRA.

It Delighted a Good Audience in Infantry Hall Last Evening.

An audience, excellent in size, and appreciative to a degree, was that to which the Boston Symphony Orchestra discoursed last night in Infantry Hall. That the efforts of Conductor Paur and his players to entertain and edify were not without fruitage, the unqualified praise expressed both during and after the concert convincingly indicated.

The orchestra was in capital form. In the manner of the conductor there were perhaps some particulars to criticise. Some thought he was too strained in his interpretations, lacking the delicacy and elasticity which were so prominent in Mr. Nikisch. There was no doubt as to his earnestness, however, and it was easy to see that every effect he exhibited was an honest exemplification of how he believed the music should go.

The strictly orchestral pieces were presented with a skill and brilliancy above comparison. The famous knack these wonderful instrumentalists have of keeping together with absolute alignment, and of giving to each note trueness and polish, was apparent at every stage.

The big display of the affair was the celebrated symphony, "Jupiter," by Mozart. "Jupiter" is the appellation settled on the work on account of the powerful passages in it. It is studded with splendid originalities, such as only Mozart could have prepared, and throughout is breathlessly interesting. The solos by Franz Kneisel and Alwin Schroeder in a concerto by Brahms were charming. The other number was Gluck's fine overture to "Iphigenia in Aulis."

THE EVENING BULLETIN.

PUBLISHED BY THE
PROVIDENCE JOURNAL COMPANY,

THURSDAY, NOVEMBER 23, 1893.

Symphony Concert.

The Boston Symphony Orchestra, under the leadership of Mr. Emil Paur, gave their second concert of this season at Infantry Hall last night. As was the case at the first concert, there was a noticeable falling off in the attendance, as compared with last year, the hall not being over two-thirds full. The prevailing stringency in financial affairs has evidently been felt by a portion of the concert-going public to the extent of denying themselves the luxury of a symphony ticket. There can hardly be any other explanation of the decreased attendance, for the orchestra is as good as ever, the programmes as interesting, and last night there were no counter-attractions to call people elsewhere. The programme offered last evening was somewhat shorter than usual, the concert being over before half-past 9. The following numbers were given:

Christoph Willibald, Ritter von Gluck—Overture to "Iphigenia in Aulis," in C major (Richard Wagner's arrangement), Andante (C major). Johannes Brahms—Concerto for violin and violoncello, in A minor, Op. 102; I. Allegro (A minor); II. Andante (D major); III. Vivace non troppo (A minor), (first time at these concerts). Wolfgang Amadeus Mozart—Symphony in C major ("Jupiter"); I. Allegro vivace (C major); II. Andante cantabile (F major); III. Menuetto, Allegretto (C major); trio, l'istesso tempo (C major); IV. Finale: Allegro molto (C major).

The trio of composers represented on the programme form an interesting contrast—Gluck, the pioneer of operatic reform; Mozart, the consummate flower of music's classical epoch; and Brahms, a modern of the moderns. Gluck's changes in the form of opera as he found it were chiefly in the line of dramatic development. His music, while of undeniable melodic beauty, sounds quaint and old-fashioned by the side of Mozart's, who, although born 40 years later than Gluck, outlived him but four years. The overture played last night was written when Gluck was at the zenith of his powers, and is an excellent specimen of his musical genius and refined taste. It received a careful and entirely adequate presentation at the hands of the orchestra.

The novelty of the evening was the Brahms concerto for violin and 'cello. Johannes Brahms is without doubt the most profound musician living, the greatest master of musical form and all the technics of composition. But his style lacks clearness, oftentimes to an extent to fully justify the title of "the apostle of fog," which a noted critic who does not admire his works once applied to him. His music is elaborate, intricate, the work of a cunning artificer, but never seems to flow spontaneously from the fount of inborn genius. The concerto played last night seems less open to such criticism than some of his works, and made, upon the whole, a favorable impression. It may be said, however, that the interest of the work centres in the tuttis rather than in the solo work, although that, too, was interesting in some parts, and most artistically given by Messrs. Kneisel and Schroeder.

But if all that went before had been totally devoid of interest, the magnificent "Jupiter" symphony of Mozart's would have made sufficient amends. The great composers have often been blind to the merits of their rivals' work, but none ever refused to do homage to the brilliant, the colossal genius of Mozart. All have sooner or later come around to the standpoint of Gounod in his later years. "When I was young," said he, "I said 'Gounod and Mozart;' in middle life I said 'Mozart and Gounod;' now I say—'Mozart.'" No one has ever surpassed Mozart in the complete mastery of all the intricacies of the musical art, and yet no one else's music is so apparently free from the fetters of form. And, further, no one save old "Father Bach was ever so fertile an inventor of musical ideas. In his orchestral compositions are to be found a wealth of melody, a skill in treatment and a brilliancy of instrumental coloring which have never been surpassed. It would be hard to ask for a better specimen of pure music than the "Jupiter" symphony as it was played last night.

The slight roughness and somewhat uneven playing noted at the first concert, a month ago, was conspicuously absent last night. The orchestra has got back to its old form, as was to be expected when they should have become better acquainted with their new leader. Mr. Paur himself did not work as hard as before, although he still displays a deal of energy in his manner of conducting. He seems to have the men well in hand, and is said to be personally popular with the players. Whether he is a man of the calibre of Arthur Nikisch is a question, but he is apparently a thoroughly good musician, and there will evidently be no lowering of the tone of the Symphony concerts, either in the character of the programmes or the manner of their performance.

The Musical and Dramatic Courier.

NEW YORK, NOVEMBER 22, 1893.

BOSTON.

People who buy tickets to Symphony concerts have, I suppose, a certain right to criticize, but I often feel like asking them if they can suggest a better way than that under consideration. These wise heads remind me of the man who attacked his friend's principles and undertook to teach him how to live a more upright life, and who ended with these words: "Well, you must not do so. Instead—why—live better."

Mr. Paur gave us a reading of Mozart's Jupiter Symphony (in C. major) at this week's concert that must have charmed every intelligent listener. If the work of the orchestra can be criticized, it must be in a certain over-precise accentuation and perhaps a lack of spontaneity in color. One wished that somebody would play a shade faster or slower than his neighbors.

I venture to assert that our splendid conductor has found it necessary to curb certain over-independent tendencies in some members of his band, and so the matter of precision has, for the moment, swung too far the other way.

The first movement went in a manner almost above criticism, and there were moments, and a plenty of them, throughout the work when no one could have withheld unstinted praise from all concerned.

The Brahms concerto for violin and 'cello (in A minor, Op. 102), performed by Messrs. Kneizel and Schroeder, was a feast for all who admire this, in some respects, the greatest composer of our time.

I felt one disappointment, however, although the composition, which bristled with technical difficulties, was splendidly played. I felt that it was sometimes thankless in point of effect.

When an artist succeeds in mastering difficulties of such gigantic proportions, and the listener, who is a firm admirer of the writer and players, must needs strain his ears to discover the fact, it stands to reason that the greater part of those who attend the concert are left too far behind to receive much satisfaction for their patience. But it is proper to admire Brahms and so this most intricate, elaborate and scholarly work received enthusiastic applause, but it came from all hands, the musicians and the amateurs, so it did no harm.

Gluck's overture to Iphegenia in Aulis (Richard Wagner's arrangement) possesses interest for the musician, but must always prove, I fear, unsatisfactory on a concert program.

The lady who wondered if it was an extra movement to the Mozart Symphony will, I believe, agree with me.

BALTIMORE.

Last Tuesday was a red letter day in the musical annals of our city, for it introduced Emil Paur, the new conductor, to the Baltimore public. His advent had been heralded by the most various newspaper reports, favorable and unfavorable, and everybody looked excited and felt excited until he had made his introductory bow. "How totally unlike Nikisch," must have been the disappointed thought uppermost in all minds, as that thick-set, vigorous-looking man, with bushy hair and whiskers that malice might term red, stepped into the place where dainty, aristocratic-looking Nikisch had so often posed. The fair maidens looked in vain for an ivory white hand swinging the bâton with Delsarte grace, or for a fascinating lock of raven hair that would stray on his forehead. No, the poetic and beautiful had made way for the realistic and true. The fifth Beethoven symphony was given in a powerful, vigorous style with strongly marked rhythm and not a bit of sentimentality, and likewise the two modern compositions, Dvorak's Slavonic Rhapsody in G minor, and the Berlioz Benvenuto Cellini overture. His appearance may have been a trifle disappointing, but he proved himself to be a conductor of sterling worth, disdaining all affectation, and earnestly bent upon imbuing the orchestra with that forcible scholarly spirit which marks his individuality. Lillian Nordica, the soloist, met with a warm reception which she fully merited. Her voice is clear and powerful, and her phrasing most artistic. Her selections were Gounod's "Queen of Sheba" and Beethoven's "Al perfido."

SUNDAY, NOVEMBER 26, 1893.

THE SYMPHONY CONCERT.

The programme of the sixth Symphony concert given last evening in Music Hall was as follows:

Three movements from the "Romeo and Juliet" Symphony.....Berlioz
Part II.—Fete at Capulet's House.
Part III.—Love Scene.
Part IV.—Queen Mab, Scherzo.
Grand Fantasia in C major ("Wanderer").....Schubert
(Symphonically rearranged for piano and orchestra, by Franz Liszt.)
Symphony No. 1, in B-flat major.....Schuman

Mrs. Emil Paur was the pianist. Her performance recalls a sentence of Pope: "The thoughts are plain, * * * the expression humble, yet as pure as the language will afford; neat, but not florid; easy, and yet lively." There was an old-fashioned primness in her playing. There was the precision that marked the conduct of New England maidens who vexed and solaced themselves during the long and wearying sermon by frequent application to cuff-way. There was the accuracy that fears no longer the teacher ready to rap erring knuckles. And there was little display of temperament. It was an eminently chaste performance.

The tone did not seem full enough for Music Hall, and there were many moments when an exhibition of strength would have been welcome. The sincerity, the accuracy, the sobriety and the subdued taste of the pianist pleased the large audience, and Mrs. Paur was applaud d warmly and twice recalled.

The purely orchestral numbers of the programme do not call now for extended comment. It was a great pleasure to hear again the great music of Hector Berlioz, who was treated with marked respect by Mr. Paur. What noble music the "Love-scene" is! Love-it-it reeks not of time, for it is sure of eternity. As for the Queen Mab scherzo, Handick was right in suggesting as its motto the lines of Calderon:

"As for life, it is a dream.
As for dreams, they are but dreams."

PHILIP HALE.

The programme of the Symphony concert next Saturday is as follows: Brahms, Symphony C minor, No. 1; Mozart, overture, "Magic Flute;" concerto for violin, Tschaikowsky; Smetani's symphonic poem, "Vitava." Mr. T. Adamowski will be the soloist.

EMIL PAUR.

The Distinguished Director of the Symphony Orchestra Is Thankful to Many Bostonians.

Mr. Emil Paur, leader of the Boston Symphony Orchestra, wrote the Journal in German, and his letter is reproduced in fac-simile. Following is a translation:

E. Paur thinks of the holiday with thankfulness for the agreeable and friendly reception which he has found at the hands of the Boston public, for the excellent assistance of the Boston Symphony Orchestra and for the founder of the Boston Orchestra, Mr. Higginson, to whom we are indirectly indebted for our æsthetic enjoyment.

E. PAUR.

Jamaica Plain, '93.

Mr. Paur expects to pass his initial Thanksgiving Day on American soil at his home at Jamaica Plain. Roast turkey, cranberry sauce, pumpkin pie and the other adjuncts common to a New England celebration of the holiday will probably be partaken of on this occasion by the great musician and his family for the first time in their lives.

Gazette

BOSTON, SUNDAY MORNING, NOV. 26.

The Symphony Concert.

The programme for last night's concert by the Boston Symphony Orchestra, in Music Hall, was, parts 2, 3 and 4 of the "Romeo and Juliet" Symphony by Berlioz; Schubert's C major Fantasia, rearranged by Liszt, and Schumann's Symphony No. 1, in B-flat. Mrs. Emil Paur was the soloist. The playing of the orchestra was up to its very best standard from the beginning to the end of the concert. The movements from the Berlioz work were read with rare beauty of conception, and more was made out of them, and a clearer and more interesting understanding was had of them than we can remember to have been vouchsafed at any earlier performance of them here. The "Love Scene" was exquisitely colored, and the "Queen Mab" scherzo was given with fascinating delicacy, and with a precision and a finish that displayed the technique of the orchestra to the finest advantage. The Schumann symphony was interpreted along conventional lines, and with brilliant and satisfying effect. In fact, in these two works Mr. Paur did his best work of the season thus far, and increased the respect for his abilities which he had hitherto won. Mrs. Paur's performance of the Fantasia was marked by much delicate technical finish, accuracy, and frank straightforwardness. She seemed to be wanting in physical power in the more vigorous moments of the work, and her reading of it was somewhat colorless; but her execution was very neat, and her style, if somewhat cold and formal, was refined. She was warmly applauded and received three recalls. The selections for the next concerts are: Symphony No. 1, Brahms; Overture "Magic Flute," Mozart; Concerto for violin, Tschaikowsky; Symphonic Poem, "Vltava," Smetana. The soloist is Mr. T. Adamowski.

Music Notes.

The Adamowski Quartet gave its second concert in Chickering Hall, on Tuesday afternoon, assisted by Mr. Arthur Whiting. The selections were: Quintet, B-minor, No. 2, Joseph Miroslav Weber; Andante from Quartet, op. 18, No. 5, Beethoven; Quintet for piano and strings, in A, op. 81, Dvorak. The Weber Quartet, which was given its first performance here on this occasion, is an interesting work. It does not say anything new, but what it has to say is pleasing, and is, on the whole, clearly and well said. Its merits are tunefulness, easy flow, an absence of that violent seeking after originality at any cost, which is the bane of so much of the music of our day; and skill in the treatment of the instruments. Its fault is its monotony, the movements all being in the same vein, or, at least, having that effect in the hearing. The performance of this work, as well as of the others on the programme, was careful in style and excellent in spirit, though there was much of untunefulness, probably owing to the effect of the atmosphere, and over much rasping on the 'cello and viola, owing to dragging the bow too indiscreetly over the strings. The 'cellolst also now and then fell into the common error of taking the selections for 'cello solos with accompaniments for the other instruments, the result being an undue and unmeaning prominence of the deeper voiced implement.

Boston Courier.

SUNDAY MORNING, NOV. 26, 1893.

Mrs. Paur made her debut as a full concert pianist at the Symphony last night, and it was successful, an unusually large number of recalls testifying both to her merit as an artist and her interesting personality. It cannot be denied that she has not the solid strength or the resplendent technique for rising with ever crescent life and light to a great climax and her best field will probably be ultimately decided upon as lying within the limits of pure chamber music. For clear and even as is her touch, just and symmetrical her phrasing, skillful and knowing her use of the pedal, direct and legitimate her employment of her means, she cannot keep the solo instrument quite to the fore in the larger ensembles nor can she make its embroideries flash out above and around the formal orchestral demonstration of a subject. But she has the sensitive spirit to her finger-tips, so that her work shows *quality* always and is not unsatisfactory in its intellectual or artistic presentment, however much we may feel that it would be enhanced in value by more ardor or even by a little more sheer weight of force. Yet much praise is due to her also because she plays according to her own nature and her physical constitution and falls not into the common error of attempting to simulate a passion which is foreign to her or to supplement her proper strength by factitious noise. Her work with the orchestra followed the same plan which she outlined in previous concerts, and was unostentatious, fair-minded, interested, proportionate and equable. Her selection was the rarely heard but admirably compounded orchestral arrangement made by Liszt from Schubert's "Wanderer" fantasy.

The other numbers on the programme were two—the usual orchestral excerpts from Berlioz's "Romeo and Juliet" music and Schumann's great first symphony in B flat. The performance of these powerfully contrasted works showed that conductor and orchestra are getting into close rapport, and that the fears that he might prove a formalist—or "a d——d Austrian drill-master," as Johnny P—— called him—may take to themselves wings and set out fast upon their flight. In the rendering of the Berlioz were romance, soft sensitiveness and subdued feeling for the scenes of despondency, hope, love and grief, while for the revelry of the festal night there were clangor, flash and swing, and for the fairy fancies of Mercutio's Queen Mab imaginings an airy lightness of fluttering flight crossed by the distinct figures of the various visions. The Schumann, on the other hand, was broad, firmly knit and resonant—a little qualified, indeed, by Mr. Paur's disposition to hold and mould passing phrases, but as a whole noble and earnest.

Next week's programme is this: Brahms's first symphony; Mozart's "Magic Flute" overture; Tschaikowsky's violin concerto, with Mr. Adamowski to play it, and Smetana's poem, "Vitava."

HOWARD MALCOM TICKNOR.

Boston Sunday Globe.

SUNDAY, NOV. 26, 1893.

Mrs Paur the Soloist at the Sixth Symphony Concert—Past and Coming Events in the Musical World.

Mrs Paur, the wife of the highly esteemed director of the Symphony orchestra, was the soloist at last night's concert. Her appearance was looked forward to with much pleasurable anticipation, and it can be said that she fulfilled all the kindly expectations awakened in her behalf.

The cordial plaudits which greeted her appearance were repeated with many times multiplied fervor at the conclusion of her playing of Liszt's arrangement for piano and orchestra of Schubert's charming fantasia in C major. There were four recalls, and there was no question as to the honesty of the enthusiasm displayed.

She can scarcely be called a brilliant player, brilliant in the sense of marked individuality, great force or showy accomplishments, but she is a pianist whose playing affords much pleasure.

She does not seem possessed of much physical strength, and her tone is slight, even for a woman. There were times yesterday when she could scarcely be said to have held her own with the orchestra, admirably as it was controlled by conductor Paur.

But her touch was sure, and the tone brought forth clear and exact, so the effect was never otherwise than pleasing. Her technique seems equal to all requirements. She plays with delightful ease. There is nothing of an ostentatious character about her work. She gives a faithful, unassuming reflection of the composer's writing.

In the softer passages of the fantasia her playing was altogether delightful. Then there was sufficient delicacy of expression, grace and finish of execution to fairly compensate for the shortcomings in the more forcible and showy movements.

The other numbers constituting the program of yesterday's concert were three movements (second, third and fourth) of Berlioz' symphony "Romeo and Juliet" and Schumann's No. 1 symphony. Although the advisability of placing practically three symphonies on one program may be questioned, Mr Paur's selections were of such a varied character and all were so splendidly interpreted that one cannot find fault with him.

The Berlioz symphony, one of the most novel, interesting and brilliant orchestral works ever written by this wonderful composer, was charmingly performed. Especially delightful was the interpretation of the third movement, or love scene, as it is termed. The Schumann symphony was given with intelligence and artistic effect.

The program for the next concert will be as follows: Symphony in C minor, No. 1 Brahms; overture, "Magic Flute," Mozart concerto for violin, Tschaikowsky; symphonic poem, "Vltava," Smetana; soloist, Mr T. Adamowski.

BOSTON
The Representative Paper of the Theatre OF NEW ENGLAND.

SUNDAY MORNING, NOV. 26, 1893.

At the Symphony Orchestra concert in Music Hall last evening the following programme was given: Three movements from Berlioz's symphony, "Romeo and Juliette"; Schubert's grand fantasia, "Wanderer," arranged for piano and orchestra by Franz Liszt, and Schumann's symphony No. 1, in B flat.

The three movements selected from Berlioz's work are perhaps the most pleasing of the whole symphony. The first introduced the street fight of the Capulets and Montagues, the concert and ball and the fete scene. The second was the balcony scene, and the third was the Queen Mab, famous for its muted string accompaniments and striking contrasts.

Mr. Paur's skill as a conductor has not perhaps been more clearly shown than in the rendering of these three movements. Between each there is a wide difference, but all were given with an artistic rendering and musical taste which found ready appreciation with the audience. The balcony scene, with its exquisite love theme, was admirably done, while the "Queen Mab" displayed Mr. Paur's remarkable control over his forces.

Mrs. Paur was the piano soloist in the Schubert fantasia. The efforts of the lady have been commented upon at previous appearances in Boston. The present, however, was the most pretentious work she has performed here. She has a light, artistic touch, which in the heavier passages is rather weak, and there is also at times a lack of color in her playing. She has a clear and pronounced style of execution, and possibly might be heard to better advantage in a smaller hall. Her efforts were well received by the audience, and she was given a recall. The Schumann symphony proved a fitting termination of the concert. Next week T. Adamowski will be the soloist, and the following programme will be given:

Brahms. Symphony in C minor, No. 1.
Mozart. Overture, "Magic Flute."
Tschaikowsky. Concerto for violin.
Smetana. Symphonic poem, "Vitava."

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIV., NO. 149.

SUNDAY, NOVEMBER 26, 1893.

THE SYMPHONY CONCERT.

A conductor who can play the "Romeo and Juliet" of Berlioz in a way to satisfy a Frenchman, who can read the Schuman Symphony No. 1 in a manner to satisfy the strongest admirer of this great German writer, and who can conduct the orchestra in a performance of the Schubert-Liszt "Wanderer" Fantasie in a way to meet the approval of his wife, is a conductor to be proud of. This is what Mr. Emil Paur did last evening at Music Hall, and it is entirely safe to say that the great audience present were entirely satisfied with the newcomer in the work of the Symphony orchestra on this occasion.

Such a performance of the second movement of the Berlioz Symphony depicting the fete at the Capulets' house has never been heard here, and the audience was carried from one stage of enthusiasm to another until the excitement at the finale found vent in applause which must have surprised the new conductor. He certainly discovered from the impression created by this remarkable orchestral performance that a Boston public can always be relied upon to show its appreciation of good work done. His performance of the love scene was an exquisitely sentimental effort, the delightful Queen Mab Scherzo was played with a fascinating brilliancy and delicacy. It is questionable if any one present enjoyed this performance more than the conductor, and he showed his appreciation by the efforts of his men in the most emphatic fashion. Among the good work done by the leading instruments that of the first oboe deserves especial commendation. The purity of the tone and the skill shown by the player deserving the warmest commendation.

Following the Berlioz symphony came the appearance of Mme. Paur, who on this occasion took the piano part in the famous "Wanderer" fantasie. Her playing on this occasion confirmed the estimate made of her abilities upon the occasion of her recent appearance with the Kneisel quartet. She is a most enjoyable pianist, and in her playing she shows a warm musical nature, thorough skill, and absolute command of the key-board, and withall an intelligence that gives an especial charm to all her work. She recalls in many ways the playing of Mme. Schiller, although she lacks somewhat the force of her predecessor, and has not the strong personality which so distinguishes Mme. Schiller's playing. Her touch is delightfully pure and clear, and the beautiful theme of the second movement was sung upon the instrument in a most expressive manner. She met the demands of the finale with good success, and, altogether, created a most favorable estimate of her value as an orchestral player. She was most heartily received and recalled repeatedly after her conclusion of the fantasie. The great first symphony of Schumann ended the programme, and the masterly fashion in which it was interpreted met the severest criticism. Altogether, Mr. Paur emphasized his success in this concert in an unusual degree. Next Saturday Mr. Timothy Adamowski will be soloist, and the programme will include the Tchaikowsky concerto, Brahms' First Symphony, "The Magic Flute" overture and Smetana's symphonic poem, "Vitava."

The Musical and Dramatic Gazette

NEW YORK, NOVEMBER 22, 1893.

BOSTON.

People who buy tickets to Symphony concerts have, I suppose, a certain right to criticize, but I often feel like asking them if they can suggest a better way than that under consideration. These wise heads remind me of the man who attacked his friend's principles and undertook to teach him how to live a more upright life, and who ended with these words: "Well, you must not do so. Instead—why—live better."

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The Brahms concerto for violin and 'cello (in A minor, Op. 102), performed by Messrs. Kneizel and Schroeder, was a feast for all who admire this, in some respects, the greatest composer of our time.

I felt one disappointment, however, although the composition, which bristled with technical difficulties, was splendidly played. I felt that it was sometimes thankless in point of effect.

When an artist succeeds in mastering difficulties of such gigantic proportions, and the listener, who is a firm admirer of the writer and players, must needs strain his ears to discover the fact, it stands to reason that the greater part of those who attend the concert are left too far behind to receive much satisfaction for their patience. But it is proper to admire Brahms and so this most intricate, elaborate and scholarly work received enthusiastic applause, but it came from all hands, the musicians and the amateurs, so it did no harm.

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Part III.—Love Scene.
Part IV.—Queen Mab, Scherzo.
Grand Fantasia in C major ("Wanderer").....Schubert
(Symphonically rearranged for piano and orchestra by Franz Liszt.)
Symphony No. 1, in B-flat major.....Schuman

Mrs. Emil Paur was the pianist. Her performance recalls a sentence of Pope: "The thoughts are plain, * * * the expression humble, yet as pure as the language will afford: lean, but not florid; easy, and yet lively." There was an old-fashioned primness in her playing. There was the precision that marked the conduct of New England maidens who years ago solaced themselves during the long and wearying sermon by frequent application to caraway. There was the accuracy that fears no longer the teacher ready to rap erring knuckles. And there was little display of temperament. It was an eminently chaste performance.

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PHILIP HALE.

The programme of the Symphony concert next Saturday is as follows: Brahms, Symphony C minor, No. 1; Mozart, overture, "Magic Flute;" concerto for violin, Tschaikowsky; Smetana's symphonic poem, "Vitava." Mr. T. Adamowski will be the soloist.

EMIL PAUR.

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E. PAUR.

Jamaica Plain, '93.

Mr. Paur expects to pass his initial Thanksgiving Day on American soil at his home at Jamaica Plain. Roast turkey, cranberry sauce, pumpkin pie and the other adjuncts common to a New England celebration of the holiday will probably be partaken of on this occasion by the great musician and his family for the first time in their lives.

Gazette

BOSTON, SUNDAY MORNING, NOV. 26.

The Symphony Concert.

The programme for last night's concert by the Boston Symphony Orchestra, in Music Hall, was, parts 2, 3 and 4 of the "Romeo and Juliet" Symphony by Berlioz; Schubert's C-major Fantasia, rearranged by Liszt, and Schumann's Symphony No. 1, in B-flat. Mrs. Emil Paur was the soloist. The playing of the orchestra was up to its very best standard from the beginning to the end of the concert. The movements from the Berlioz work were read with rare beauty of conception, and more was made out of them, and a clearer and more interesting understanding was had of them than we can remember to have been vouchsafed at any earlier performance of them here. The "Love Scene" was exquisitely colored, and the "Queen Mab" scherzo was given with fascinating delicacy, and with a precision and a finish that displayed the technique of the orchestra to the finest advantage. The Schumann symphony was interpreted along conventional lines, and with brilliant and satisfying effect. In fact, in these two works Mr. Paur did his best work of the season thus far, and increased the respect for his abilities which he had hitherto won. Mrs. Paur's performance of the Fantasia was marked by much delicate technical finish, accuracy, and frank straightforwardness. She seemed to be wanting in physical power in the more vigorous moments of the work, and her reading of it was somewhat colorless; but her execution was very neat, and her style, if somewhat cold and formal, was refined. She was warmly applauded and received three recalls. The selections for the next concerts are: Symphony No. 1, Brahms; Overture "Magic Flute," Mozart; Concerto for violin, Tschaikowsky; Symphonic Poem, "Vltava," Smetana. The soloist is Mr. T. Adamowski.

Music Notes.

The Adamowski Quartet gave its second concert in Chickering Hall, on Tuesday afternoon, assisted by Mr. Arthur Whiting. The selections were: Quintet, B-minor, No. 2, Joseph Miroslav Weber; Andante from Quartet, op. 18, No. 5, Beethoven; Quintet for piano and strings, in A, op. 81, Dvorak. The Weber Quartet, which was given its first performance here on this occasion, is an interesting work. It does not say anything new, but what it has to say is pleasing, and is, on the whole, clearly and well said. Its merits are tunefulness, easy flow, an absence of that violent seeking after originality at any cost, which is the bane of so much of the music of our day; and skill in the treatment of the instruments. Its fault is its monotony, the movements all being in the same vein, or, at least, having that effect in the hearing. The performance of this work, as well as of the others on the programme, was careful in style and excellent in spirit, though there was much of untunefulness, probably owing to the effect of the atmosphere, and over much rasping on the 'cello and viola, owing to dragging the bow too indiscreetly over the strings. The 'celloist also now and then fell into the common error of taking the selections for 'cello solos with accompaniments for the other instruments, the result being an undue and unmeaning prominence of the deeper voiced implement.

Boston Courier.

SUNDAY MORNING, NOV. 26, 1893.

Mrs. Paur made her debut as a full concert pianist at the Symphony last night, and it was successful, an unusually large number of recalls testifying both to her merit as an artist and her interesting personality. It cannot be denied that she has not the solid strength or the resplendent technique for rising with ever crescent life and light to a great climax and her best field will probably be ultimately decided upon as lying within the limits of pure chamber music. For clear and even as is her touch, just and symmetrical her phrasing, skillful and knowing her use of the pedal, direct and legitimate her employment of her means, she cannot keep the solo instrument quite to the fore in the larger ensembles nor can she make its embroideries flash out above and around the formal orchestral demonstration of a subject. But she has the sensitive spirit to her finger-tips, so that her work shows *quality* always and is not unsatisfactory in its intellectual or artistic presentment, however much we may feel that it would be enhanced in value by more ardor or even by a little more sheer weight of force. Yet much praise is due to her also because she plays according to her own nature and her physical constitution and falls not into the common error of attempting to simulate a passion which is foreign to her or to supplement her proper strength by factitious noise. Her work with the orchestra followed the same plan which she outlined in previous concerts, and was unostentatious, fair-minded, interested, proportionate and equable. Her selection was the rarely heard but admirably compounded orchestral arrangement made by Liszt from Schubert's "Wanderer" fantasy.

The other numbers on the programme were two—the usual orchestral excerpts from Berlioz's "Romeo and Juliet" music and Schumann's great first symphony in B flat. The performance of these powerfully contrasted works showed that conductor and orchestra are getting into close rapport, and that the fears that he might prove a formalist—or "a d——d Austrian drill-master," as Johnny P—— called him—may take to themselves wings and set out fast upon their flight. In the rendering of the Berlioz were romance, soft sensitiveness and subdued feeling for the scenes of despondency, hope, love and grief, while for the revelry of the festal night there were clangor, flash and swing, and for the fairy fancies of Mercutio's Queen Mab imaginings an airy lightness of fluttering flight crossed by the distinct figures of the various visions. The Schumann, on the other hand, was broad, firmly knit and resonant—a little qualified, indeed, by Mr. Paur's disposition to hold and mould passing phrases, but as a whole noble and earnest.

Next week's programme is this: Brahms's first symphony; Mozart's "Magic Flute" overture; Tschaikowsky's violin concerto, with Mr. Adamowski to play it, and Smetana's poem, "Vitava."

HOWARD MALCOM TICKNOR.

Boston Sunday Globe.

SUNDAY, NOV. 26, 1893.

Mrs Paur the Soloist at the Sixth Symphony Concert—Past and Coming Events in the Musical World.

Mrs Paur, the wife of the highly esteemed director of the Symphony orchestra, was the soloist at last night's concert. Her appearance was looked forward to with much pleasurable anticipation, and it can be said that she fulfilled all the kindly expectations awakened in her behalf.

The cordial plaudits which greeted her appearance were repeated with many times multiplied fervor at the conclusion of her playing of Liszt's arrangement for piano and orchestra of Schubert's charming fantasia in C major. There were four recalls, and there was no question as to the honesty of the enthusiasm displayed.

She can scarcely be called a brilliant player, brilliant in the sense of marked individuality, great force or showy accompaniments, but she is a pianist whose playing affords much pleasure.

She does not seem possessed of much physical strength, and her tone is slight, even for a woman. There were times yesterday when she could scarcely be said to have held her own with the orchestra, admirably as it was controlled by conductor Paur.

But her touch was sure, and the tone brought forth clear and exact, so the effect was never otherwise than pleasing. Her technique seems equal to all requirements. She plays with delightful ease. There is nothing of an ostentatious character about her work. She gives a faithful, unassuming reflection of the composer's writing.

In the softer passages of the fantasia her playing was altogether delightful. Then there was sufficient delicacy of expression, grace and finish of execution to fairly compensate for the shortcomings in the more forcible and showy movements.

The other numbers constituting the program of yesterday's concert were three movements (second, third and fourth) of Berlioz' symphony "Romeo and Juliet" and Schumann's No. 1 symphony. Although the advisability of placing practically three symphonies on one program may be questioned, Mr Paur's selections were of such a varied character and all were so splendidly interpreted that one cannot find fault with him.

The Berlioz symphony, one of the most novel, interesting and brilliant orchestral works ever written by this wonderful composer, was charmingly performed. Especially delightful was the interpretation of the third movement, or love scene, as it is termed. The Schumann symphony was given with intelligence and artistic effect.

The program for the next concert will be as follows: Symphony in C minor, No. 1 Brahms; overture, "Magic Flute," Mozart concerto for violin, Tschaikowsky; symphonic poem, "Vltava," Smetana; soloist, Mr T. Adamowski.

BOSTON POST.

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, NOV. 26, 1893.

At the Symphony Orchestra concert in Music Hall last evening the following programme was given: Three movements from Berlioz's symphony, "Romeo and Juliette"; Schubert's grand fantasia "Wanderer," arranged for piano and orchestra by Franz Liszt, and Schumann's symphony No. 1, in B flat.

The three movements selected from Berlioz's work are perhaps the most pleasing of the whole symphony. The first introduced the street fight of the Capulets and Montagues, the concert and ball and the fete scene. The second was the balcony scene, and the third was the Queen Mab, famous for its muted string accompaniments and striking contrasts.

Mr. Paur's skill as a conductor has not perhaps been more clearly shown than in the rendering of these three movements. Between each there is a wide difference, but all were given with an artistic rendering and musical taste which found ready appreciation with the audience. The balcony scene, with its exquisite love theme, was admirably done, while the "Queen Mab" displayed Mr. Paur's remarkable control over his forces.

Mrs. Paur was the piano soloist in the Schubert fantasia. The efforts of this lady have been commented upon at previous appearances in Boston. The present, however, was the most pretentious work she has performed here. She has a light, artistic touch, which in the heavier passages is rather weak, and there is also at times a lack of color in her playing. She has a clear and pronounced style of execution, and possibly might be heard to better advantage in a smaller hall. Her efforts were well received by the audience, and she was given a recall. The Schumann symphony proved a fitting termination of the concert. Next week T. Adamowski will be the soloist, and the following programme will be given:

Brahms. Symphony in C minor, No. 1.
Mozart. Overture, "Magic Flute."
Tschaikowsky. Concerto for violin.
Smetana. Symphonic poem, "Vitava."

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SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIV. NO. 149.

SUNDAY, NOVEMBER 26, 1893.

THE SYMPHONY CONCERT.

A conductor who can play the "Romeo and Juliet" of Berlioz in a way to satisfy a Frenchman, who can read the Schuman Symphony No. 1 in a manner to satisfy the strongest admirer of this great German writer, and who can conduct the orchestra in a performance of the Schubert-Liszt "Wanderer" Fantasie in a way to meet the approval of his wife, is a conductor to be proud of. This is what Mr. Emil Paur did last evening at Music Hall, and it is entirely safe to say that the great audience present were entirely satisfied with the newcomer in the work of the Symphony orchestra on this occasion.

Such a performance of the second movement of the Berlioz Symphony depicting the fete at the Capulets' house has never been heard here, and the audience was carried from one stage of enthusiasm to another until the excitement at the finale found vent in applause which must have surprised the new conductor. He certainly discovered from the impression created by this remarkable orchestral performance that a Boston public can always be relied upon to show its appreciation of good work done. His performance of the love scene was an exquisitely sentimental effort, the delightful Queen Mab Scherzo was played with a fascinating brilliancy and delicacy. It is questionable if any one present enjoyed this performance more than the conductor, and he showed his appreciation by the efforts of his men in the most emphatic fashion. Among the good work done by the leading instruments that of the first oboe deserves especial commendation. The purity of the tone and the skill shown by the player deserving the warmest commendation.

Following the Berlioz symphony came the appearance of Mme. Paur, who on this occasion took the piano part in the famous "Wanderer" fantasie. Her playing on this occasion confirmed the estimate made of her abilities upon the occasion of her recent appearance with the Kneisel quartet. She is a most enjoyable pianist, and in her playing she shows a warm musical nature, thorough skill, and absolute command of the key-board, and withall an intelligence that gives an especial charm to all her work. She recalls in many ways the playing of Mme. Schiller, although she lacks somewhat the force of her predecessor, and has not the strong personality which so distinguishes Mme. Schiller's playing. Her touch is delightfully pure and clear, and the beautiful theme of the second movement was sung upon the instrument in a most expressive manner. She met the demands of the finale with good success, and, altogether, created a most favorable estimate of her value as an orchestral player. She was most heartily received and recalled repeatedly after her conclusion of the fantasie. The great first symphony of Schumann ended the programme, and the masterly fashion in which it was interpreted met the severest criticism. Altogether, Mr. Paur emphasized his success in this concert in an unusual degree. Next Saturday Mr. Timothy Adamowski will be soloist, and the programme will include the Tchaikowsky concerto, Brahms' First Symphony, "The Magic Flute" overture and Smetana's symphonic poem, "Vitava."

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BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, NOV. 27, 1893.

The Symphony Concert.

Berlioz's symphonic setting of "Romeo and Juliet" is probably the most successful musical outcome of Shakespeare's tragedy. No literary work except Goethe's "Faust" has ever brought forth so much music. All the world loves a lover, and here was a pair of them ready to the musician's hand; as a consequence, overture, symphony and opera have been built upon the theme. Yet it is safe to say that the Shakespearian ideal has never been attained in the last-named form, spite of the efforts of Gounod, Bellini and a host of others. Berlioz had suffered the agony of love for an actual Juliet (the actress whom he subsequently married), and certain parts of his musical setting must have been almost auto-biographical; however this may be, it is certain that in the third part of his "Romeo and Juliet" symphony he attained a spontaneity which is far beyond that exhibited in his other works. The "balcony scene" is here presented in a picture to the ear as graphic as any painting that appeals to the eye. It is the idealized personification of instruments.

The absence of chorus and soloiists made it impossible to present more than parts II., III. and IV., and the work began with the picture of Romeo in his solitary meditation, with the Ball of the Capulets in the distance. The picture was most clearly drawn, although the dance rhythm which formed the background could have been more elastic. There was a tendency to bring out the details *en silhoutte*, which did not quite suit to the vague outlines which Berlioz has drawn. But it meant much to give so difficult a score so clean a performance, and both the technique of the orchestra and the intelligence of the conductor were well displayed in the movement. The oboe work was something exceptionally artistic, and Mr. Sautet deserves especial mention. The "balcony scene" was perfectly given and the tender dialogue of the lovers, the abrupt calls of the nurse, entire action, in short, was as dramatic and fully as poetic, as if the scene had been enacted by personages, which is an auspicious indication of the emotional capaci-ties of Mr. Paur.

"Queen Mab" is one of those movements which Berlioz occasionally dragged in by the ears (as the death of Childe Harold among brigands or the sending of Faust to perdition) to show his orchestral technique. Such movements are their own sufficient *raison d'etre*, and the composer always shines in them. It was a technical triumph for all concerned, and if not as capricious as it has been heard here, was certainly clearer than we have had it in recent times.

Now came Schubert's piano fantasie, op. 15, magnified into a very free concerto by Liszt, with the piano part played by Mrs. Paur. This is the work which, like the creation of Frankenstein, overthrew its own maker, for Schubert was unable to play it; once he attempted it before an audience, and after three failures, sprang from the piano exclaiming, "Das Zeug mag der Teufel spielen!" Mrs. Paur did not follow Schubert's example, but played the movements in a very clear and intelligent manner. There was a trifle of formality in the presentation of the theme of "Der Wanderer," and there was more of precision than of *abandon* in other parts of the work, but the beautiful embellishments of the song, by the piano, while the melody appeared upon the 'cello and the horn (both played exquisitely) were worthy of praise, and the contrapuntal touches of the finale were brilliantly done. As yet we have found more of intelligence and musicianly fidelity in Mrs. Paur's playing, than of fire or enthusiasm. It is to her credit that she is not in the least sensational and attempts no tricks either personal or musical, to catch the multitude. The contrapuntal effects of the finale of the fantasie at once call to mind that in some respects Schubert was at the very beginning of his career when he died. Had he studied counterpoint (he made arrangements to take lessons of Sechter the week before he died) he might have been a greater composer than any of them all, except Bach, and would probably have reconciled contrapuntal complexity with melodic beauty more thoroughly than any other composer.

The concert ended with that outburst of spring and sunshine called "Symphony in B flat" by Schumann, but which narrowly escaped the deserved title of "Spring Symphony." There was something of timidity in the first horn and trumpet call, but these instruments were excellently played after this. Schumann originally wrote this call a third lower, a totally impracticable passage for the natural horns and trumpets which he employed, but as today we use the keyed horn and trumpet (ventil-horns in F are the only ones generally found in the modern orchestra) it might be well to restore the passage as it stood originally, using the notes B flat, G and A. As regards the trumpets this would be easy enough as they are at present. In this connection one may express the hope that we may yet have two natural trumpets in our orchestra. We were the first to abolish the desecration of substituting the cornet for the trumpet, why not make a step further in artistic progress in the same direction?

The symphony was beautifully played, with a sufficiency of energy yet without any suspicion of exaggeration, and became a pure delight from beginning to end.

LOUIS C. ELSON.

Boston Transcript
MONDAY, NOVEMBER 27, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the sixth Symphony concert, given in the Music Hall last Saturday evening, was as follows:

Berlioz: Three Movements from the Symphony "Roméo et Juliette," Opus 17.
Schubert: Fantasia in C major ("Wanderer"), Opus 15, symphonically rearranged for Pianoforte and Orchestra by Liszt.
Schumann: Symphony No. 1, in B-flat major, Opus 38.
Mrs. Emil Paur was the pianist.

A delightful programme, if ever there were one. The three movements—"Romeo alone, Fête at Capulet's house:" "Love-scene!" and "Queen Mab" from the "Roméo et Juliette" symphony, lose a good deal by being given out of their proper surroundings in the work; it is with them much as Berlioz himself said it was with the Pilgrims' March in his "Harold en Italie" symphony; "whenever the whole symphony was played, the March was always encored; but when the March was given by itself, it hardly got a hand!" Of the three movements in question the Love-scene undoubtedly suffers most. The "Romeo alone and Fête at Capulet's house" is the best adapted to stand by itself as an independent movement; in form it is very like a concert overture, with its slow introduction and long *Allegro*, and makes a fair pendant to the composer's overture to the "Carnaval Romain," with which it has much in common. To be sure, its exceedingly quiet and rather vague beginning makes more effect when it comes immediately after the solemn A minor chords that end the Prologue; still it finds little difficulty in standing on its own legs. But the Love-scene, beginning with those mysterious, soft 5ths on the flutes and clarinet, comes very strangely after the resounding closing climax of the "Fête at Capulet's," and much needs the little intervening scene of the young Capulets passing through the garden on their way home from the ball to put the listener into the right mood for it. The "Queen Mab" scherzo, on the other hand, loses nothing; it follows the Love-scene quite as when the whole symphony is given. Yet half a loaf is better than no bread, and it is better to hear these three scenes even at a slight disadvantage than not to hear them at all.

They were, one and all, wonderfully played; the performance *per se* left nothing to be desired. Here Mr. Paur's frequent modifications of the *tempo* were exactly in place and consequently wonderfully effective; the music needs them, and can not well do without them. Hans von Bülow once said, on being asked what sort of a conductor Berlioz was, that "he was absolutely superb, when conducting his own works, but that in the classical repertory he was a mere metronome." Bülow is a well known advocate of great rhythmic elasticity in orchestral performance, and his praise of Berlioz's *conducting his own works*—when taken together with his slighting remark upon his conducting of other things—plainly implies that he intended his own compositions to be played with considerable rhythmic freedom. With Berlioz the musical form is, in general, so loose-jointed and the development often so erratic that one does not feel the need of preserving that unity of *tempo*, without which a movement by Haydn, Mozart or Beethoven loses much of its unity of form. Berlioz seldom wrote impersonally; he treated the orchestra much as he would a solo instrument, as the medium through which he expressed his own personal emotion in a perfectly personal and individual way; his style was largely what the Germans call *freiphantasierend*, bound to no typical forms of expression, but reflecting every slightest momentary change in his own mood. One can imagine him standing at the head of his orchestra, as a pianist sits improvising at the pianoforte: letting his fancy carry him whither it will. His inspiration seldom crystallized into that closely knit and stoutly organic form we find in the works of the classic masters, which always has something of the elemental and impersonal in it. Accordingly his music is to be treated in a different spirit from theirs: in it the impulse of the moment rises superior to the general predetermined plan. Thus Mr. Paur's modifications of the *tempo* all seemed natural, they all responded to an inner necessity and vindicated their own reason of being; they never seemed obtrusive nor out of place. In a word, the playing of the three "Roméo et Juliette" movements was one of the finest triumphs of Mr. Paur and the orchestra.

Schumann's symphony, on the other hand, seemed to us to go less satisfyingly; the playing was generally clear enough and certainly lacked nothing in vigor and animation: but it was not always highly finished, and one felt that there was more in the work than the performance showed. It would be folly to call this symphony of Schumann's less exciting, even in a merely physical sense, that Berlioz's "Roméo et Juliette,"—not to mention other comparisons that might be drawn between the two works—but there was no place in any of the four movements in which the orchestra produced so magnetic and overwhelming an effect as it did in the Coda of the "Fête at Capulet's"—from the point where the ascending scales in triplets begin, up to the end. And there is not a little in the Schumann symphony that ought to to be quite as maddeningly effective as that.

Mrs. Paur made an exceedingly favorable impression in the Liszt-Schubert fantasia. That she is not physically quite strong enough to play with orchestra in the Music Hall must be admitted. This is fair criticism; no artist can claim immunity from criticism on the ground that her short-comings are not her own fault. Neither can it justly be said in this case that the orchestra unduly covered her playing; the orchestra played just right, it played the music as it was written. But, apart from this lack of physical strength, Mrs. Paur played the fantasia very beautifully indeed. In sentiment, conception, facility and clearness of execution, beauty of tone, and vitality of accent, she left nothing to be desired. Her concentration, not upon herself, but upon the music she is playing, is absolute; and how delightful this pure, musical, honest playing is! How it shows you the music, and nothing but the music! The charm of her playing may be thus summed up: she plays, as Brillat-Savarin would say, *pour faire briller le compositeur*—so as to let the composer shine!

The next programme is: Brahms, symphony No. 1, in C minor, opus 68; Mozart, overture to "Die Zauberflöte;" Tschaikowsky, concerto for violin; Smetana, symphonic poem, "Vltava." Mr. T. Adamowski will be the violinist.

BOSTON DAILY TRAVELLER.
MONDAY, NOVEMBER 27, 1893.

THE SYMPHONY.

The sixth concert of the Boston Symphony Orchestra took place in Music Hall Saturday evening. The programme was as follows:

Symphony, "Romeo and Juliet" (2d, 3d and 4th movements).....Berlioz
Grand Fantasia in C major, "Wanderer".....Schubert
Symphony No. 1 in B flat major..Schumann
Mrs. Emil Paur was the soloist.

The work of the orchestra throughout the evening was excellent, for only in the last movement of the Schumann Symphony was there any discrepancy observed. An exact precision was wanting in the wind instruments at the beginning of this movement, but this may have been because of the slower tempo that was taken by Conductor Paur, slower than that of any of his predecessors, the players not being quite prepared for so slow a pace. The shortcoming in the playing was immediately remedied, but I don't think that the slower tempo improved the movement.

The Berlioz number was admirably performed. Mr. Paur's conception of the great Frenchman's composition is to be commended and one observes with gratification the manner in which Mr. Paur devotes his whole soul to his work. The delicacy with which he touched the scherzo has never been surpassed in these concerts.

The "Wanderer" fantasie, which Liszt symphonically rearranged for pianoforte and orchestra, gave Mrs. Paur the opportunity to display her refined, classical taste and facile, clean technique. Within a certain scope Mrs. Paur plays admirably, but her apparently impassionate nature and lack of power rather subject her to limitations that serve in keeping her without the circle of effective concert artists in the broader sense. Mrs. Paur's capacity seems to be rather that of an excellent chamber music performer, or a salon player, if one does not demand warmth of temperament in the latter.

Mr. Paur was not as discreet in directing the accompaniment in this number as he should have been. Almost always it was too loud, and even boisterous sometimes. It was rather a surprise that he should have offended in this manner, for his accompanying has generally been quite judiciously managed.

Next Saturday evening, if the programme be not rearranged in the meantime, we shall hear Brahm's Symphony No. 1; overture to "Magic Flute," Mozart, concerto for violin, Tschaikousky, and "Vltave," a movement from a symphonic poem by Swetana, entitled "My Fatherland." Mr. T. Adamowski will be the violinist.

WARREN DAVENPORT.

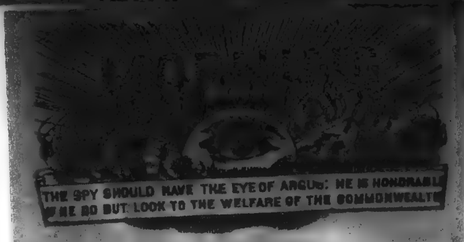
THE TELEGRAM.
WEDNESDAY, NOV. 29, 1893.

FIRST OF THE SYMPHONIES.

A Splendid Concert, But a Slim Crowd.

The first of the series of symphony concerts took place, last night, in Mechanics hall, and the audience was given a decided artistic treat. It need scarcely be said that the Boston symphony orchestra is the finest combination of musical instruments in the country, nor need it be added that Alwin Schroeder is one of the kings of 'celloists.

And when to all this is added the brilliant singing of Mme. Lillian Blauvelt, who was the soloist of the evening, it can be easily understood that the first of the symphonies opened under highly auspicious circumstances.



WORCESTER.
WEDNESDAY, NOV. 29, 1893.

MR. PAUR MAKES HIS BOW.

BOSTON SYMPHONY ORCHESTRA AND ITS NEW CONDUCTOR.

The People Seemed to Like His Schoolmaster Air—A Fine Concert and a Pretty Songstress.

The historic State Theatre in Leipsic has given three conductors to America. First came Anton Seidl, whose place at the theatre was immediately filled by Arthur Nikisch. When Nikisch sailed for this country Emil Paur succeeded him at Leipsic. Three more widely contrasted conductors could hardly have been selected. Two of them are well known in this city. The third and last of the succession made his first appearance here last night, when the Boston Symphony Orchestra gave the first of its second annual series of concerts in Mechanics Hall.

The program was:

Schumann.....Symphony No. 1, B flat, op. 38
Bizet.....Aria, "Pearl Fishers"
Volkmann.....
Serenade for strings, No. 3, D minor, op. 69
Gounod.....Waltz, "Romeo and Juliet"
Beethoven....Overture to "Leonore," No. 3 op. 72

Mme. Lillian Blauvelt was the soloist.

Hardly a better program could have been chosen to show off the new conductor, for he has attempted nothing in Boston that has won higher commendation than his readings of Schumann's cheery, strong and vivacious "Spring" symphony and the noble overture to Beethoven's only opera. The music was superbly played. The unhappy Volkmann's melancholy serenade did not exhibit Alwin Schroeder at his best as a 'cellist, but there were many moments of great beauty in his solo, and the great body of strings was magnificent. The conductor manages his rubato effects exquisitely, but for general sorts of prettinesses, he is no match for Nikisch. Whether this implies superiority or the reverse, will depend much upon the temperament of the hearer.

Petite, pretty Lillian Blauvelt has a voice as lovely as her face, and that is saying considerable. What is quite as important, she knows how to use her voice. The popular "Pearl Fishers" aria and the well-known "Romeo and Juliet" waltz were delivered with rare grace and spirit and in excellent tune. The young singer earned both her double recalls, and showed her good sense by refusing encores. As a matter of fact, the orchestra was in a hurry to get back to Boston, and encores were not to be thought of. The concert was over by 9.05—a very comfortable time—so that people really hankered for more music.

Those newspaper writers who ventured an opinion of Mr. Paur's characteristics after a single hearing have had their estimates confirmed by successive hearings, save in one important particular. Under his baton the orchestra does not habitually play with that enthusiastic fervor which the first performance seemed to promise. For lack of it the music sometimes approaches tameness. There will be general rejoicing, however, that Boston at last has a conductor who is "correct." It will be interesting to observe how soon that town will grow weary of his correctness.

It is not to be disputed that the orchestra has gained something in changing from Nikisch to Paur. The discipline is better, the morale is better. Ubiquitous sweet femininity and languorousness give place to virility and robustness when such qualities are required. The balance of parts is more perfect, and more careful attention is given to details. The inner parts are no longer buried, and secondary figures receive an attention unknown in Boston since Gericke's day. There is also greater precision. On the other hand the new conductor is not conspicuous for poetic sympathy. With him passion does not seem to be a very strong emotion. There is an air of studious, intellectual calculation about his playing that often minimizes romantic effect. He is a man of force and intellectuality rather than of emotion and sentiment. Then, too, he has the phrasing habit rather severely developed, so that the classics are apt to come forth like cubes, prisms and octahedrons, or sharply dissected as the squares of a checker board. The result is to disjoint the music and interrupt its continuity. The stern emphasis and angular rigidity of his beat tend to intensify this impression.

This is a very brief and general summary of the praise and criticism that has been visited upon Mr. Paur. It is encouraging to note that the band has been steadily improving, especially in flexibility, since Mr. Paur's abrupt change of method first robbed it of some measure of that quality. Last night's concert was one of the most satisfactory that the band has given under the new conductor, and it is fair to expect that still further progress will be noticed as the season moves on.

The audience was of fair size, but would have been much larger had not there been so many other calls that the usual symphony patrons could not refuse. The next concert will be given Thursday, Dec. 28.

The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 29, 1893.

The program of the sixth Symphony concert given last evening in Music Hall was as follows:

Three movements from the "Romeo and Juliet" symphony..Berlioz
Grand fantasia in C major, "Wanderer".....Schubert
(Symphonically rearranged for piano and orchestra by Franz Liszt.)
Symphony No. 1, in B flat major.....Schumann

The orchestra played exceedingly well. The movements from the Berlioz' symphony were read artistically by the conductor. His love for carefulness in detail did not here cause him to forget the poetry of the composer that found expression in music.

Mrs. Emil Paur was the pianist. Her tone, while it was agreeable and lady-like, was not full enough for the hall. She displayed the results of careful instruction in the decorum of piano playing.

* * *

The program of the Symphony concert next Saturday is as follows:

Symphony, C minor, No. 1.....Brahms
Overture, "Magic Flute".....Mozart
Concerto for violin.....Tschaikowsky
Symphonic poem, "Vitava".....Smetana

Mr. T. Adamowski will be the soloist.

PHILIP HALE.

The Musical and Dramatic World

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BOSTON.

I must modify my previously expressed admiration of Herr Paur: but as Ruskin made himself greater in the eyes of many by retracting his criticisms of Turner than by any other act of his life, I trust that my honesty may plead for me.

Here is a man coming direct from Leipzig, the home of sober-going plod, unpoetic in appearance, ungraceful in gesture and attire, who gives us a rather coarse, unbalanced performance of the Schumann Symphony (No. 1, op. 38, in B. flat major) and in the same programme, a brilliant, masterly rendition of three movements of Berlioz's "Romeo and Juliet" Symphony.

Who could have forseen anything so incongruous?

The Berlioz work included:

Part II. The fêto: Andante and Allegro.
" III. Love Scene: Adagio.
" IV. Queen Mab: Scherzo: Prestissimo.
Trio: Allegretto.

It has always seemed incomprehensible to me that Berlioz should have received early recognition from Germany and but little, until after his death, from France. And now to hear such a performance as this work from a German conductor, while the same concert gives the Schuman Symphony in an almost coarse and thoroughly disappointing manner is a great surprise.

The absolute freshness, care, enthusiasm and finish of Herr Paur's reading, left little to be desired. Regarding the tempi in such a work, I question any critic's right to express radical opinion.

Gazette

BOSTON, SUNDAY MORNING, DEC. 3.

The Symphony Concert.

The selections for last night's concert by the Boston Symphony Orchestra, in Music Hall, were: Symphony No. 1, Brahms; overture, "Magic Flute," Mozart; two movements from the concerto for violin, No. 2, in D, Tschaikowsky, and Symphonic Poem, "The Moldau," Smetana. It was, on the whole, a dull and dry programme. The Symphony was industriously interpreted, not a point that was possible to make, was missed, and, on the whole, we doubt if the work has had a more elaborate reading than was accorded it by Mr. Paur. The resulting effect of all this minute care did not seem felicitous, for it emphasized the studious pedagogy of the composition and deprived it of what slight flexibility it has, and made it more severe and more tiresome than was necessary. Now and then, however, some portions of the work came out clearer than they did at any of its earlier performances here and the vigorous close of the finale was given with stirring power. The playing of the orchestra was steadily fine throughout. The applause at the close was very enthusiastic. The Mozart Overture came like a gleam of sunshine after the heaviness and the pedantry that preceded it. Here there is profound learning, but there is facility in the use of it, and the effect is as clear as crystal. It is possibly rank heresy to express the belief that there is more true music and more real genius in this one brief movement, than there is in the whole of the symphony, but we hold to that faith. Mr. Paur gave the tempo a very rapid pace; so rapid, in fact, that many of the passages for the wind instruments, especially for the bassoons, did not, and could not have been made to come out distinctly. The composer's indication is allegro, but it was construed into something very closely resembling the presto of the "Figaro" overture. It would seem though that this is the established modern view of the time in which the work should be played. The performance, which was admirable, was not rewarded with any very hearty applause. Perhaps the work is too easily comprehended to excite such approbation as attended the more vague music of Brahms. The last movement of the violin concerto was omitted. The andante was played first, and the opening allegro followed. Mr. Adamowski was the soloist, and he acquitted himself of his difficult task with skill and brilliancy. There was an occasional lapse in intonation in the more elaborate and trying passages, but the performance as a whole was able and interesting. Mr. Adamowski was warmly applauded and twice recalled. At the next concert will be played: Dramatic Symphony, Rubinstein; Variations, Brahms; Overture, "Manfred," Schumann. There will be no soloist.

Boston Courier.

SUNDAY MORNING, DEC. 3, 1893.

Acquaintance with the now almost familiar first symphony of Brahms cannot yet make its almost confusedly composite opening movement lucid or agreeable to many ears. Its tremendous vigor and determination, its unrelaxing persistence in pushing its fierce way along, its power and grasp of the means of thematic development must be felt at once and they have a great weight of influence. But this is chiefly the influence of an immense volume of energetic tonal figures forcing themselves onward in an excited and closely banded mass, and does not reconcile one to the strange and clamorous dissonances, the complications of counterpoint and the apparently conflicting cries which arise here and there in the musical tumult. But if one can get safely through this, then comes relief and balm in the succeeding movements. The serious suavity of the second movement, the lilting gayety of the third and the variety of the fourth come welcomely with contentment, transparency, poetry and a sufficiency of vehemence and demonstrativeness to bring out the finale with the utmost sonority of which a band is capable. Mr. Paur's rendering, at last night's Symphony, was admirable in attention to the moods as well as the manner of the composer, and was received with great evidences of satisfaction, the applause—as was to be expected—being lightest after the first movement and most decided after the last.

The programme continued well with Mozart's "Magic Flute" overture, which offered a charming contrast. Its opening adagio, with those few grand chords which give it solemnity, bridged well the distance between the potential strains of the symphony and the merry themes, the rippling buoyant fugal passages and the airy fancies of the main body of the overture. The audience were quick to appreciate this, and their attention was close and their recognition immediate and emphatic.

The solo number came next—the second and third movements from Tschaikowsky's second violin concerto. These are, it will be remembered, a sweet and lovely canzonetta, presented almost naively in simplicity of diction and quaint but delicate embroidery of accompaniment, and a vivid and rapid finale based upon two themes of unmistakable Russian type. Mr. Adamowski was the player, and he won many ecomiums. His tone, always notably pure, soft and charming, was all itself; his expected delicacy of taste did not fail him, his execution was more easy and free than it sometimes is in music so difficult as this finale, and he very rarely in intonation, where he has been apt to be a little errant in awkward passages. Toward the close he needed a more nervous and rougher fashion of emphasis; but with this exception made, his performance may be given a very honorable place on the record.

The evening ended with an earnest, picturesque spirited and enthusiastic rendering of Smetana's really poetic orchestral scene, "The Moldau" River" the fine flowing fancies being fascinatingly clear and the statelier passages swelling out to the full strength of the orchestra.

Next week's programme is thus announced:—Rubenstein's "Dramatic" symphony; orchestral variations by Brahms, and Schumann's "Manfred" overture. It will not be a solo week.

HOWARD MALCOM TICKNOR.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIV. NO. 156.

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The Symphony Concert, Soloist Mr. Adamowski.

The programme of the seventh of the season's concerts by the Boston Symphony orchestra, given at Music Hall last evening, had as its leading features a performance of the first of the Brahm's symphonies, and the appearance of Mr. T. Adamowski as soloist.

In his reading of the first of the symphonic conundrums propounded by Brahms, the new conductor made its meaning as clear as any of his predecessors, and he had the satisfaction of having his efforts in elucidating its mysteries fully appreciated. The beauties of the last movement were given with rare clearness, and the finale was worked up with splendid fire and energy. The performance of the symphony added another to the former triumphs of the new conductor.

Mr. Adamowski selected for his annual appearance as soloist in these concerts two movements—the canzonetta and the finale of the violin concerto No. 2, op. 35, by Tschaikowsky. He had his usual hearty reception as he stepped to the soloist's place, and his popularity with his public was as distinctly shown as in former years. In the canzonetta his playing had all the delightful characteristics which made and have maintained his favor with American audiences—the purity of his tone, the sympathetic quality of his playing and the feeling and expression with which he interpreted this movement giving great satisfaction. In the finale his success was equally great. Mr. Adamowski is not altogether suited to the demands of such a composition, as he lacks the freedom and dash of the virtuoso, but he gave the movement with fine finish and great brilliancy despite this characteristic of his play. He was warmly commended by his audience for his performance.

A highly artistic reading of the "Magic Flute" overture and a very satisfying performance of Smetana's symphonic poem "The Moldau" completed the programme.

The Boston Symphony orchestra gave a delightful concert at the Newton Club house in Newtonville Wednesday evening. There were beautiful floral decorations, and 300 guests enjoyed Mr. Kneisel's band and the violin playing of Miss Olive Mead, the soloist of the occasion.

The Seventh Concert of the Boston Symphony Orchestra.

The programme of the Symphony concert given in Music Hall last evening was as follows:

Symphony No. 1, C minor.....Brahms
Overture, "The Magic Flute".....Mozart
First two movements from concerto for violin, D major, Tschaikowsky
Symphonic poem, "The Moldau".....Smetana

Brahms still excites discussion, and all are not yet ready to bow the knee to the son of the double-bass player of Hamburg. The discussion is protracted and often hot, because the followers of Brahms insist that you must take the works of "the Master" in bulk. Everything is "wonderful, wonderful, and most wonderful wonderful, and yet again wonderful, and after that out of all whooping!" These worshipers are not unlike Brahms himself, as described some years ago by Beatty-Kingston: "Loud, dictatorial, a little too obviously penetrated with a sense of his surpassing greatness." What marvel then that he who cannot admire or love honestly such a work as the C minor symphony is tempted to imitate the conduct of Count Laurencin in discussing Wagner, and is apt "to foam slightly at the mouth and to grind his teeth in a highly alarming manner."

After many hearings of the C minor symphony of Brahms I am almost reconciled to the Wagner of the Nibelungen period.

For if Wagner is constantly striving to make an effect on the public, Brahms seems to parody a phrase of Grillparzer, to be very busy in making an effect upon himself. The Ego of this symphony is not sympathetic; and whether this Ego is affected or not by the endeavor is of little importance to the outsider.

Joncières once said of one of Brahms's more popular symphonies that it was too full of brushwood. The phrase is expressive, and it may be applied more justly to the first than to the second symphony, which in comparison with the former is clearness itself. For the C minor symphony is obscure, wilfully obscure; and if, as some think, obscurity is synonomous with greatness, then the symphony is sublime. Let us admit cheerfully that there are fine passages; passages of an austere nobility; but how much spontaneous music is there in the work from beginning to end? Or is there one honest, or, dishonest dramatic appeal to a human emotion? But music must be emotional, or it is not genuine music. The chief pleasure inspired by such a work of Brahms seems to be the effort of the brain to detect wherein the pleasure lies. Such pleasure then implies a real or feigned intellectuality in the person who is or pretends to be pleased. It is not surprising that such works of Brahms are fashionable and heard with a petrified smile of rapt enjoyment, even when the work lasts an hour. And yet "how endurable life would be, were it not for its pleasures!"

In this symphony of Brahms the players seem to wander in a forest imagined by Maeterlinck. The forest is dark, although it is high noon, and the sky is clear. No birds sing in this forest. There are no wild-flowers in this forest; nor in this forest are there any trees of beauty. The trees, indeed, seem dream trees, seen in restless sleep. The players wander blindly. Alarmed, they call to each other; they sound their alarm together. They try to weep, but terror forbids tears. They try to be gay: but their jests fall without laughter. They suspect the presence of winged things. The air grows dull and heavy. Suddenly they come into clear ground, and they see a canal with green water. Beyond is a hospital, with the sick people looking out of the windows. A boat is dragged along, and queerly-dressed men and women sing a tune that sounds like unto a travesty of the hymn in Beethoven's 9th Symphony. Then all is dark. The dreamer wakes. There is darkness. There is the remembrance of a dark dream.

* * *

Perhaps it was not the fault of conductor or orchestra, but the concert as a whole seemed dull. The marvelous overture of Mozart was taken at such a rapid pace that passages for the wood-wind were inaudible. I admit that there has been much discussion concerning the proper tempo of this allegro. But Mozart did not write certain passages for the wood-wind as a mere stop-gap; and when that which should be clear is muddy, and when the players are men of skill, the fault lies surely in the tempo chosen by the conductor.

How delightfully clear, however, is the design of this overture. Perhaps on account of this very clearness, and on account of the classic beauty of theme and development, the overture failed apparently to please as much as did the reading for one hour of the gospel of Brahms.

* * *

Mr. T. Adamowski played portions of the concerto for violin in D major by Tschaikowsky. Mr. Adamowski is not without the gift of awakening pleasing emotions. He often plays admirably; still, when he is at his best he is too apt to suggest a room hung with heavy tapestry, perfumed with pastils and tuberoses. He was applauded warmly, but Tschaikowsky called for a more heroic player.

PHILIP HALE.

[illegible]

Established [illegible]

MONDAY MORNING, [illegible]

The Symphony Concert.

Mr. Gericke, who had very pronounced ideas on the subject of programme making, generally placed the symphony last on his programmes, saying "the effect of a masterpiece should not be lessened by hearing anything after it." Mr. Paur evidently proceeds on a different theory, holding that the audience can best appreciate a long symphony while unfatigued by other music, and he therefore places the large instrumental epic first on his list. There is truth in both views, and certainly there seemed to be an advantage in hearing Brahms' most complex symphony at the outset. Shakespeare's apothegm that music is "to refresh the mind of man after his studies or his usual pain," is certainly not sustained by Brahms' C minor symphony, for its every measure demands active mental effort on the part of the auditor. The first movement especially is full of "life's endless toil and endeavor," and there are few passages suggestive of repose in its deeply intellectual scheme. It is sufficient praise to say that it was clearly played, and, excepting a preponderance of kettle drum, with excellent balance of parts. The two interior movements were admirably shaded and the woodwind did excellent work. The finale is, to the reviewer at least, the finest part of the work; here one finds an epitome of all the movements, an idea possibly suggested by the instrumental part of the finale of Beethoven's ninth symphony. This movement was played with great breadth, but there were certain points in the reading which differed from the interpretation of any of the three preceding conductors. The striking effect of the *accelerando* in the pizzicato passage was avoided altogether, the phrase being taken with a deliberation which was new and scarcely advantageous. On the other hand, the majesty with which the theme upon the brasses was played deserves commendation. It was a welcome surprise to find the public becoming enthusiastic over this, and the critic can join in the popular verdict, even while recommending a restoration of the accelerated style of the *pizzicati* spoken of above.

The "Magic Flute" overture was taken at a breakneck speed, once the introduction was passed. Mr. Paur has plenty of precedent here, and even the cautious and conservative Mr. Gericke used to give this fugato (the most beautiful fugal exposition in the world) at a presto pace. It is wrong, though, for all that; Mozart marked it "allegro" and the beauty of its subject, the exact relation of its answer, and the effect of the wind passages, are all lost by an exaggerated speed. A thousand precedents would not justify this tempo.

Mr. Adamowski, the soloist of the concert, came rather late upon the programme, with two movements of Tschaikowsky's violin concerto in D major. What wonderful effects this Russian achieved with the wind instruments! They formed a most impressive background to the sadness expressed by the violin in the slow movement. Perhaps the only fault of the work as a composition, however, is that the orchestra is too often kept as a background. Beethoven and Brahms have taught the world what a true concerto should be—an orchestral composition with a thread of solo running through its warp and woof. This the work in question was not, for it gave constant prominence to the soloist, and often in passages of greatest virtuosity. In the slow movement Mr. Adamowski played with great expression and with absolute surety. Russian sadness is the deepest melancholy to which a musical composer can ever attain; the Slav goes to extremes in his tonal emotions. When he is glad he is very, very glad, and when he is sad he is horrid. Mr. Adamowski was best in the melancholic side of the question, for in the allegro he seemed overweighted at times. There is scarcely a technical point of difficulty which does not appear here (except double harmonics). Following the example of Mendelssohn the composer has the cadenza long before the close. Skips, double stopping in chromatic passages, harmonics natural and artificial, and a host of other difficulties were overcome, but not with absolute ease. One felt a trifle anxious at times, a feeling not conducive to the full success of the work. There were, however, no important slips to condone, and the artist was most heartily applauded, and deserved to be.

After the Southeastern Slav came the Western branch in the shape of a Czech, and Smetana's river picture "Vltava" brought the concert to a close. This was a very changeable musical panorama, but through it all there ran the ripple of the stream, and there was coherency even in the midst of contrast. There were moments when the effect would have been enhanced by a slower tempo, and the dance rhythm seemed too ponderous and inelastic, but as a whole the work was effectively performed and it was evident that even the *outre* touches of this and the preceding number were by no means Caviare to the general.

LOUIS. C. ELSON.

[52]

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Three movements from the "Romeo and Juliet" symphony..Berlioz
Grand fantasia in C major, "Wanderer".....Schubert
(Symphonically rearranged for piano and orchestra by Franz Liszt.)
Symphony No. 1, in B flat major.....Schumann

The orchestra played exceedingly well. The movements from the Berlioz' symphony were read artistically by the conductor. His love for carefulness in detail did not here cause him to forget the poetry of the composer that found expression in music.

Mrs. Emil Paur was the pianist. Her tone, while it was agreeable and lady-like, was not full enough for the hall. She displayed the results of careful instruction in the decorum of piano playing.

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Symphonic poem, "Vitava".....Smetana

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Who could have forseen anything so incongruous?

The Berlioz work included:

Part II. The fête: Andante and Allegro.
" III. Love Scene: Adagio.
" IV. Queen Mab: Scherzo: Prestissimo.
Trio: Allegrétto.

It has always seemed incomprehensible to me that Berlioz should have received early recognition from Germany and but little, until after his death, from France. And now to hear such a performance as this work from a German conductor, while the same concert gives the Schuman Symphony in an almost coarse and thoroughly disappointing manner is a great surprise.

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For if Wagner is constantly striving to make an effect on the public, Brahms seems to parody a phrase of Grillparzer, to be very busy in making an effect upon himself. The Ego of this symphony is not sympathetic; and whether this Ego is affected or not by the endeavor is of little importance to the outsider.

Joncières once said of one of Brahms's more popular symphonies that it was too full of brushwood. The phrase is expressive, and it may be applied more justly to the first than to the second symphony, which in comparison with the former is clearness itself. For the C minor symphony is obscure, wilfully obscure; and ff, as some think, obscurity is synonomous with greatness, then the symphony is sublime. Let us admit cheerfully that there are fine passages; passages of an austere nobility; but how much spontaneous music is there in the work from beginning to end? Or is there one honest, or, dishonest dramatic appeal to a human emotion? But music must be emotional, or it is not genuine music. The chief pleasure inspired by such a work of Brahms seems to be the effort of the brain to detect wherein the pleasure lies. Such pleasure then implies a real or feigned intellectuality in the person who is or pretends to be pleased. It is not surprising that such works of Brahms are fashionable and heard with a petrified smile of rapt enjoyment, even when the work lasts an hour. And yet "how endurable life would be, were it not for its pleasures!"

In this symphony of Brahms the players seem to wander in a forest imagined by Maeterlinck. The forest is dark, although it is high noon, and the sky is clear. No birds sing in this forest. There are no wild-flowers in this forest; nor in this forest are there any trees of beauty. The trees, indeed, seem dream trees, seen in restless sleep. The players wander blindly. Alarmed, they call to each other; they sound their alarm together. They try to weep, but terror forbids tears. They try to be gay: but their jests fall without laughter. They suspect the presence of winged things. The air grows dull and heavy. Suddenly they come into clear ground, and they see a canal with green water. Beyond is a hospital, with the sick people looking out of the windows. A boat is dragged along, and queerly-dressed men and women sing a tune that sounds like unto a travesty of the hymn in Beethoven's 9th Symphony. Then all is dark. The dreamer wakes. There is darkness. There is the remembrance of a dark dream.

* * *

Perhaps it was not the fault of conductor or orchestra, but the concert as a whole seemed dull. The marvelous overture of Mozart was taken at such a rapid pace that passages for the wood-wind were inaudible. I admit that there has been much discussion concerning the proper tempo of this allegro. But Mozart did not write certain passages for the wood-wind as a mere stop-gap; and when that which should be clear is muddy, and when the players are men of skill, the fault lies surely in the tempo chosen by the conductor.

How delightfully clear, however, is the design of this overture. Perhaps on account of this very clearness, and on account of the classic beauty of theme and development, the overture failed apparently to please as much as did the reading for one hour of the gospel of Brahms.

* * *

Mr. T. Adamowski played portions of the concerto for violin in D major by Tschaikowsky. Mr. Adamowski is not without the gift of awakening pleasing emotions. He often plays admirably; still, when he is at his best he is too apt to suggest a room hung with heavy tapestry, perfumed with pastils and tuberoses. He was applauded warmly, but Tschaikowsky called for a more heroic player.

PHILIP HALE.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, DEC. 4, 1893.

The Symphony Concert.

Mr. Gericke, who had very pronounced ideas on the subject of programme making, generally placed the symphony last upon his programmes, saying "the effect of a masterpiece should not be lessened by hearing anything after it;" Mr. Paur evidently proceeds on a different theory, holding that the audience can best appreciate a long symphony while unfatigued by other music, and he therefore places the large instrumental epic first on his list. There is truth in both views, and certainly there seemed to be an advantage in hearing Brahms' most complex symphony at the outset. Shakespeare's apothegm that music is "to refresh the mind of man after his studies or his usual pain," is certainly not sustained by Brahms' C minor symphony, for its every measure demands active mental effort on the part of the auditor. The first movement especially is full of "life's endless toil and endeavor," and there are few passages suggestive of repose in its deeply intellectual scheme. It is sufficient praise to say that it was clearly played, and, excepting a preponderance of kettle drum, with excellent balance of parts. The two interior movements were admirably shaded and the woodwind did excellent work. The finale is, to the reviewer at least, the finest part of the work; here one finds an epitome of all the movements, an idea possibly suggested by the instrumental part of the finale of Beethoven's ninth symphony. This movement was played with great breadth, but there were certain points in the reading which differed from the interpretation of any of the three preceding conductors. The striking effect of the *accelerando* in the pizzicato passage was avoided altogether, the phrase being taken with a deliberation which was new and scarcely advantageous. On the other hand, the majesty with which the theme upon the brasses was played deserves commendation. It was a welcome surprise to find the public becoming enthusiastic over this, and the critic can join in the popular verdict, even while recommending a restoration of the accelerated style of the *pizzicati* spoken of above.

The "Magic Flute" overture was taken at a breakneck speed, once the introduction was passed. Mr. Paur has plenty of precedent here, and even the cautious and conservative Mr. Gericke used to give this fugato (the most beautiful fugal exposition in the world) at a presto pace. It is wrong, though, for all that; Mozart marked it "allegro" and the beauty of its subject, the exact relation of its answer, and the effect of the wind passages, are all lost by an exaggerated speed. A thousand precedents would not justify this tempo.

Mr. Adamowski, the soloist of the concert, came rather late upon the programme, with two movements of Tschaikowsky's violin concerto in D major. What wonderful effects this Russian achieved with the wind instruments! They formed a most impressive background to the sadness expressed by the violin in the slow movement. Perhaps the only fault of the work as a composition, however, is that the orchestra is too often kept as a background. Beethoven and Brahms have taught the world what a true concerto should be—an orchestral composition with a thread of solo running through its warp and woof. This the work in question was not, for it gave constant prominence to the soloist, and often in passages of greatest virtuosity. In the slow movement Mr. Adamowski played with great expression and with absolute surety. Russian sadness is the deepest melancholy to which a musical composer can ever attain; the Slav goes to extremes in his tonal emotions. When he is glad he is very, very glad, and when he is sad he is horrid. Mr. Adamowski was best in the melancholic side of the question, for in the allegro he seemed overweighted at times. There is scarcely a technical point of difficulty which does not appear here (except double harmonics). Following the example of Mendelssohn the composer has the cadenza long before the close. Skips, double stopping in chromatic passages, harmonics natural and artificial, and a host of other difficulties were overcome, but not with absolute ease. One felt a trifle anxious at times, a feeling not conducive to the full success of the work. There were, however, no important slips to condone, and the artist was most heartily applauded, and deserved to be.

After the Southeastern Slav came the Western branch in the shape of a Czech, and Smetana's river picture "Vltava" brought the concert to a close. This was a very changeable musical panorama, but through it all there ran the ripple of the stream, and there was coherency even in the midst of contrast. There were moments when the effect would have been enhanced by a slower tempo, and the dance rhythm seemed too ponderous and inelastic, but as a whole the work was effectively performed and it was evident that even the *outre* touches of this and the preceding number were by no means Caviare to the general.

LOUIS. C. ELSON.

[52]

Boston Sunday Globe.

SUNDAY, DEC 3, 1893.

Echoes from the Symphony—Several Benefit Concerts Tonight—Coming Events.

The program offered by director Paur for the seventh Symphony concert consisted of Brahm's first symphony, the overture to Mozart's "Magic Flute," Friedrich Smetana's symphonic poem "The Moldau," and the second and third movements of Tschaikowsky's No. 2 concerto for violin, with Mr T. Adamowski as soloist.

The Friday afternoon performance was more suggestive of its name of rehearsal than is often the case with this splendid band, but the shortcomings of the orchestra were such as to be noticed only by comparison with its generally almost perfect work.

It was, however, surprising that the soloist should have proved so unfamiliar with, or forgetful of, the music selected for interpretation that it became necessary for him to receive assistance from the score on the conductor's desk. This break might have demoralized a less perfectly trained orchestra, and resulted disastrously to a soloist who had less command of himself.

As it was the incident probably passed unobserved by many in the audience, for there were demonstrative plaudits and three recalls for Mr Adamowski after he had played the concerto.

Mr Adamowski is such a strong social favorite that it is probable a majority of the Friday afternoon gathering would have been thoroughly well satisfied with a much less meritorious performance than he did give.

An extended review of his playing is not necessary. He is, of course, an intelligent musician and possesses more than common talent, but there are so many violinists of great ability that there seems no reason for going into raptures over his performance.

He played the Tschaikowsky concerto with refinement and good taste, and brought out its delicious melodies with good effect. His tone was not always clear, however, in the passages where a high degree of skill in technique was required.

The Brahms symphony received splendid interpretation from Mr Paur. A more intelligent or satisfactory reading of this truly grand composition has seldom if ever been given here. The symphony is severely scholarly in style, and that its performance should have awakened so much enthusiasm is certainly very complimentary to Mr Paur, and this is said without any intentional reflection upon the musical intelligence of the audience. The second and third movements, the latter especially, might have been better played at the Friday rehearsal, but the brilliant final movement was superbly interpreted.

The Mozart overture was gracefully and artistically performed, and a genuine treat was offered those of the audience who profess to know more about melody than harmony by the exceedingly dainty and expressive interpretation given Smetana's lovely little poem, "The Moldau."

The program announced for the eighth symphony concert is as follows: Dramatic symphony, Rubinstein; variations, Brahms; overture, "Manfred," Schumann.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, DEC. 3, 1893.

THE SYMPHONY CONCERT.

A Pleasing and Well-Rendered Programme---Other Music Notes.

The seventh concert of the Boston Symphony Orchestra attracted an audience that filled Music Hall last evening. The programme was a long but delightful one, and consisted of Brahms's symphony No. 1 in C minor, Mozart's overture to "The Magic Flute," two movements from Tschaikowsky's concerto for the violin, No. 2 in D major, and Smetana's symphonic poem, "The Moldau."

The first number Brahms's symphony, four movement, was rendered in a magnificent manner. It is regarded as Brahms's greatest work, and is in his most characteristic vein. The adagio movement was distinctly brilliant, and the splendid work of the strings gave great delight. At the close of this movement Mr. Paur was compelled to repeatedly acknowledge the great enthusiasm his splendid reading evoked.

Mozart's overture to the "Magic Flute" was given in a most artistic and pleasing manner.

Mr. T. Adamowski was given a cordial greeting on his appearance as the soloist of the evening. His rendering of the second and third movements from the Tschaikowsky concerto displayed considerable dash and brilliancy, and occasionally great breadth of tone. At times his playing was rough and unsatisfactory and not up to his highest standard. The piece has a peculiarly rude and rustic flavor that is pleasing, owing to its oddness. The symphonic poem, "The Moldau," was delightful. The piece is intensely romantic, and was given in a most expressive manner. The finale was particularly well done and with excellent effect, displaying the remarkable skill Mr. Paur has attained over his musicians. The programme for the next rehearsal and concert, Dec. 8 and 9, will be Rubinstein's "Dramatic Symphony," Brahms's "Variations" and Schumann's overture, "Manfred."

BOSTON DAILY TRAVELLER

MONDAY, DECEMBER 4, 1893.

THE SEVENTH SYMPHONY.

An Attractive Programme Excellently Well Rendered.

The programme given at the seventh concert of the Boston Symphony Orchestra, in Music Hall, Saturday evening, was as follows:

Symphony, No. 1, in C minor.....Brahms.
Overture to "The Magic Flute".....Mozart.
Two movements for Concerto for violin, No. 2.....Tzschaikowsky.
Symphonic Poem, "The Moldau".Smetana.
Mr. T. Adamowski was the soloist.

The Brahms Symphony, which has been given previously in these concerts, three times by Henschel, three times by Nikisch and once by Gericke, is a noble specimen of its author's great scholarship. It is great in a scientific way, although the second movement is gracefully melodious and spontaneous, and the listener must, generally speaking, seek pleasure in following the masterly contrapuntal treatment of the composer upon the basis of an exercised intellectuality, rather than upon a stirring of the emotions. Consequently it is that the only performance in this city of this remarkable work that has done its author full justice was the one that Gericke conducted. The themes treated in an almost overelaborate manner, in the first movement in particular, need the infinite variety of the exact expression marked by the author, if the effect is to be relieved of an otherwise dryness that becomes wearisome in the working out. Mr. Gericke succeeded, in his acute conception of the author and with his marvellous ability as a drill master, in bringing forth the characteristics of this symphony, being thereby as eminent in his success, as the others named, including Mr. Paur, have been unsuccessful in displaying the work in its most favorable light. The audience Saturday evening became excited over the thundering of the last movement and recalled Mr. Paur again and again with loud applause.

The Mozart overture, however, fell flat upon these same listeners, whether because of the breakneck speed it was taken, thereby robbing it of its effect, or because the audience had not recovered from the effect of the loudness and excitement of the Brahms which had stunned its sensibilities for the time being.

"The Moldau," the second of six symphonic poems by Smetana entitled "My Fatherland," was played for the first time in this city and as far as I know for the first time in this country. The No. 1, "A Bohemian fortress," was played in New York some time since, these performances being probably the only ones that any of the series have received in this country. "The Moldau," which is supposed to describe a forest brook that flows on through Bohemia's valleys and ending in a mighty stream vanishes in the distance, contains within its pages much that were it developed in the playing as clearly as the composer has indicated in his score would prove a most interesting composition. It was, however, so roughly rendered that the brook became a rushing torrent and the mighty river a foaming and roaring Niagara. The constantly undulating figures in the strings that should represent the surface of the hurrying river were so submerged by the overloud playing of the wind instruments that they might as well have been at the bottom of the ocean as far as any opportunity was offered for their becoming a feature in the characteristic delineation intended by the composer. So constantly overloud was the whole performance that the grand fortissimo climax, just before the final pin moto, was without contrasted effect, utterly ruined, for there was nothing left to do except to make a little more noise at the *fff*. As for the following arpeggios in the strings they might as well have been omitted, for all the effect they had. It was hoped that this overloudness and coarseness had departed with Mr. Paur's predecessor. It would be interesting to hear "The Moldau" played with a due regard for the demands of the composition.

Mr. Adamowski played the second movement and the first movement in succession, of the Tschaikowsky violin concerto, No. 2. This concerto was played in its complete form by Mr. Adolf Brodsky at a Damrosch concert at the Tremont Theatre early in this year.

Its performance at that time excited much comment regarding its real value as a musical composition. The last movement militates the most against the acceptance of the work as a whole, and maybe Mr. Adamowski consequently substituted the *allegro moderato* for the *finale*. When Mr. Brodsky first played this concerto in Vienna, Dr. Hanslick, the eminent critic, severely criticised both the barbarity of the music and of the player's efforts, admitting, of course, the tenderness of the "Canzonetta." Without discussing whether the doctor was or was not a little too severe in his remarks, it is pleasant to note that Mr. Adamowski played the tender and melancholy canzonetta with fine feeling and great delicacy. So also did the player overcome the difficulties of the first movement without the rasping and fury that marked Brodsky's efforts, and with marked excellence in expression, technical facility and good intonation. Mr. Adamowski was warmly applauded and recalled. Great credit is due Mr. Paur for the delightful manner in which he accompanied the soloist.

The distressing manner in which the first clarinet played the theme in the andante of the Brahms Symphony, where it is taken up just as the oboe ends, both as regards bad intonation and inartistic style was not an agreeable feature of the playing on this occasion. Add to this the bungling manner in which this player executed the figure for clarinet and flute unison at the beginning of the last movement of Schumann's B-flat symphony a week ago Saturday night, and it must be admitted that it is not creditable that such inability should be observed on the part of one holding a principal position in a first-class orchestra.

The following numbers are announced for next Saturday evening's programme: "Dramatic Symphony," Rubinstein; Variations, Brahms; Overture, "Manfred," Schumann.

WARREN DAVENPORT.

Boston Transcript

MONDAY, DECEMBER 4, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the seventh symphony concert was as follows:
Brahms: Symphony No. 1, in C minor, Opus 68.
Mozart: Overture to "Die Zauberflöte."
Tschaikowsky: Two movements from the Concerto for Violin, in D major, Opus 35.
Smetana: Symphonic Poem, "Vltava."
Mr. Timothée Adamowski was the violinist.

The great Brahms symphony, greatest of the four, seemed to us taken too slow all through, save perhaps in the third movement. The first and last movements suffered especially from it. That the first theme of the first *Allegro* is no very sure guide to the *tempo*, of and by itself, may be readily conceded; but so much of the development of the movement runs on plain chords (two to the measure) that any over-slowness in the *tempo* is exceedingly liable to efface the whole *A llegro* character of the music and make it sound like an *Andante*. To be sure, the modern "slow *A llegro*" is in general peculiarly applicable to Brahms; it might almost be called his natural gait. Still there is such a thing as over-doing it, even with Brahms, and making it come dangerously near to being no *allegro* at all. Apart from this, the symphony was played with great force, and was most enthusiastically received by the audience. The time seems pretty distant now when this symphony was looked upon by audiences as a thing of terror merely.

The playing of the bright and beautiful "Zauberflöte" overture was of fair average excellence; but the orchestra covered itself with glory in Smetana's "Vltava"—which outlandish word means the river Moldau. This symphonic poem of Smetana's was a delightful surprise; so much of the Czech and Russian music we hear nowadays is of a sort to strike terror into the ears of the average listener who has no Slavic blood in his veins that one may well be pardoned for feeling a touch of surprise at anything so natural, easily flowing, and perspicuous as this "Vltava" coming from the pen of a thoroughbred Czech. It is by no means great music; the themes are perhaps rather commonplace than other wise,—one of them bears a terribly close resemblance to the tune of a little Austrian nursery ditty about a fox stealing a goose—but the music is all so sunny, the development so natural and coherent, the poetic suggestiveness so unforced and genial, and the orchestration so masterly at every point, that one listens to it with unfeigned pleasure. As a piece of scoring the work is especially remarkable in that it never lapses into mere eccentricity of color, never even reaches that point of super-refinement and, so to speak, orchestral dandyism some of the modern French masters have been guilty of; there is no affectation about it; it is simply the sort of scoring that insures a constantly beautiful quality of tone, rich without being cloying, enormously powerful and sonorous in the stronger passages, without ever being noisy. The orchestra played the poem to perfection.

The two movements of Tschaikowsky's second violin concerto played by Mr. Adamowski —*Allegro* and *Andante*, the second movement being played first—do not show the composer in a very characteristic or very brilliant light. The *Andante* is a pretty little canzonetta, graceful in melody and not without a certain sensibility; but it is in no wise superior to hundreds of pretty salon pieces for violin, with which the market is flooded. Perhaps, after all, it may conceal some virtue that appeals strongly to the Slavic sense; but music must have something more than "national" merit to be considered seriously on a concert basis. With the best will in the world, we cannot find the first movement otherwise than commonplace and dull; the themes lack distinction, the working-out for the solo instrument does not rise above the old Alard or De Bériot passage-work, and nothing in the movement gives one a very convincing reason for its having been written at all. Mr. Adamowski's playing was rather uneven; reaching the highest pitch of beauty of sentiment and elegance of phrasing in the broader *cantilena*, but falling somewhat short of due effectiveness in the more brilliant passages. In short, what we have heard of this concerto of Tschaikowsky's does not seem calculated to induce the goddess of Music to take down the bill she has had up in her window for some time: "Wanted—an effective Violin Concerto!"

The next programme is: Schumann, overture to "Manfred;" Brahms, variations on a theme by Haydn; Rubinstein, "Dramatic" symphony, No. 4, in D minor, opus 95.

Boston Daily Globe.

TUESDAY, DEC 5, 1893.

Kneisel Quartet Concert.

At the Kneisel concert in Chickering hall last night, the third of the present season, the regular members of the quartet were assisted by Mr Leo Schulz, who played the second cello part in the Schubert quintet, the last number on the program. The other numbers were the Mozart quartet in D minor and the d'Albert quartet in E flat minor. The d'Albert quartet has never before been performed in this country.

The Mozart selection is an old favorite. The beautiful andante movement is familiar to all who have heard string quartets and the menuetto is also well known. Last night's performance roused the greatest enthusiasm in the audience.

The d'Albert quartet was long drawn out and not particularly brilliant. The first movement, an andante, was nothing but a succession of meaningless chords and themes, of which there were enough for a half-dozen quartets. The allegro might well have been a dance for the brownies, and a little disturbance in the front seats almost led one to think that the castanets had been introduced. The last two movements, however, were a little better.

But the Schubert quintet made up for any lack in the proceeding number. Like many of Schubert's compositions it was very long. The music was superb and the performance exquisite. The adagio was particularly well done.

Boston Journal.

TEN PAGES.

TUESDAY, DECEMBER 5, 1893.

THE KNEISEL QUARTETTE.

The third concert of the Kneisel Quartette was given in Chickering Hall last evening. The programme was as follows:

Quartette, D minor.....Mozart
Quartette, E flat major, op. 11.....D'Albert
Quintette, C major, op. 163.....Schubert

The quartette by D'Albert was played for the first time in this country. It is a singular and strong work. In singularity it approaches at times the grotesque; its strength is at times harsh, almost rank.

The first movement, an andante con moto, brings the thought that D'Albert attempted to paint too broadly on a very small canvas. The contrasting emotions have little room in which to play; there is jostling; there is so much material that after one hearing the result is a vague impression of power. The second movement, an allegro vivace, is an extraordinary piece of work. Here D'Albert hunts color. They that delight to find in music everything but music may look at this scherzo in different ways. One may hear the whirring of a spinning-wheel, a spectral spinning-wheel worked by some one unseen. Another may find the music fit as an accompaniment to the pursuit of the fly by young Pierrot in "L'Enfant Prodigue." A third may be reminded of the gathering of witches at midnight, when hags and reckless women of beauty dance to Old Nick's strange tune played on the violin. It is not likely that D'Albert had any particular idea in his head when he planned this movement. It is more likely that he tried to gain novel effects from four conventional instruments. In this he was eminently successful, and ingenious rhythm and surprising harmonies, added to unexpected appeals to peculiar registers of the instruments, unite in producing a most suggestive and haunting movement. It may be said that here, as in other places, he defies the schools and thinks alternately of the piano and the orchestra. It would be very easy to say, "Look at the purity and the frankness of the quartette that preceded, and look at the melodic beauty of the quintette that followed." But D'Albert is a man of to-day.

It would be absurd to demand of him that he should write in the spirit of former generations, even if it were in his power. Each generation has its own form of expression. If a genius arises in his own generation, his music will survive in spite of the form. Contemporaries of lesser talent will be forgotten in spite of the form. D'Albert takes four instruments, and his first thought is, "What can I get out of them?" Now it does not follow necessarily that D'Albert is a genius, or that this quartette will live. But let the man have the right to express himself as he pleases.

The question then comes up, Is the composer of such a movement honest; or is he a poseur; or a juggler; or a man who builds coolly his idol and then really worships it. I believe this Scherzo to be a sincere piece of work; as sincere as it is remarkable, and yet the sincerity of D'Albert may not be the sincerity of a Mozart, or the sincerity of Verdi.

In the slow movement, there are symptoms of an eagerness to be profound. The real or mock profundity is suddenly abandoned for a passionate melody for first violin with a throbbing accompaniment; this melody rises to a dramatic height; there is a convulsive spasm. This scene of passion is introduced suddenly. It is an episode. The episode is the one thing remembered in the movement.

The finale is not without passages of beauty and nobility, but the impression made by it is inferior to the scherzo.

It is not to be denied that certain measures of this quartette seem unnecessarily brutal. There is scraping and there is growling. Beauty of tone is not infrequently sacrificed in the attempt to be dramatic. The musical speech of D'Albert is often gutteral or sibilant with consonants, and one longs for a sprinkling of vowels. If D'Albert builds on the foundation of another man, that man is Johannes Brahms; but the building raised shows the individuality of the builder. It is easy to find fault with certain passages. It is impossible to deny the beauty, the originality, and the dramatic force of many portions of the work. The quartette was played superbly, and it was received enthusiastically.

Equally admirable was the performance of the immortal quartette of Mozart. In the Schubert quintette the second 'cello was played by Mr. Leo Schulz. The quintette is a notable example of the strength and the weakness of Schubert in works of long breath. There is the melodic charm, the exquisite grace of modulation; there is also the fatal fluency, the unwillingness to take leave; so that the composer seems like unto a guest who, hat in hand, persists in amiable speech; the host stands, he grows impatient; but the guest apparently has forgotten that there is a door in the room.

The fourth concert will be Jan. 1.

PHILIP HALE.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

TUESDAY MORNING, DEC. 5, 1893.

THE KNEISEL QUARTET.

At Chickering Hall last evening the Kneisel Quartet gave its third recital. The programme was an interesting one and was received with great pleasure by the audience, which was a large and enthusiastic one. Mozart's quartet in D minor, four movements, was delightful. The third movement, menuetto, was dashingly and brilliantly rendered. D'Albert's quartet in E flat was presented for the first time in this country, and was treated in a most artistic manner. It is not a particularly interesting composition, being rather dry and heavy. The allegro vivace movement was exceptionally weird and wild, and is of the most eccentric style. The piece was given a masterly and artistic reading and introduced under the most favorable conditions. It is not one that is likely to gain any great popularity, being too laborious.

The Schubert quintet in C major, with Mr. Leo Schulz assisting as second 'cello, was read with great expression. The adagio movement was particularly beautiful. The playing of the quartet thus far this season has been of the highest artistic order, and the members are deservedly classed among the leading musical artists of this country.

The next concert will be on Jan. 1, 1894, at Chickering Hall.

[53]

Established 1873.

[illegible] MORNING, [illegible], 5, 1893.

The Kneisel Quartette Concert.

Concerts which require no criticism, like nations that require no history, are always the most enjoyable. The concert in Chickering Hall last night was one of these. Its execution took it out of the reach of animadversion, and its contents, with one exception, were well enough known to demand no analysis. Mozart's D minor quartette and Schubert's quintette in C major are, of course, not new to our concert-goers, but they seemed almost so in the artistic interpretation which they received, and the size and enthusiasm of the audience proved abundantly that the Kneisel Quartette need not depend upon solo talent for "drawing" power. The programme was an ideal of true Chamber music without other attraction of any kind.

Mr. Leo Schulz was added as second 'cello to make a quintette for the Schubert number. The pure and restful style of the two numbers above mentioned cannot be exaggerated. The novel element in the programme was D'Albert's E flat quartette, heard for the first time in America. It was a severe test for the new work, to place it between Mozart and Schubert, but it left a good impression spite of the juxtaposition. The first movement presented some brilliant development of the first four notes of the chief t. eme, w[illegible] med a fine figure for thematic treat[illegible] The second movement (a scherzo) [illegible]n of the work. It begins like a [illegible]lin Dance, the muted strings givi[illegible]ling and humming, with quaint pizzica[illegible]ects that suggested *Fairy Follets*. The [illegible]ic is corrected somew[illegible]by the legato [illegible]e of the trio, but the fairies come back to make a symmetrical ending. The entire movement is very successful. Much less so is the succeeding movement. The "Adagio" is the Achilles heel of the modern composer. He piles on agony, he froths a little at the mouth, he indulges in fierce dissonances and wild progressions, in his adagio, and then is obliterated even by the gentlest and simplest Haydn effort in the same tempo. D'Albert formed no exception to the rule. The finale had spirit and good contrast, and a brusque treatment that was effective. In each movement the cello had especial prominence, and a fine duet for cello and viola began the third movement while the former had much work in the finale. Where all played splendidly it seems almost invidious to say that Mr. Schroeder played with especial nobility of tone.

LOUIS C. ELSON.

BOSTON HERALD.

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TUESDAY, DECEMBER 5, 1893.

The Kneisel quartet gave a Mozart quartet, a new quartet by D'Albert and Schubert's quintet in C at their concert in Chickering Hall last night. Mr. Leo Schulz played the second 'cello in the quintet.

American Art Journal.

NEW YORK, SATURDAY, DECEMBER 2, 1893.

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FIGARO.

Sonnabend, den 2. Dezember 1893.

Providence, 29. Nov.

Die Bostoner Symphonie-Konzerte, welche uns allwinterlich eine Reihe musikalischer Genüsse gediegenster Art bereiten, brachten als Neuheit in dem zweiten Konzert, welches am Mittwoch in der Infantry Hall stattfand, ein Konzert für Violine und Violincello in A-moll von Johannes Brahms. In dieser Schöpfung von Brahms bekundete sich sein kräftiges Talent, das mit empfindungsvoller Vertiefung seine eigenen Wege geht und schöne Ergebnisse zu Tage fördert. Wir können nicht umhin, hier zu bemerken, daß der Eindruck, welchen die Composition auf uns machte, nicht fortreißend war und nach den Beifallsbezeugungen des Publikums zu urtheilen, nicht viel Sympathie erregte — nicht einmal konnten die guten Leistungen der Herren Kneisel und Schröder darüber helfen. Das prächtige Werk, die Jupiter-Symphonie in C-moll von Mozart, welche den Schluß des Konzertes bildete, fesselte von Anfang bis Ende durch die bekannten musikalischen Schönheiten. Die Vollendung, mit welcher das Orchester unter Paur's Leitung spielte, ist von uns schon öfters besprochen worden. Es ist sicher, daß das Boston Symphonie Orchester unter den zahlreichen Orchester-Organisationen eine höchst hervorragende Stellung einnimmt, indem die Leistungen des Orchesters von Kennern und von Laien oft als einzig dastehend anerkannt werden. Dieses Konzert zeichnete sich durch besondere Kürze aus, was von unserem Standpunkt aus ganz angenehm ist, doch ist dies den Amerikanern schwer begreiflich, da dieselben so viel wie möglich für ihre Dollars haben wollen. Daß das Konzert nur 1½ Stunden dauerte, darüber mußten wir viele Bemerkungen beim Verlassen des Konzertsaales hören.

BOSTON DAILY TRAVELLER

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The third concert of the ninth season of the Kneisel Quartet took place in Chickering Hall last evening. The following was the programme:

Quartet in D minor.....Mozart
Quartet in E-flat major, op. 11.....D'Albert
(First time in America.)
Quintet in C major, op. 163.....Schubert

Mr. Leo Schulz was the second violoncellist in the latter piece.

The playing of the Kneisel Quartet is so wonderfully perfect that the critic's task is one of unalloyed pleasure.

We once had an orchestra in Boston—thanks to the exquisite taste and rigid discipline of Wilhelm Gericke—that equally disarmed criticism. It remained only then to praise the playing, to comment upon the works produced, and to criticise the often unhappy selection of programmes. With the Kneisel Quartet this latter item does not present itself, for Mr. Kneisel and his associates cast the programmes with exceptional judgment and variety. So one can speak critically only of the works performed.

The Mozart and Schubert numbers are familiar in the repertoire of chamber music. The melodic purity, the delightful harmonies and the chaste elaboration of these classic models were revealed, to the extreme gratification of the listeners through the faultless performance of the players.

The D'Albert Quartet was first played by the Joachim Quartet in Berlin, April 12, 1893, before a most distinguished audience, including the master Anton Rubinstein. It had a remarkable success at its first hearing. Probably it was no better rendered than last evening, even though the performers were the celebrated quartet with Joachim at its head. The perfect performance of this work last evening by the Kneisel Quartet did not conceal the extraordinary difficulties to be surmounted. I can hardly imagine artists of less ability doing much with such a composition. The first movement showed the musical knowledge of the composer, for it was finely developed upon its short theme. The Scherzo was an exhibition of his invention after the manner of Berlioz's "Queen Mab," with muted strings, the melody alternating pizzicato between the two lower and two upper instruments. There was also an episode in the form of a trio with unmuted strings that was an exquisite bit of writing. The slow movement did not yield as much as the composer probably intended, for it made evident the effort to do something that failed of consummation.

The hand of the musician was always to be observed, however, but a real depth of emotion was not reached. D'Albert is not the only writer who has failed to grasp the true cantabele of the adagio, breathing only spontaneous gen us. The finale movement was extremely effective. It had rhythm, it was fresh, and it was ingenious in the working out. On the whole, this quartet is to be praised as a most remarkable work, and one that will excite great interest in every musician.

From what we have had from D'Albert's pen previously this work gives the greatest encouragement that he must shine as a composer, as well as a great piano virtuoso. As is said above the playing of the quartet was faultless. Mr. Schulz in the Schubert quintet rendered admirable assistance.

WARREN DAVENPORT.

[54]

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In the new D'Albert quartet one finds a work before which anyone can take off his hat in respect. For a young composer today to write four movements in so essentially a quartet style, willingly to forego those quasi-orchestral effects that have been so tempting to quartet-writers ever since Beethoven, and are doubly tempting now, means a good deal. The quartet is throughout an excellent piece of part-writing; with occasional harsh spots, to be sure, but stoutly built and carried through with a very firm hand. At the first hearing one finds places in it where one is not quite sure the composer is fully aware whither he is going; but further and better acquaintence with the work would in all probability clear up these puzzling passages. With all his adherence to a pure quartet style, D'Albert does not once fall into the merely academic vein; there is nothing dry and merely formal in the work. He gives his imagination free play, and is not afraid to say what he wants to. Take, for instance, that bit of rather trite, Meyerbeer and Verdi, "pump-handle" counterpoint in the second violin, near the end of the *Adagio*; a man less sure of himself might well have fought shy of this sort of thing, as derogatory to his dignity; but D'Albert here makes good play with it, to excellent purpose, and without any triviality of effect. Then, too, there is great seriousness of purpose and no little depth of feeling shown in the composition; neither is the airy, imaginative, poetic element wanting; witness the dainty second movement, with its swift flitting to and fro of the muted violins. Upon the whole, it is one of the best things in the form we have heard for a great twhile. It was played to perfection.

Schubert's ever beautiful quintet, with the two 'cells, made a delightful close to the concert. It, too, was admirably, wonderfully played.

The Musical and Dramatic World

NEW YORK, DECEMBER 6, 1893.

I wonder if the erroneous opinions about America entertained by foreigners is a sufficient reason or excuse for some expressions of their judgment.

For instance, I doubt if the management of this week's Symphony Concert programme would have passed muster in any German or French centre.

A. Brahm's Symphony (No. 1, in C Minor, Op. 68), the one containing the least material of a popular kind, one theme in the last movement excepted, of any he has written; a work on which he was engaged, off and on, for ten years; then the overture to Mozart's Magic Flute; next two movements of a violin; concerts by Tschaikowski; a composition for the virtuoso, and one in which the old time fireworks had full play; and last, a symphonic poem "The Moldau." by Frederick Smetana, which, it seems to me, had no possible excuse for being present.

If Mr. Paur has been told that an American audience cannot take a Brahm's Symphony without something very trivial with it, to make it palatable to the half developed Boston, taste he must have been undeceived this time, for the Symphony received enthusiastic applause; the Mozart Overture nearly the same, while many left the hall before the Smetana piece was over.

Why cannot a leader continue in the path that gave him his reputation? The contract to conduct the Boston orchestra extends over several years, and long before the man's time expires he is found out and obliged to take the place in which he best fits. During the first season one finds himself treated to surprises that make him feel that the new leader is endeavoring to hide or disguise his true colors.

Speaking of the performance this week, the band threw itself into the Brahm's Symphony with its whole soul and from the leader down seemed to be inspired.

It is always gratifying to see the deep interest all routine players show in Brahm's. His almost unlimited resources appeal in the strongest manner to men who have long ago become satiated with conventional means.

Mr. Paur again delighted us with his masterly reading of the great work, and his treatment of every point ought to command the admiration of all except constitutional grumblers.

The Mozart Overture was not so satisfactory, albeit its tremendous pace, which though robbing it of its finer beauties, gave it an unwonted fire and converted it into a far better foil to the Brahm's piece than it otherwise would have proved.

Mr. Adamowski's playing of the Tschuikowsky Concerts was far from successful. I do not refer to a lapse of memory, which might be forgiven, but to continued false intonations and a tone that was at least inadequate.

In the hands of a great executant the composition possesses elements that would stir the listener through and through, but which in Mr. Adamonski's case became only a show of difficulties with which he was unable to cope.

The Symphonic Poem by Smetana, is fresh, full of clever, well-balanced material and shows an experienced hand. It was crisply played; but I repeat: It did not merit a place beside Brahms and Mozart.

Frederick Smetana, a Bohemian, was born at Leitomischl, March 2, 1824, and died at Prag, May 12, 1884. An exceedingly brilliant pianist, his greatest reputation is as an opera composer, although but one opera, "The Devil's Well," is much known outside of Bohemia. Still several overtures and one piano concerto have been heard in many of the great cities of the world.

Boston Courier.

SUNDAY MORNING, DEC. 10, 1893.

If to do is to be dramatic, then the Rubinstein symphony—No. 4, in D minor, opus 95—certainly deserves that title, which is indeed the one which it bears. For if ever an orchestra had to be up and doing for a good solid hour and the most of the time playing as if their lives depended upon the amount of sound they produced, this composition gives them the occasion. Nobody gets any let-up, except the three trombone players, who are kept in reserve for the last movement; but they, unless they were of wood or stone, could not get any real rest, backed up as they are by that merciless and judgmentless kettle drummer, who has been coming out of late with more than his former muscularity. It is really time that he should be put into his place in relation to the rest of the band. The instruments of percussion are meant to emphasize only, not to overpower.

But there is a good deal more than noise and bustle in these exceedingly protracted movements. Indeed, if there were not, their vehemence, nervous excitement, clangor, hot haste and eager insistence, would wear out the hearer utterly long before the end was reached. But if there be power almost to excess, there is also poetry and there is fancy as well as fury. One can interpret the symphony in detail as his notions rise under its influence; but, considered in a general way, it may suggest to many a scheme something like this: The first movement, with varying phrase and mood, might present the tense, hard, combative spirit of life, rising from ignorance and gloom to struggle with hand and head to accomplishment and independence; the second, life's comedy, ranging from the rude, heavy-footed mirth of clowns to quieter and less earthy gayety; the third, a sense of possible repose and rest and gentle pleasure; the fourth, a recapitulation of the past experiences and states, concluding in the fulness of assurance and content. In the course of these expositions there are many passages wherein single instruments speak reflectively, beautifully, persuasively or pungently; but generally the mass of the orchestra is at work, and energetically if not always to the satisfaction of the professional examiner who looks for logic and for adherence to customary systems of development. The themes are many and often as graceful as they are original; there are odd shifts of rhythm and sudden, sharp syncopations, and one often seems to feel a kind of impatience on the composer's part that, with all his forces at work, he cannot get more out of them.

This symphony, which was placed judiciously at the end of the programme, was the hardest test of the season thus far of the orchestra's attention and endurance. Not only full strength is constantly demanded, but the ability to show this while executing very difficult passages at top speed, and the further capacity to enthuse and be authoritative. The playing was, however, almost always remarkable for accuracy, vigor, sonority and regard for form; and if an occasional phrase sounded a little weak, thin or reluctant or some small individual slip was noticeable, this certainly was not to be wondered at.

The concert began with a good reading of Schumann's "Manfred" overture, broad and smooth in the introduction, urgent and decided afterwards, with a moulding toward softness in the Astarte allusions. And, by the way, we could hardly help feeling that the beginning of the fourth movement in the symphony had for a few moments a temperament and form closely akin to the opening of this overture.

The intermediate number was Brahms's opus 56 A—the variations upon a serious, ecclesiastical theme by Haydn, known as the Chorale of St. Anthony. Variations are unquestionably caviar to the general, especially when, as in the present case, their connection with the nominal theme is so remote that the musician with score and pencil in hand can hardly find and follow it. But in this set Brahms has not confined himself to contrapuntal and figurative exercises. He has given his fancy free rein to choose keys, rhythms, tempi and orchestral combinations. So, with two or three dryer exceptions, these separate studies interest and almost divert by their varieties of movement and of tone color, until the finale comes to cap the climax with its martial swing, its keen accentuations and its lively orchestration brightened by the flurry of the piccolo and the jingle of the triangle. The whole got good playing and two or three of the variations were particularly brilliant, distinct and inspiriting.

A delightful announcement is made for the next concert, which does not come until the 23d inst. Mr. Carl Baermann, whose long absence could be attributed to nothing but Mr. Nikisch's freakishness, is to be the soloist. His choice of music is not yet made known, but the programme includes Beethoven's first symphony; a serenade by Mozart, Mr. Kneisel giving the violin obbligato, and Schubert's "Rosamunde" overture.

HOWARD MALCOM TICKNOR.

The Kneisel Quartette's third programme, played on Monday evening, introduced between two works always regarded with familiar friendliness—Mozart's D-minor quartette and Schubert's C-major quintette, opus 163—the first American performance of D'Albert's eleventh opus, a quartette in E-flat major. The Kneisel programmes are almost invariably well arranged, and the dispositions of the present one gave this new work, for hearing which all the audience wished to be in the best of attitudes, a capital preparation in the pellucid coolness of the Mozart, which put everybody into a pleasant temper, musically disposed and void of any prejudicial bias. The characteristics of D'Albert as a pianist must be clear in many readers' minds, and they will rise up to show to strange contrasts between his almost fairy-like delicacy of fancy and his tempestuous outbursts as of a formless passion which must find vent through the clangor of chords and under vehement hammers. Such qualities show themselves in this quartette, wherein one finds passages to which justice cannot be done unless the bow strikes roughly upon strident strings and beats out unreasoning and apparent causeless dissonances, together with others most dainty, airy and fascinating. The distinct personal talent of the author is always felt, and one observes constantly knowledge and command of constructive means and technical resource. On the other hand, while there is no reason for looking upon the composition as in any wise *outre*, it is independent from adhesion to formal and academic methods and proclaims itself in its own way. It has a free, various and masterly expression of a generous, impetuous, sincere and not indiscreet spirit, and as it was warmly welcomed, it is sure to be cordially cherished, and while some of its movements, the second—a picturesque and piquant allegro—especially, will probably be not infrequently chosen for separate performance. Of course the playing was all first rate, and Mr. Schulz added his 'cello for the Schubert.

BOSTON DAILY ADVERTISER.
Established 1813.
TUESDAY MORNING, DEC. 5, 1893.

The Kneisel Quartette Concert.

Concerts which require no criticism, like nations that require no history, are always the most enjoyable. The concert in Chickering Hall last night was one of these. Its execution took it out of the reach of animadversion, and its contents, with one exception, were well enough known to demand no analysis. Mozart's D minor quartette and Schubert's quintette in C major are, of course, not new to our concert-goers, but they seemed almost so in the artistic interpretation which they received, and the size and enthusiasm of the audience proved abundantly that the Kneisel Quartette need not depend upon solo talent for "drawing" power. The programme was an ideal of true Chamber music without other attraction of any kind.

Mr. Leo Schulz was added as second 'cello to make a quintette for the Schubert number. The pure and restful style of the two numbers above mentioned cannot be exaggerated. The novel element in the programme was D'Albert's E flat quartette, heard for the first time in America. It was a severe test for the new work, to place it between Mozart and Schubert, but it left a good impression spite of the juxtaposition. The first movement presented some brilliant development of the first four notes of the chief t. eme, w[illegible]med a fine figure for thematic treat[illegible] The second movement (a scherzo) [illegible]rom of the work. It begins like a [illegible]lin Dance, the muted strings giv[illegible]ling and humming, with quaint pizzica[illegible]ects that suggested *Les Follets*. The *b*[illegible]*rio* is corrected somew[illegible]by the legato [illegible]e of the trio, but the fairies come back to make a symmetrical ending. The entire movement is very successful. Much less so is the succeeding movement. The "Adagio" is the Achilles heel of the modern composer. He piles on agony, he froths a little at the mouth, he indulges in fierce dissonances and wild progressions, in his adagio, and then is obliterated even by the gentlest and simplest Haydn effort in the same tempo. D'Albert formed no exception to the rule. The finale had spirit and good contrast, and a brusque treatment that was effective. In each movement the cello had especial prominence, and a fine duet for cello and viola began the third movement while the former had much work in the finale. Where all played splendidly it seems almost invidious to say that Mr. Schroeder played with especial nobility of tone.

LOUIS C. ELSON.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIV. NO. 158.
TUESDAY, DECEMBER 5, 1893.

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Boston Courier.
SUNDAY MORNING, DEC. 10, 1893.

If to do is to be dramatic, then the Rubinstein symphony—No. 4, in D minor, opus 95—certainly deserves that title, which is indeed the one which it bears. For if ever an orchestra had to be up and doing for a good solid hour and the most of the time playing as if their lives depended upon the amount of sound they produced, this composition gives them the occasion. Nobody gets any let-up, except the three trombone players, who are kept in reserve for the last movement; but they, unless they were of wood or stone, could not get any real rest, backed up as they are by that merciless and judgmentless kettle-drummer, who has been coming out of late with more than his former muscularity. It is really time that he should be put into his place in relation to the rest of the band. The instruments of percussion are meant to emphasize only, not to overpower.

But there is a good deal more than noise and bustle in these exceedingly protracted movements. Indeed, if there were not, their vehemence, nervous excitement, clangor, hot haste and eager insistence, would wear out the hearer utterly long before the end was reached. But if there be power almost to excess, there is also poetry and there is fancy as well as fury. One can interpret the symphony in detail as his notions rise under its influence; but, considered in a general way, it may suggest to many a scheme something like this: The first movement, with varying phrase and mood, might present the tense, hard, combative spirit of life, rising from ignorance and gloom to struggle with hand and head to accomplishment and independence; the second, life's comedy, ranging from the rude, heavy-footed mirth of clowns to quieter and less earthy gayety; the third, a sense of possible repose and rest and gentle pleasure; the fourth, a recapitulation of the past experiences and states, concluding in the fulness of assurance and content. In the course of these expositions there are many passages wherein single instruments speak reflectively, beautifully, persuasively or pungently; but generally the mass of the orchestra is at work, and energetically if not always to the satisfaction of the professional examiner who looks for logic and for adherence to customary systems of development. The themes are many and often as graceful as they are original; there are odd shifts of rhythm and sudden, sharp syncopations, and one often seems to feel a kind of impatience on the composer's part that, with all his forces at work, he cannot get more out of them.

This symphony, which was placed judiciously at the end of the programme, was the hardest test of the season thus far of the orchestra's attention and endurance. Not only full strength is constantly demanded, but the ability to show this while executing very difficult passages at top speed, and the further capacity to enthuse and be authoritative. The playing was, however, almost always remarkable for accuracy, vigor, sonority and regard for form; and if an occasional phrase sounded a little weak, thin or reluctant or some small individual slip was noticeable, this certainly was not to be wondered at.

The concert began with a good reading of Schumann's "Manfred" overture, broad and smooth in the introduction, urgent and decided afterwards, with a moulding toward softness in the Astarte allusions. And, by the way, we could hardly help feeling that the beginning of the fourth movement in the symphony had for a few moments a temperament and form closely akin to the opening of this overture.

The intermediate number was Brahms's opus 56 A—the variations upon a serious, ecclesiastical theme by Haydn, known as the Chorale of St. Anthony. Variations are unquestionably caviar to the general, especially when, as in the present case, their connection with the nominal theme is so remote that the musician with score and pencil in hand can hardly find and follow it. But in this set Brahms has not confined himself to contrapuntal and figurative exercises. He has given his fancy free rein to choose keys, rhythms, tempi and orchestral combinations. So, with two or three dryer exceptions, these separate studies interest and almost divert by their varieties of movement and of tone color, until the finale comes to cap the climax with its martial swing, its keen accentuations and its lively orchestration brightened by the flurry of the piccolo and the jingle of the triangle. The whole got good playing and two or three of the variations were particularly brilliant, distinct and inspiriting.

A delightful announcement is made for the next concert, which does not come until the 23d inst. Mr. Carl Baermann, whose long absence could be attributed to nothing but Mr. Nikisch's freakishness, is to be the soloist. His choice of music is not yet made known, but the programme includes Beethoven's first symphony; a serenade by Mozart, Mr. Kneisel giving the violin obbligato, and Schubert's "Rosamunde" overture.

HOWARD MALCOM TICKNOR.

The Kneisel Quartette's third programme, played on Monday evening, introduced between two works always regarded with familiar friendliness—Mozart's D-minor quartette and Schubert's C-major quintette, opus 163—the first American performance of D'Albert's eleventh opus, a quartette in E-flat major. The Kneisel programmes are almost invariably well arranged, and the dispositions of the present one gave this new work, for hearing which all the audience wished to be in the best of attitudes, a capital preparation in the pellucid coolness of the Mozart, which put everybody into a pleasant temper, musically disposed and void of any prejudicial bias. The characteristics of D'Albert as a pianist must be clear in many readers' minds, and they will rise up to show to strange contrasts between his almost fairy-like delicacy of fancy and his tempestuous outbursts as of a formless passion which must find vent through the clangor of chords and under vehement hammers. Such qualities show themselves in this quartette, wherein one finds passages to which justice cannot be done unless the bow strikes roughly upon strident strings and beats out unreasoning and apparent causeless dissonances, together with others most dainty, airy and fascinating. The distinct personal talent of the author is always felt, and one observes constantly knowledge and command of constructive means and technical resource. On the other hand, while there is no reason for looking upon the composition as in any wise *outre*, it is independent from adhesion to formal and academic methods and proclaims itself in its own way. It has a free, various and masterly expression of a generous, impetuous, sincere and not indiscreet spirit, and as it was warmly welcomed, it is sure to be cordially cherished, and while some of its movements, the second—a picturesque and piquant allegro—especially, will probably be not infrequently chosen for separate performance. Of course the playing was all first rate, and Mr. Schulz added his 'cello for the Schubert.

THE BOSTON TIMES

BOSTON, SUNDAY, DEC. 10, 1893.

THE KNEISEL QUARTETTE.

There was a feeling of satisfaction in the musical world when, less than a half dozen years ago, it became generally known that Eugen d'Albert, who had already proved himself to be a doughty knight of the pianoforte, had completed some compositions in the larger forms, and was likely to work hereafter quite as much in originating as in interpreting works of large dimensions and of serious nature. Since the time of that report, numerous compositions of d'Albert have been published, and several have been heard here. Unfortunately, they have, so far as we have heard, served only to dissipate or chill the latent enthusiasm which was ready to burst forth in welcome of new and worthy achievements of the gifted pianist. D'Albert shows in his compositions the same seriousness of purpose which he manifests as a performer. It is pretty clear, too, that a deal of poetic intensity accompanies the development of his musical thoughts. But the power to be musically significant is well-nigh totally lacking. His themes are vapid. They say nothing and lead nowhere. Any of them might be likened to a lifeless football, which exists only to be put in play again and again for the sole purpose of being tossed or kicked about, or scrambled for, by the various players. With d'Albert it is not at all the theme, but the antics of the players which interest us. And when we have a team like the Kneisel quartette, we are sorry to have them fool away their time on such poor stuff. It goes without saying that the numerous instrumental cleverenesses of the work were perfectly rendered last Monday evening; and the scherzo, with its *con sordino* suggestions of scampering fairies, provoked hearty applause.

It was doubtless our quartette's duty to present this important novelty. But the work made a dismal desert in the midst of a programme whose outskirts were delightful; for a D minor quartette of Mozart and Schubert's well-known string quintette (with two 'celli) in C made the opening and closing numbers. Mr. Leo Schulz's beautiful tone and perfect taste made the ensemble in the quintette simply ideal.

The next concert will be Jan. 1.

Gazette

BOSTON, SUNDAY MORNING, DEC. 10.

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BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

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THE SYMPHONY CONCERT.

The programme of the eighth concert by the Symphony Orchestra in Music Hall last evening was Schumann's overture to "Manfred"; Brahms's "Variations" and Finale, on a Theme by Haydn" and Rubinstein's "Dramatic Symphony No. 4 in D Minor." The selections were interesting and highly classical, but of the rather dry and unsympathetic order. Mr. Paur again demonstrated his superior ability as a director. His readings were characterized by their great intelligence and precision, and his command over his orchestra is almost perfect. Rubinstein's Dramatic Symphony in four movements was exquisitely performed. The second movement, presto in D minor, in the form of a scherzo, was decidedly intricate, but was rendered in a most brilliant and dashing manner. The delicate, yet perfect, execution was received with hearty applause. The third movement, adagio, is a romanza with great elaboration and variation. The finale is highly dramatic, and was worked out with great vigor and effect.

There will be no rehearsal or concert the coming week, the next taking place Dec. 22 and 23, when Carl Baermann will be the soloist.

Boston Sunday Globe.

SUNDAY, DEC. 10, 1893.

Echoes From the Eighth Symphony —Concerts and Entertainments Tonight—Musical Notes.

The principal number on the program of last week's symphony concert was Rubinstein's dramatic symphony No. 4, given for the first time in this city. The peculiarities of the celebrated Russian composer and pianist are shown in his orchestral work. There is a wealth of melodic forms and suggestions running through the four movements, but the lack of development, either intentional or otherwise, is marked. Rubinstein, although one of the foremost pianists and composers of the day, is uneven in his work, a fact plainly evident to those who have heard him at the piano.

Moods govern him. At times he plays superbly and then he has spells of relapsing into carelessness. This contrast appears in his symphonic work. It is a beautiful composition, judged in its entirety, but marred by passages and orchestral treatment which are annoyingly inartistic when the abilities of the writer are considered.

The work opens with a familiar, moaning rhythm, frequently employed by Rubinstein, which leads up to a minor theme, introduced and developed by a strikingly curious orchestration for double basses and horns. New themes appear in the fantasia, at first lively, then of a military character, and after a strange bit of instrumentation the true fantasia really begins; and in this finale the genius of the compcser is clearly shown. The dramatic climax is thrilling and worthy of his name and fame.

In the second and third movements a long scherzo and a dramatic ending of a majestic four-part harmony are excellent examples of contrasted writing of a high character. In the finale of the fourth movement occur several careless methods of working out thematic ideas which gives to the closing number the appearance of an unfinished composition.

Much of the orchestral work was very fine. The double basses gave the arpeggi in the first movement splendidly. The climax of the fantasia was forcefully and smoothly played. The celli and basses in the coda of the third movement, and the rondo in the finale were also worthy of special praise.

The symphony as a whole is interesting because it is a Rubinstein composition, but the excellences of the writing are somewhat overshadowed by the defects which appear throughout the work.

Schumann's great overture to "Manfred" was performed admirably, the beautiful deviations in the third part being notably delicater in shadings and crescendo variations. Bahm's variations on a theme by Haydn was the gem of the program, the excellent team work of the orchestra showing plainly in the numerous changes of tempo and treatments of the original motif. The precision of the men was marked and the brilliancy of the performance was appreciated by the auditors most heartily.

The next symphony concert will be given Dec 22. The program includes Beethoven's first symphony, a serenade by Mozart, and Schubert's overture to "Rosamunde."

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIV. NO. 1163.

SUNDAY, DECEMBER 10, 1893.

The element of frivolous enjoyment was carefully eliminated from the first half of last evening's symphony programme.

There were probably those who revel in a performance of the "Manfred" overture by Schumann, and those who are characterized by this peculiarity had their liking appealed to very successfully in Mr. Paur's performance of that unemotional composition. The tendencies of the audience in this direction were not shown to any considerable extent upon this occasion, but no exceptions can be taken to the reading of the work by Mr. Paur or its performance under his direction.

Following this tedious opening of the programme came Johannes Brahms' variations and finale upon a theme by Joseph Haydn, opus 56 A. The theme itself was delightfully played by the orchestra, and the men under Mr. Paur's direction were equally successful in dealing with the various treatments of the subject by Mr. Brahms, but just why Mr. Brahms should treat Mr. Haydn's theme in such a way, and why the audience should be compelled to listen to its performance, are questions for discussion.

The final work of the evening was Rubinstein's dramatic symphony No. 4, opus 95. The depression which had taken good hold upon the audience up to this time was not relieved by the lento and the largo of the opening movement, in which the mechanical side of the composer is made so prominent. With the beginning of the presto came a well appreciated relief from the monotony of the evening's work up to that point, and from that on to the grand finale of the symphony the performance was both entertaining and instructive. Better work has rarely been done by the players under Mr. Paur's direction than in the last three movements of this symphony, the beauties of the lovely adagio and the brilliant characteristics of the final allegro being brought out in splendid fashion.

The orchestra makes its occasional tour next week, and for Saturday evening, Dec. 23, Mr. Carl Baermann will be the soloist, and Beethoven's first symphony will be played.

Boston Journal.

SUNDAY, DECEMBER 10, 1893.

The Eighth Concert of the Boston Symphony Orchestra.

The program of the Symphony concert of last evening was as follows:

Overture, "Manfred" ..... Schumann
Variations on a theme of Haydn ..... Brahms
Symphony No. 4, D minor ..... Rubinstein

The overture to "Manfred" was played finely, with a full appreciation of its passion, beauty, depair. The variations by Brahms were read carefully, but the work was sandwiched injudiciously between the overture and the symphony. Mr. Paur has yet to prove that he is a master of the difficult art of arranging a program.

Rubinstein's "Dramatic" symphony has not been heard here for some time. The composer is fond of it. When he played the E flat major concerto of Beethoven in Berlin in November, 1883, he was asked by Wuellner, the conductor, which of his symphonies he would direct at the same concert, and he chose the fourth without hesitation. There is no denying the ingenuity or the power of certain passages of this work. The scherzo is captivating throughout. There is tender beauty in the slow movement, and alas! there is also sentimentali-m. But as an organic whole the symphony cannot be called consistently great. Too many people are introduced into the drama who have no connection with the development of the plot, and they take up a great deal of time with their chatter. There is a waste of ingenious elaboration in the instrumentation. Many of the figures of the wood-wind are ineffective against the strings, and at times they are unheard. Indeed, it may be said that this instrumentation appeals often more to the reader of the score than to the hearer of the instruments. At the same time there are many striking effects, as in the strange chromatic progression of clarionets and bassoons shortly after the beginning of the first allegro. The symphony is long enough to outlast a night in Russia. It is as long and as unequal as one of Dostoievsky's later novels. But with all its faults, and they are many, the claw of the lion is visible. The symphony, which swarms with technical difficulties, was played with spirit and, generally, with accuracy. Mr. Paur was inclined in the first movement to abuse freedom of tempo, when any instrument had a fugitive solo; but in the main his reading was eminently satisfactory.

There will be no concert this week. The program for the 23d will be Beethoven's First Symphony, Mozart's Serenade, Schubert's "Rosamunde" overture.

PHILIP HALE.

A most estimable acquaintance told me the other day that his pleasure at the Symphony Concerts was often disturbed by Mr. Paur. It seems that the new Conductor, a man of sincerity, one who puts his soul in the appointed task, is inclined to show openly his earnestness and zeal in the service of his employer by beating time lustily with his foot. As a result, the sitters in the front seats hear the creaking of the orchestral machine; and one of them, my friend, is likely to be a sitter in the seat of the scornful, for, just as he is prepared to dilate with the proper emotion,

"He hears a foot begin to stump,
Thump! lump!
Lump! thump!
Like the spectre in 'Don Giovanni!'"

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And yet nothing could more clearly show the honesty of Mr. Paur than this same beating the floor with a foot. It is not his fault if the players go astray. With his arms he cuts all manner of geometric figures in the air until he becomes a series of living diagrams; he is an atlas of conductorial charts; with his fingers he picks nuances off the orchestra; his face is constantly in action; and then there is his foot! Stolid and sodden must the musician be who can fail to understand the sign boards, admonitory, prohibitive, encouraging, that are thus set up before him.

Then, too, there is a simplicity about this manner of marking time that commends the man. Years ago in our choir lofts, perhaps even now in some, the man with the strongest voice beat time with the heaviest foot.

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Mr. Paur would certainly be horrified if he knew that his habit disturbed anyone prepared to admire him. The habit, if unconscious, is probably confirmed. Now what shall be done?

When Mr. Nikisch was here great pains were taken for his comfort. He was exalted on high by the aid of platforms, and rugs of texture and design that suited his Oriental fancy did homage to his noble feet.

Why should not Mr. Paur be presented with a pair of thick fur boots with felt soles? With them might be given the subscription list of "patrons and patronesses of music;" and the list might be headed with the motto, "*Suaviter in modo*," or "Do good by stealth." Rubber boots are cheaper; but they would chafe the conductor in his more impassioned moments; they yield an unsavory smell; they have a cold, wet noise of their own, even when they are perfectly dry.

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Or there might be a return to a habit long ago in Italy, where the conductor beat time with a handkerchief.

Beating with the foot was a well-established practice years ago in many countries. Among the ancients the Coryphæus wore sandals made heavy by wood or iron, and as he stamped he struck the hollow of his left hand with his right hand. Sometimes he clashed together shells. Before Lulli ruled in France, a roll of paper served as a baton.

It was Lulli, by the way, who struck his foot violently with the conductor's stick and died from the resulting wound—an awful warning to all magnetic and fiery leaders of orchestras. Lulli's stick is said to have been five feet long.

After Lulli, conductors used a thick piece of wood, and they hammered the desk with it. Grimm compared the conductor at the Opéra to a wood-chopper. Rousseau claimed that without this noise the time could not be determined; "the ears are shocked," said Rousseau, "by this disagreeable and continuous noise, but the evil is inevitable." In this connection read the story by Berlioz, "Une victime du tack."

One of those learned men who apparently have nothing else to do save writing to the newspaper, which serves them as a "waste-pipe to the intellect," claimed lately that the stick dated back only to the end of the 18th century. But in Dom Le Clerc's treatise on Plain Song, 1673, we find an allusion to the churches of the East and the West, in which the directors of the music employed a stick for the proper performance of the mass.

Deldevez, excellent musician and conductor of the Société des Concerts at the Paris Conservatory for at least a dozen years, believes that the ideal conductor should be a violinist and should direct with a fiddle-bow, not with a stick.

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BOSTON DAILY ADVERTISER.
Established 1813.

MONDAY MORNING, DEC. 11, 1893.

The Symphony Concert.

The heaviness of the programme of Saturday's concert was in some degree counterbalanced by the excellence of the performance. Viewed from a technical standpoint, this was the best performance of the season, and Mr. Paur and his orchestra may well be proud of it. It began with Schumann's "Manfred" overture, which is perhaps the most even of all the orchestral compositions of this master. The subject seems to have appealed to Schumann's nature with especial force, and it was natural to expect that the composer who came nearest to the poetic ideal in the setting of "Faust" should also be very successful in so kindred a subject as "Manfred." Schumann was a veritable magician of rhythms, and always revelled in syncopations, and here these shiftings of natural rhythm are peculiarly appropriate as picturing the distorted soul of the weird hero, and their contrast with the clear yet pathetic theme which represents Astarte is one of the most impressive of pictures. The shading of the close was most delicate, the contrasts were strongly brought out, and the trumpets were most effective in their soft passages. Altogether then, a notable performance.

But the interpretation of the Brahms variations of a Haydn theme went beyond even this standard. With many composers of the modern school orchestral variations mean a display of separate instruments; there is generally a flute variation, a chance for the bassoon, a bit of pyrotechnics for the violin, etc., etc. Brahms will have none of this; he goes back to the grander school of Beethoven for his model, and his variations not only have a true symphonic ring in their scoring but frequently cross the border-line between variation and development. To make this technical point more clear it may be explained that in variation the organic shape generally remains the same, in development it is usually altered; in variation it is the whole theme that is treated, in development its figures; in variation the composer merely redecorates the house in various ways, in development he builds entirely anew with the old material. The process in this case led to something quite different from the pretty villa which Haydn had built, but the rich tonal palace which Brahms made out of it was its own sufficient *raison d'etre*. The orchestral combinations here were a study, and the clearness of the performance made the study an especially valuable one. The contrapuntal passages were marvellously clear-cut, and in every respect the performance was something to awaken enthusiasm.

The concert ended with Rubinstein's "Dramatic Symphony." It would not be a misnomer to entitle this work the "spasmodic symphony," for seldom has passion been torn into minutiæ tatters than in this work. It would be folly to deny that there are great moments in the composition, but there are also moments of dulness, much repetition, not of themes, but of ideas and of style, and the symphony is far too long for what it has to say. Rubinstein seems to be a musical Narcissus who takes leave of himself with great regret. He is also the most unequal of composers; at one moment he is scaling Olympus, and for the next half hour he is giving the auditor a geological survey of the route. The first movement is long enough for an entire symphony, and does not attain the grandeur of the immortal first movement of his "Ocean Symphony." There is plenty of combat in it, a good use of the strange Oriental scales, plenty of mystery, some touches of spectral horror on the chalumeau register of the clarinette (Weber has told some better ghost stories on this instrument in this deep register), but at the end one feels like echoing the question of Southey's young Peterkin—"Now tell us what 'twas all about?"

The performance was especially fine, beyond any that the work has yet received here. The horn, clarinette and oboe in the first movement, the crisp effect of the march-like theme of the second, the cellos in the theme of the adagio, the violin fury of the finale, the oboe in the adagio, and the brio of the figure which runs through the wood-wind from bassoon to flute near the close of the work, these were but a few of the excellent points of execution. The ensemble was without noticeable flaw, spite of the appropriately capricious *tempi* which the conductor employed. But while heartily congratulating the conductor and performers on the brilliant accomplishment of the arduous task, at the end one could not help wishing that if Rubinstein achieved Schubert's "heavenly length" he had also achieved his charming coherency.

LOUIS C. ELSON.

Philadelphia Abend-Post.

Dienstag, 5 Dezember 1893.

Boston Symphonie Orchester. Am Mittwoch, den 13. Dezember, um 8 Uhr Abends giebt das berühmte Boston Symphonie Orchester unter Leitung seines neuen Dirigenten, Herrn Emil Paur, das zweite von fünf großen Symphonie-Konzerten, in der hiesigen Academy of Music. — Die F dur Symphonie von Hermann Göp gelangt zur Aufführung, auch wird der rühmlichst bekannte Violin-Virtuose Herr Franz Kneisel wird als Solist fungiren und den ersten Satz von Beethovens Violin-Konzert zum Vortrag bringen. Tickets sind bei Fischer, No. 1221 Chestnut Str., zu haben.

THE BOSTON TIMES

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The principal number on the program of last week's symphony concert was Rubinstein's dramatic symphony No. 4, given for the first time in this city. The peculiarities of the celebrated Russian composer and pianist are shown in his orchestral work. There is a wealth of melodic forms and suggestions running through the four movements, but the lack of development, either intentional or otherwise, is marked. Rubinstein, although one of the foremost pianists and composers of the day, is uneven in his work, a fact plainly evident to those who have heard him at the piano.

Moods govern him. At times he plays superbly and then he has spells of relapsing into carelessness. This contrast appears in his symphonic work. It is a beautiful composition, judged in its entirety, but marred by passages and orchestral treatment which are annoyingly martistic when the abilities of the writer are considered.

The work opens with a familiar, moaning rhythm, frequently employed by Rubinstein, which leads up to a minor theme, introduced and developed by a strikingly curious orchestration for double basses and horns. New themes appear in the fantasia, at first lively, then of a military character, and after a strange bit of instrumentation the true fantasia really begins; and in this finale the genius of the composer is clearly shown. The dramatic climax is thrilling and worthy of his name and fame.

In the second and third movements a long scherzo and a dramatic ending of a majestic four-part harmony are excellent examples of contrasted writing of a high character. In the finale of the fourth movement occur several careless methods of working out thematic ideas which gives to the closing number the appearance of an unfinished composition.

Much of the orchestral work was very fine. The double basses gave the arpeggi in the first movement splendidly. The climax of the fantasia was forcefully and smoothly played. The celli and basses in the coda of the third movement, and the rondo in the finale were also worthy of special praise.

The symphony as a whole is interesting because it is a Rubinstein composition, but the excellences of the writing are somewhat overshadowed by the defects which appear throughout the work.

Schumann's great overture to "Manfred" was performed admirably, the beautiful deviations in the third part being notably delicater in shadings and crescendo variations. Bahm's variations on a theme by Haydn was the gem of the program, the excellent team work of the orchestra showing plainly in the numerous changes of tempo and treatments of the original motif. The precision of the men was marked and the brilliancy of the performance was appreciated by the auditors most heartily.

The next symphony concert will be given Dec 22. The program includes Beethoven's first symphony, a serenade by Mozart, and Schubert's overture to "Rosamunde."

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIV. NO. 163.

SUNDAY, DECEMBER 10, 1893.

The element of frivolous enjoyment was carefully eliminated from the first half of last evening's symphony programme.

There were probably those who revel in a performance of the "Manfred" overture by Schumann, and those who are characterized by this peculiarity had their liking appealed to very successfully in Mr. Paur's performance of that unemotional composition. The tendencies of the audience in this direction were not shown to any considerable extent upon this occasion, but no exceptions can be taken to the reading of the work by Mr. Paur or its performance under his direction.

Following this tedious opening of the programme came Johannes Brahms' variations and finale upon a theme by Joseph Haydn, opus 56 A. The theme itself was delightfully played by the orchestra, and the men under Mr. Paur's direction were equally successful in dealing with the various treatments of the subject by Mr. Brahms, but just why Mr. Brahms should treat Mr. Haydn's theme in such a way, and why the audience should be compelled to listen to its performance, are questions for discussion.

The final work of the evening was Rubinstein's dramatic symphony No. 4, opus 95. The depression which had taken good hold upon the audience up to this time was not relieved by the lento and the largo of the opening movement, in which the mechanical side of the composer is made so prominent. With the beginning of the presto came a well appreciated relief from the monotony of the evening's work up to that point, and from that on to the grand finale of the symphony the performance was both entertaining and instructive. Better work has rarely been done by the players under Mr. Paur's direction than in the last three movements of this symphony, the beauties of the lovely adagio and the brilliant characteristics of the final allegro being brought out in splendid fashion.

The orchestra makes its occasional tour next week, and for Saturday evening, Dec. 23, Mr. Carl Baermann will be the soloist, and Beethoven's first symphony will be played.

Boston Journal.

SUNDAY, DECEMBER 10, 1893.

The Eighth Concert of the Boston Symphony Orchestra.

The program of the Symphony concert of last evening was as follows:

Overture, "Manfred" ..... Schumann
Variations on a theme of Haydn ..... Brahms
Symphony No. 4, D minor ..... Rubinstein

The overture to "Manfred" was played finely, with a full appreciation of its passion, beauty, depair. The variations by Brahms were read carefully, but the work was sandwiched injudiciously between the overture and the symphony. Mr. Paur has yet to prove that he is a master of the difficult art of arranging a program.

Rubinstein's "Dramatic" symphony has not been heard here for some time. The composer is fond of it. When he played the E flat major concerto of Beethoven in Berlin in November, 1883, he was asked by Wuellner, the conductor, which of his symphonies he would direct at the same concert, and he chose the fourth without hesitation. There is no denying the ingenuity or the power of certain passages of this work. The scherzo is captivating throughout. There is tender beauty in the slow movement, and alas! there is also sentimentality. But as an organic whole the symphony cannot be called consistently great. Too many people are introduced into the drama who have no connection with the development of the plot, and they take up a great deal of time with their chatter. There is a waste of ingenious elaboration in the instrumentation. Many of the figures of the wood-wind are ineffective against the strings, and at times they are unheard. Indeed, it may be said that this instrumentation appeals often more to the reader of the score than to the hearer of the instruments. At the same time there are many striking effects, as in the strange chromatic progression of clarionets and bassoons shortly after the beginning of the first allegro. The symphony is long enough to outlast a night in Russia. It is as long and as unequal as one of Dostoievsky's later novels. But with all its faults, and they are many, the claw of the lion is visible. The symphony, which swarms with technical difficulties, was played with spirit and, generally, with accuracy. Mr. Paur was inclined in the first movement to abuse freedom of tempo, when any instrument had a fugitive solo; but in the main his reading was eminently satisfactory.

There will be no concert this week. The program for the 23d will be Beethoven's First Symphony, Mozart's Serenade, Schubert's "Rosamunde" overture.

PHILIP HALE.

A most estimable acquaintance told me the other day that his pleasure at the Symphony Concerts was often disturbed by Mr. Paur. It seems that the new Conductor, a man of sincerity, one who puts his soul in the appointed task, is inclined to show openly his earnestness and zeal in the service of his employer by beating time lustily with his foot. As a result, the sitters in the front seats hear the creaking of the orchestral machine; and one of them, my friend, is likely to be a sitter in the seat of the scornful, for, just as he is prepared to dilate with the proper emotion,

> "He hears a foot begin to stump,
> Thump! lump!
> Lump! thump!
> Like the spectre in 'Don Giovanni!'"

***

And yet nothing could more clearly show the honesty of Mr. Paur than this same beating the floor with a foot. It is not his fault if the players go astray. With his arms he cuts all manner of geometric figures in the air until he becomes a series of living diagrams; he is an atlas of conductorial charts; with his fingers he picks nuances off the orchestra; his face is constantly in action; and then there is his foot! Stolid and sodden must the musician be who can fail to understand the sign boards, admonitory, prohibitive, encouraging, that are thus set up before him.

Then, too, there is a simplicity about this manner of marking time that commends the man. Years ago in our choir lofts, perhaps even now in some, the man with the strongest voice beat time with the heaviest foot.

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Mr. Paur would certainly be horrified if he knew that his habit disturbed anyone prepared to admire him. The habit, if unconscious, is probably confirmed. Now what shall be done?

When Mr. Nikisch was here great pains were taken for his comfort. He was exalted on high by the aid of platforms, and rugs of texture and design that suited his Oriental fancy did homage to his noble feet.

Why should not Mr. Paur be presented with a pair of thick fur boots with felt soles? With them might be given the subscription list of "patrons and patronesses of music;" and the list might be headed with the motto, "*Suaviter in modo*," or "Do good by stealth." Rubber boots are cheaper; but they would chafe the conductor in his more impassioned moments; they yield an unsavory smell; they have a cold, wet noise of their own, even when they are perfectly dry.

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Or there might be a return to a habit long ago in Italy, where the conductor beat time with a handkerchief.

Beating with the foot was a well-established practice years ago in many countries. Among the ancients the Coryphæus wore sandals made heavy by wood or iron, and as he stamped he struck the hollow of his left hand with his right hand. Sometimes he clashed together shells. Before Lulli ruled in France, a roll of paper served as a baton.

It was Lulli, by the way, who struck his foot violently with the conductor's stick and died from the resulting wound—an awful warning to all magnetic and fiery leaders of orchestras. Lulli's stick is said to have been five feet long.

After Lulli, conductors used a thick piece of wood, and they hammered the desk with it. Grimm compared the conductor at the Opera to a wood-chopper. Rousseau claimed that without this noise the time could not be determined; "the ears are shocked," said Rousseau, "by this disagreeable and continuous noise, but the evil is inevitable." In connection read the story by Berlioz, "Une victime du tack."

One of those learned men who apparently have nothing else to do save writing to the newspaper, which serves them as a "waste-pipe to the intellect," claimed lately that the stick dated back only to the end of the 18th century. But in Dom Le Clerc's treatise on Plain Song, 1673, we find an allusion to the churches of the East and the West, in which the directors of the music employed a stick for the proper performance of the mass.

Deldevez, excellent musician and conductor of the Société des Concerts at the Paris Conservatory for at least a dozen years, believes that the ideal conductor should be a violinist and should direct with a fiddle-bow, not with a stick.

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BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, DEC. 11, 1893.

The Symphony Concert.

The heaviness of the programme of Saturday's concert was in some degree counterbalanced by the excellence of the performance. Viewed from a technical standpoint, this was the best performance of the season, and Mr. Paur and his orchestra may well be proud of it. It began with Schumann's "Manfred" overture, which is perhaps the most even of all the orchestral compositions of this master. The subject seems to have appealed to Schumann's nature with especial force, and it was natural to expect that the composer who came nearest to the poetic ideal in the setting of "Faust" should also be very successful in so kindred a subject as "Manfred." Schumann was a veritable magician of rhythms, and always revelled in syncopations, and here these shiftings of natural rhythm are peculiarly appropriate as picturing the distorted soul of the weird hero, and their contrast with the clear yet pathetic theme which represents Astarte is one of the most impressive of pictures. The shading of the close was most delicate, the contrasts were strongly brought out, and the trumpets were most effective in their soft passages. Altogether then, a notable performance.

But the interpretation of the Brahms variations of a Haydn theme went beyond even this standard. With many composers of the modern school orchestral variations mean a display of separate instruments; there is generally a flute variation, a chance for the bassoon, a bit of pyrotechnics for the violin, etc., etc. Brahms will have none of this; he goes back to the grander school of Beethoven for his model, and his variations not only have a true symphonic ring in their scoring but frequently cross the border-line between variation and development. To make this technical point more clear it may be explained that in variation the organic shape generally remains the same, in development it is usually altered; in variation it is the whole theme that is treated, in development its figures; in variation the composer merely redecorates the house in various ways, in development he builds entirely anew with the old material. The process in this case led to something quite different from the pretty villa which Haydn had built, but the rich tonal palace which Brahms made out of it was its own sufficient *raison d'etre*. The orchestral combinations here were a study, and the clearness of the performance made the study an especially valuable one. The contrapuntal passages were marvellously clear-cut, and in every respect the performance was something to awaken enthusiasm.

The concert ended with Rubinstein's "Dramatic Symphony." It would not be a misnomer to entitle this work the "spasmodic symphony," for seldom has passion been torn into minuter tatters than in this work. It would be folly to deny that there are great moments in the composition, but there are also moments of dulness, much repetition, not of themes, but of ideas and of style, and the symphony is far too long for what it has to say. Rubinstein seems to be a musical Narcissus who takes leave of himself with great regret. He is also the most unequal of composers; at one moment he is scaling Olympus, and for the next half hour he is giving the auditor a geological survey of the route. The first movement is long enough for an entire symphony, and does not attain the grandeur of the immortal first movement of his "Ocean Symphony." There is plenty of combat in it, a good use of the strange Oriental scales, plenty of mystery, some touches of spectral horror on the chalumeau register of the clarinette (Weber has told some better ghost stories on this instrument in this deep register), but at the end one feels like echoing the question of Southey's young Peterkin—"Now tell us what 'twas all about?"

The performance was especially fine, beyond any that the work has yet received here. The horn, clarinette and oboe in the first movement, the crisp effect of the march-like theme of the second, the cellos in the theme of the adagio, the violin fury of the finale, the oboe in the adagio, and the brio of the figure which runs through the wood-wind from bassoon to flute near the close of the work, these were but a few of the excellent points of execution. The ensemble was without noticeable flaw, spite of the appropriately capricious *tempi* which the conductor employed. But while heartily congratulating the conductor and performers on the brilliant accomplishment of the arduous task, at the end one could not help wishing that if Rubinstein achieved Schubert's "heavenly length" he had also achieved his charming coherency.

LOUIS C. ELSON.

Philadelphia Abend-Post.

Dienstag, 5 Dezember 1893.

Boston Symphonie Orchester. Am Mittwoch, den 13. Dezember, um 8 Uhr Abends giebt das berühmte Boston Symphonie Orchester unter Leitung seines neuen Dirigenten, Heern Emil Paur, das zweite von fünf großen Symphonie-Konzerten, in der hiesigen Academy of Music. — Die F dur Symphonie von Hermann Götz gelangt zur Aufführung, auch wird der rühmlichst bekannte Violin-Virtuose Herr Franz Kneisel wird als Solist fungiren und den ersten Satz von Beethovens Violin-Konzert zum Vortrag bringen. Tickets sind bei Fischer, No. 1221 Chestnut Str., zu haben.

[illegible] Herald.

[illegible], DECEMBER 11, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the eighth symphony concert given in the Music Hall on Saturday evening was as follows:

Schumann: Overture to Byron's "Manfred," Opus 115.

Brahms: Variations and Finale on a Theme by Joseph Haydn, in B flat major, Opus 56a.

Rubinstein: "Dramatic" Symphony, No. 4, in D minor, Opus 95.

A pretty serious programme! The "Manfred" overture to begin with, which disputes with Beethoven's to "Coriolan" and Cherubini's to "Medea" the claim of being the most profoundly tragic overture in the world; then the Brahms variations, which show that the composer, as Wagner once said of him, was certainly not writing in joke; and, to conclude, the Rubinstein symphony, which is perhaps the toughest morsel our audience has had to chew on this winter.

The Schumann overture was admirably played; some points in it were taken differently from the way we have commonly heard the overture go, but the general effect was grandly inspiring. The second theme was given more passionately, with less pathos of expression than we have usually heard it, and that other theme which comes in (in the violas, 'celli, and bassoons) towards the end of the working-out, in C sharp minor, was given with greater tragic breadth and less of passionate, despairing fury than we have heard it before. This latter theme has always seemed to us to justify what a certain enthusiastic violinist once said of it, after taking part in a performance of the overture: "*Ja! das wühlt!*" (Yes, that rages!); Mr. Paur gives it another expression, but we are by no means sure it loses thereby. As for the second, the so-called "Astarte" theme, we could not but feel that the passionate expression imparted to it by Mr. Paur's adhering unflinchingly to the "*leidenschaftliches Tempo*," at which Schumann has marked the whole movement, detracted a little from its feminine grace, beauty and appealing pathos—here, for once, we should have liked the *tempo* held back a little—but, *per contra*, this stronger and more fervid reading of the passage made the last dying return of the theme, when the flute just hints at it over the mournful harmonies in the other wind instruments, seem doubly beautiful and pathetic by contrast. In a word, Mr. Paur's conception of the whole overture is admirably self-consistent and proclaims its own reason of being quite unmistakably; it is in some ways new to us, but that is nothing against it. The performance was simply masterly.

The Brahms variations seem clearer, more masterly and instinct with genius every time one hears them; one feels little hesitation in calling them a truly great work. With all the learning and ever-growing elaboration with which Brahms has treated the theme, there is a great deal in the work that is wonderfully poetic and imaginative; the not infrequent allusions to the sacred character of the theme, the "*Chorale Sancti Antoni*," both in the style of writing and in the instrumentation, are exceedingly beautiful. And how satisfyingly and inspiringly the composer shows at moments that classic, "old Hellenic" *serenity* of mood which he alone of all modern writers has known how to preserve in music in all its beauty! In these variations, too, the orchestra was in its best form; the performance was admirable at every point.

The Rubinstein "dramatic" symphony is unquestionably a huge dose; yet one can easily understand and agree with many musicians in recognizing it as the composer's best symphony. That the quality of its thematic material nowhere places it on the high level of the first movement of the "Ocean" symphony may readily be conceded; but nowhere either does it suffer from such careless, slipshod, impotent working-out as does that otherwise great movement. The themes themselves in the "dramatic" symphony can not in general be called remarkable, even with the best will in the world; the development in all four movements is excessive, prolix, and more than the themes will bear; the terrible persistency of the key of D minor is exceedingly monotonous and provoking; after hearing the work, even those persons who have the faintest imaginable perception of absolute pitch ought to be able to recognize the key of D minor whenever they hear it. Then, too, the composer has not invariably steered clear of the trivial and tawdry; what he puts forth as "dramatic" sometimes bears an all too marked family resemblance to the "Meyerbeer-operatic."

Yet, with all these imperfections, which sorely mar the *pleasure* with which one listens to the work, one cannot but treat the composition with a certain respect. Here Rubinstein has shown for once that he was thoroughly in earnest, that he took himself quite seriously; he has evidently *willed more* in this symphony than in any other orchestral work of his we know. He does not give the impression of shirking anything, but writes on and on in the grimmest earnest. The very character of the orchestration is serious and restrained; Rubinstein has scored the symphony for the old Beethoven orchestra, with the usual pairs of wooden wind instruments, only two horns, with trumpets and drums, the three trombones appearing only in the Finale. Likely enough this moderation in the use of orchestral resources may have been prompted by a certain anti-Wagnerian bravado; but the orchestration is in general excellent and often exceedingly brilliant; it is far finer than the instrumentation in the "Ocean" symphony. In short, here is a work one can respect; could the composer cut it down by one-half, one might even wish to hear it again. The performance was very fine indeed.

The next programme is: Beethoven, symphony No. 1, in C major, opus 21; Beethoven, concerto for pianoforte, No. 4, in G major, opus 58; Mozart, serenade with violin obbligato; Schubert, overture to "Rosamunde," opus 26. Carl Baermann will be the pianist, and Mr. Franz Kneisel the violinist. The concert comes on Dec. 28; there will be no concert this week.

[illegible] DAILY [illegible]

MONDAY, DECEMBER 11, 1893.

THE SYMPHONY.

The eighth concert of the Boston Symphony Orchestra took place in Music Hall Saturday evening. The following was the programme:

Overture to "Manfred".....Schumann
Variations and Finale on a theme by Haydn.....Brahms
Dramatic Symphony, No. 4, in D minor.....Rubinstein

The overture to "Manfred," which has been given many times at these concerts, is a work of deep emotion and great beauty. If one does not exact the nicety of detail that goes so far towards enhancing the value of such passionate music, but is willing to accept the rendering in the light of a strong drawing in outline, then it must be said that the overture was effectively played.

The Brahms variations show the unlimited resources of the author as a musical scientist, and although they may not appeal to the sentimental listener, to the musician they are interesting in the variety of the treatment of the theme, which often appears in a most ideal form. Here again the playing lacked in fineness of expression, although there was much to commend in the precision and rhythmical excellence with which the number was read.

The "Dramatic" Symphony of Rubinstein, which occupies 55 minutes in the playing, has been given in this city but once before to my knowledge, and that was in January, 1876, by Theodore Thomas's orchestra. Perhaps no one of the symphonic compositions of its eminent author shows his masterly genius in so vivid a light as this symphony, which he has pleased to entitle "dramatic." It is more fantastic, and in some portions sentimentally emotional, than strange, and far from dramatic, either in the older or more modern sense. The general character of the composition is certainly far from any resemblance to the mighty Wagner's modes of dramatic display, and does not in the least encroach upon that great innovator's forms of orchestral scoring.

The spontaneous genius, the masterly skill and the wide and deep emotional nature of Rubinstein are displayed, however, throughout this symphony, which is classical in its intention, if the pendulum does swing wide with its author's well-known fiery impulsiveness.

A want of space forbids an analysis of its movements, but it is sufficient to say that, regardless of its length, it is intensely interesting and commands the attention of the musical listener from beginning to end, even though the latter be not a profound musician, and this fact does not in the least detract from its value as a composition of deep and noble proportions.

The orchestra played the symphony with fine effect and Mr. Paur deserves great praise for the able manner in which he conducted the band through the difficulties of the composition. There are but two horns in the scoring of the symphony and they are used with fine effect. The horn solos by Mr. Harkenbarth, the first horn player of the orchestra, calls for especial mention, they were so delightfully and artistically rendered. So also in the Brahm's "Variations" this player took advantage of the many opportunities offered to display his beautiful tone and marked skill. The orchestra is to be congratulated upon the possession of such a rare performer.

Mr. Paur has not yet shown himself a master in programme making. He should also remember that he is no longer confined within the narrow limits of a Conservatory Leipsic, but is now upon the broad and expansive continent of America, that looks forth over the whole musical world for the best specimens of composition that exist in the musical repertoire of individual communities of every nation represented in high musical art. He should certainly acquaint himself with the works of worthy American composers and lend a hand in the encouragement of our native authors by producing in fair proportion the results of their artistic labors.

Mr. Higginson in his noble undertaking in the cause of art should manifest his patriotism in requiring that the foreign conductor who comes here to enjoy the financial benefits arising from the position accorded him, to say nothing of the fame to which thereby he may ascend, should exert himself in the advancement of American musical art by being liberally disposed towards a performance of the works of our best native composers whose ability, be it known, is sufficiently great to demand such recognition.

There will be no concert next Saturday evening. For the evening of Dec. 22 the programme announced is: Beethoven's Symphony No. 1; "Serenade," Mozart, with violin obligato by Mr. Kneisel; overture, "Rosamunde," Schubert. Mr. Carl Baermann will be the soloist.

WARREN DAVENPORT.

THE METRONOME

NEW YORK, DECEMBER, 1893.

In its criticism on Herr Paur's *debut* at Carnegie Music Hall on Wednesday, Nov. 9th, the New York *Herald* spoke as follows in relation to the work of the new leader of the Boston Symphony Society: "It may be at once stated that as a conductor Mr. Paur is not entirely satisfactory. A man may be an artist to his finger tips, he may be an excellent musician, he may know by heart the entire literature of orchestral music, and yet, for all that, he may be but an indifferent chef d'orchestre. He must know the technique of conducting. He must have great strength of will. He must have great personal magnetism in order that the varying individualities of the artists playing under his baton may obey him willingly, unhesitatingly, blindly even. Above all he must know how to convey his wishes to the orchestra by gestures which cannot be mistaken. And Mr. Paur does not do this? No; he is very jerky. There was a perceptible hesitation in his attack which has already communicated itself to the orchestra, notwithstanding that it is one of the best in the world. At times it was difficult to tell upon which beat the accent lay, but his most emphatic gesture was generally upon the up beat. The Fifth Symphony of Beethoven served excellently well to display all his merits and all his defects. Mr. Paur has not the dramatic instinct. The first movement of the symphony showed that. He has a dreamy, poetic nature. That was equally easy to gather from his reading of the slow movement, which was irreproachable. He is ungraceful to a degree. And he is in earnest. Yes, he is desperately in earnest. He is so much in earnest that he makes one nervous by his unmeaningly emphatic gestures. You are compelled to think that the gentlemen of the orchestra must either undergo the toil of very laborious rehearsals or else they must be inspired. In no other way can you account for their comprehension of the signs their new conductor never wearies of giving them."

HOME JOURNAL SATURDAY, DECEMBER 16,

Mrs. Emil Paur, whose picture is presented this week, is the lady said by Mr. Elson to be the best musician of any that has yet come to Boston as a conductor's spouse, or words to that effect. Mrs. Paur certainly made a deep impression upon her appearance in our city, under her husband's conductorship, not only showing herself a fine musician but a most refined and charming personality. VALENTINE MARTIN.

The Musical and Dramatic World

AN INDEPENDENT JOURNAL.

NEW YORK, DECEMBER 13, 1893.

The Kneisel Quartet of Boston will give a concert at Chamber Music Hall (Carnegie Hall) on Friday evening. With the assistance of Mr. Zach and Mr. Schulz, a sextuor for two violins, two violas, and two 'celli, by Mr. C. M. Loeffler, will be played for the first time. The programme also includes the quartet in D minor, Mozart, and the piano trio in E flat, Opus 100, Schubert. Mrs. Emil Paur will be the pianist.

The Boston Symphony Orchestra, Mr. Emil Paur, conductor, will give its second concert at Carnegie Music Hall to-morrow evening. The programme is as follows: Symphony in F major, Opus 9, Goetz; first movement of the concerto for violin, in D major, Beethoven; symphonic poem, "Omphale's Spinning Wheel," Saint-Saens; overture, Lenore No. 3, Beethoven. Mr. Frank Kneisel will be the soloist.

[illegible]

The concert by the Boston Symphony Orchestra at the Academy of Music this afternoon, under the auspices of the Philharmonic Society, will be repeated at the Academy of Music to-morrow evening. The concert will be conducted by Emil Paur and the soloist will be Franz Knersel. The programme is a most attractive one.

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Boston Transcript

MONDAY, DECEMBER 11, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the eighth symphony concert, given in the Music Hall on Saturday evening, was as follows:

Schumann: Overture to Byron's "Manfred," Opus 115.

Brahms: Variations and Finale on a Theme by Josef Haydn, in B-flat major, Opus 56a.

Rubinstein: "Dramatic" Symphony, No. 4, in D minor, Opus 95.

A pretty serious programme! The "Manfred" overture to begin with, which disputes with Beethoven's to "Coriolan" and Cherubini's to "Medea" the claim of being the most profoundly tragic overture in the world; then the Brahms variations, which show that the composer, as Wagner once said of him, was certainly not writing in joke; and, to conclude, the Rubinstein symphony, which is perhaps the toughest morsel our audience has had to chew on this winter.

The Schumann overture was admirably played; some points in it were taken differently from the way we have commonly heard the overture go, but the general effect was grandly inspiring. The second theme was given more passionately, with less pathos of expression than we have usually heard it, and that other theme which comes in (in the violas, 'celli, and bassoons) towards the end of the working-out, in C sharp minor, was given with greater tragic breadth and less of passionate, despairing fury than we have heard it before. This latter theme has always seemed to us to justify what a certain enthusiastic violinist once said of it, after taking part in a performance of the overture: "*Ja! das wühlt!*" (Yes, that rages!); Mr. Paur gives it another expression, but we are by no means sure it loses thereby. As for the second, the so-called "Astarte" theme, we could not but feel that the passionate expression imparted to it by Mr. Paur's adhering unflinchingly to the "*leidenschaftliches Tempo*," at which Schumann has marked the whole movement, detracted a little from its feminine grace, beauty and appealing pathos—here, for once, we should have liked the *tempo* held back a little—but, *per contra*, this stronger and more fervid reading of the passage made the last dying return of the theme, when the flute just hints at it over the mournful harmonies in the other wind instruments, seem doubly beautiful and pathetic by contrast. In a word, Mr. Paur's conception of the whole overture is admirably self-consistent and proclaims its own reason of being quite unmistakably; it is in some ways new to us, but that is nothing against it. The performance was simply masterly.

The Brahms variations seem clearer, more masterly and instinct with genius every time one hears them; one feels little hesitation in calling them a truly great work. With all the learning and ever-growing elaboration with which Brahms has treated the theme, there is a great deal in the work that is wonderfully poetic and imaginative; the not infrequent allusions to the sacred character of the theme, the "*Chorale Sancti Antoni*," both in the style of writing and in the instrumentation, are exceedingly beautiful. And how satisfyingly and inspiringly the composer shows at moments that classic, "old Hellenic" *serenity* of mood which he alone of all modern writers has known how to preserve in music in all its beauty! In these variations, too, the orchestra was in its best form; the performance was admirable at every point.

The Rubinstein "dramatic" symphony is unquestionably a huge dose; yet one can easily understand and agree with many musicians in recognizing it as the composer's best symphony. That the quality of its thematic material nowhere places it on the high level of the first movement of the "Ocean" symphony may readily be conceded; but nowhere either does it suffer from such careless, slipshod, impotent working-out as does that otherwise great movement. The themes themselves in the "dramatic" symphony can not in general be called remarkable, even with the best will in the world; the development in all four movements is excessive, prolix, and more than the themes will bear; the terrible persistency of the key of D minor is exceedingly monotonous and provoking; after hearing the work, even those persons who have the faintest imaginable perception of absolute pitch ought to be able to recognize the key of D minor whenever they hear it. Then, too, the composer has not invariably steered clear of the trivial and tawdry; what he puts forth as "dramatic" sometimes bears an all too marked family resemblance to the "Meyerbeer-operatic."

Yet, with all these imperfections, which sorely mar the *pleasure* with which one listens to the work, one cannot but treat the composition with a certain respect. Here Rubinstein has shown for once that he was thoroughly in earnest, that he took himself quite seriously; he has evidently *willed more* in this symphony than in any other orchestral work of his we know. He does not give the impression of shirking anything, but writes on and on in the grimmest earnest. The very character of the orchestration is serious and restrained; Rubinstein has scored the symphony for the old Beethoven orchestra, with the usual pairs of wooden wind instruments, only two horns, with trumpets and drums, the three trombones appearing only in the Finale. Likely enough this moderation in the use of orchestral resources may have been prompted by a certain anti-Wagnerian bravado; but the orchestration is in general excellent and often exceedingly brilliant; it is far finer than the instrumentation in the "Ocean" symphony. In short, here is a work one can respect; could the composer cut it down by one-half, one might even wish to hear it again. The performance was very fine indeed.

The next programme is: Beethoven, symphony No. 1, in C major, opus 21; Beethoven, concerto for pianoforte, No. 4, in G major, opus 58; Mozart, serenade with violin obbligato; Schubert, overture to "Rosamunde," opus 26. Carl Baermann will be the pianist, and Mr. Franz Kneisel the violinist. The concert comes on Dec. 23: there will be no concert this week.

BOSTON DAILY TRAVELLE

MONDAY, DECEMBER 11, 1893.

THE SYMPHONY.

The eighth concert of the Boston Symphony Orchestra took place in Music Hall Saturday evening. The following was the programme:

Overture to "Manfred".....Schumann
Variations and Finale on a theme by Haydn.....Brahms
Dramatic Symphony, No. 4, in D minor.....Rubinstein

The overture to "Manfred," which has been given many times at these concerts, is a work of deep emotion and great beauty. If one does not exact the nicety of detail that goes so far towards enhancing the value of such passionate music, but is willing to accept the rendering in the light of a strong drawing in outline, then it must be said that the overture was effectively played.

The Brahms variations show the unlimited resources of the author as a musical scientist, and although they may not appeal to the sentimental listener, to the musician they are interesting in the variety of the treatment of the theme, which often appears in a most ideal form. Here again the playing lacked in fineness of expression, although there was much to commend in the precision and rhythmical excellence with which the number was read.

The "Dramatic" Symphony of Rubinstein, which occupies 55 minutes in the playing, has been given in this city but once before to my knowledge, and that was in January, 1876, by Theodore Thomas's orchestra. Perhaps no one of the symphonic compositions of its eminent author shows his masterly genius in so vivid a light as this symphony, which he has pleased to entitle "dramatic." It is more fantastic, and in some portions sentimentally emotional, than strange, and far from dramatic, either in the older or more modern sense. The general character of the composition is certainly far from any resemblance to the mighty Wagner's modes of dramatic display, and does not in the least encroach upon that great innovator's forms of orchestral scoring.

The spontaneous genius, the masterly skill and the wide and deep emotional nature of Rubinstein are displayed, however, throughout this symphony, which is classical in its intention, if the pendulum does swing wide with its author's well-known fiery impulsiveness.

A want of space forbids an analysis of its movements, but it is sufficient to say that, regardless of its length, it is intensely interesting and commands the attention of the musical listener from beginning to end, even though the latter be not a profound musician, and this fact does not in the least detract from its value as a composition of deep and noble proportions.

The orchestra played the symphony with fine effect and Mr. Paur deserves great praise for the able manner in which he conducted the band through the difficulties of the composition. There are but two horns in the scoring of the symphony and they are used with fine effect. The horn solos by Mr. Harkenbarth, the first horn player of the orchestra, calls for especial mention, they were so delightfully and artistically rendered. So also in the Brahm's "variations" this player took advantage of the many opportunities offered to display his beautiful tone and marked skill. The orchestra is to be congratulated upon the possession of such a rare performer.

Mr. Paur has not yet shown himself a master in programme making. He should also remember that he is no longer confined within the narrow limits of a Conservatory Leipsic, but is now upon the broad and expansive continent of America, that looks forth over the whole musical world for the best specimens of composition that exist in the musical repertoire of individual communities of every nation represented in high musical art. He should certainly acquaint himself with the works of worthy American composers and lend a hand in the encouragement of our native authors by producing in fair proportion the results of their artistic labors.

Mr. Higginson in his noble undertaking in the cause of art should manifest his patriotism in requiring that the foreign conductor who comes here to enjoy the financial benefits arising from the position accorded him, to say nothing of the fame to which thereby he may ascend, should exert himself in the advancement of American musical art by being liberally disposed towards a performance of the works of our best native composers whose ability, be it known, is sufficiently great to demand such recognition.

There will be no concert next Saturday evening. For the evening of Dec. 22 the programme announced is: Beethoven's Symphony No. 1; "Serenade," Mozart, with violin obligato by Mr. Kneisel; overture, "Rosamunde," Schubert. Mr. Carl Baermann will be the soloist.

WARREN DAVENPORT.

THE METRONOME

NEW YORK, DECEMBER, 1893.

In its criticism on Herr Paur's *debut* at Carnegie Music Hall on Wednesday, Nov. 9th, the New York *Herald* spoke as follows in relation to the work of the new leader of the Boston Symphony Society: "It may be at once stated that as a conductor Mr. Paur is not entirely satisfactory. A man may be an artist to his finger tips, he may be an excellent musician, he may know by heart the entire literature of orchestral music, and yet, for all that, he may be but an indifferent chef d'orchestre. He must know the technique of conducting. He must have great strength of will. He must have great personal magnetism in order that the varying individualities of the artists playing under his baton may obey him willingly, unhesitatingly, blindly even. Above all he must know how to convey his wishes to the orchestra by gestures which cannot be mistaken. And Mr. Paur does not do this? No; he is very jerky. There was a perceptible hesitation in his attack which has already communicated itself to the orchestra, notwithstanding that it is one of the best in the world. At times it was difficult to tell upon which beat the accent lay, but his most emphatic gesture was generally upon the up beat. The Fifth Symphony of Beethoven served excellently well to display all his merits and all his defects. Mr. Paur has not the dramatic instinct. The first movement of the symphony showed that. He has a dreamy, poetic nature. That was equally easy to gather from his reading of the slow movement, which was irreproachable. He is ungraceful to a degree. And he is in earnest. Yes, he is desperately in earnest. He is so much in earnest that he makes one nervous by his unmeaningly emphatic gestures. You are compelled to think that the gentlemen of the orchestra must either undergo the toil of very laborious rehearsals or else they must be inspired. In no other way can you account for their comprehension of the signs their new conductor never wearies of giving them."

THE STANDARD [illegible]

FRIDAY EVENING, DEC. 15, 1[illegible]

The concert by the Boston Symphony Orchestra at the Academy of Music this afternoon, under the auspices of the Philharmonic Society, will be repeated at the Academy of Music to-morrow evening. The concert will be conducted by Emil Paur and the soloist will be Frans Knersel. The programme is a most attractive one.

HOME JOURNAL A PAPER OF TO-DAY SATURDAY, DECEMBER 16,

Mrs. Emil Paur, whose picture is presented this week, is the lady said by Mr. Elson to be the best musician of any that has yet come to Boston as a conductor's spouse, or words to that effect. Mrs. Paur certainly made a deep impression upon her appearance in our city, under her husband's conductorship, not only showing herself a fine musician but a most refined and charming personality. VALENTINE MARTIN.

The Musical and Dramatic World

AN INDEPENDENT JOURNAL.

NEW YORK, DECEMBER 13, 1893.

The Kneisel Quartet of Boston will give a concert at Chamber Music Hall (Carnegie Hall) on Friday evening. With the assistance of Mr. Zach and Mr. Schulz, a sextuor for two violins, two violas, and two 'celli, by Mr. C. M. Loeffler, will be played for the first time. The programme also includes the quartet in D minor, Mozart, and the piano trio in E flat, Opus 100, Schubert. Mrs. Emil Paur will be the pianist.

The Boston Symphony Orchestra, Mr. Emil Paur, conductor, will give its second concert at Carnegie Music Hall to-morrow evening. The programme is as follows: Symphony in F major, Opus 9, Goetz; first movement of the concerto for violin, in D major, Beethoven; symphonic poem, "Omphale's Spinning Wheel," Saint-Saens; overture, Lenore No. 3, Beethoven. Mr. Frank Kneisel will be the soloist.

The Musical Courier.

NEW YORK, WEDNESDAY, DECEMBER 13, 1893.

THE third concert of the series given by the Kneisel Quartet took place Monday evening, the 4th, in Chickering Hall. The program was as follows:

Quartet, D minor.....Mozart
Quartet, E flat major, op. 11.....D'Albert
(First time in America.)
Quintet, C major, op. 163.....Schubert.

The second 'cello in the quintet was played by Mr. Leo Schulz. D'Albert's personality was to me ever displeasing; I mean his stage personality, for otherwise I do not know him. I heard him about ten years ago in Berlin, when he seemed to be the gnome of the piano. His behavior toward "perfidious Albion," because certain Englishmen did not approve of one of his compositions would have been childish and absurd had it not revealed an utter absence of gratitude; and it then looked as though he were wanting in humor. Nor were sundry performances over here, performances non-musical, calculated to win to him respect or affection.

Now, singularly enough to anyone who still persists in the belief that the character of a man dwells in his music, the quartet by D'Albert is conspicuous first of all for its humor. And yet may not this humor be the Elizabethan word?

The scherzo is a marvelous piece of saturnine humor. This humor is fantastic, not human. To describe the manner in which D'Albert gains his peculiar effects would be to the effects as a mere sketch to the completed work ready for the frame, the jury, the hanging and the final criticism.

In this scherzo there is whistling and buzzing, whizzing and rustling and whirring, but it is all subdued, as the foul suggestions whispered by invisible things in the ears of a pure and radiant maiden. There are chuckles of cruel laughter—laughter such as moved the muscles of Parysatis when she relished her portion of the delicate bird as she saw her daughter-in-law eating the half that had touched the poisoned side of the carving knife. There is mockery in the laugh; the sense of superiority, the delight in destruction, the gratified cunning. Or what means this whirring? Is it a spectral spinning wheel, such as enlarges the reputation of a plantation house in Virginia? Or do witches gather at night, and young, voluptuous, restless, dissatisfied women leave their marriage beds and fly by night to hear Satan play that wild tune on his fiddle? For in the midst of this strange buzzing and whirring, sought out by D'Albert, comes a stranger tune for the first violin. And it is as though there were no apparent harmonic relation between the accompaniment and the solo; yet the effect is entrancing.

In the scherzo D'Albert goes gunning for color, and his aim is sure. The first movement, an andante con moto, is not as successful. He tried to crowd too much into one movement. His ideas jostle each other; there is an incongruous gathering in a small reception room.

Next me at this concert sat a poet of no mean reputation; not a Bostonian; not a New Yorker; largely Parisian in thought and make up; an acquaintance of the Sar. After the first movement he said: "Did you hear the viola keep saying 'W— W— W— W—'?" I remember the remark; I have forgotten the movement.

In the slow movement there is something that is not easily forgotten, and that is a tune for the first violin, a passionate tune with a convulsive, hysterical accompaniment; there is a rise to the highest pitch of nervous intensity; there is a spasmodic shock, and the pulses of the instruments flag; they are slow and languid. Yet this tune is an episode. The rest of the movement is barren labor, profundity that baffles conjecture. The finale is strong, with strength that is not always free from rankness.

But these are only impressions after one hearing. I believe the quartet to be a work that will repay earnest attention. One may say that it is thought out for other instruments. D'Albert seemed to say to himself, "Here are four instruments that have said in different generations the same things: let's see what we can get out of them." In his fierce eagerness to be dramatic there are sacrifices to beauty of tone, and there is a sardonic brutality which finds vent in guttural or sibilant speech. There are more consonants than vowelsin D'Albert's language, and the consonants are accentuated in ugliness when there is a desire to be very original. But what noble music there is in this same quartet!

The performance by the members of the quartet was superb throughout the evening.

* * *

The program of the Symphony concert of last evening was as follows:

Overture, "Manfred".....Schumann
Variations on a theme of Haydn.....Brahms
Symphony No. 4, D minor.....Rubinstein

A friend told me the other day that his pleasure at the Symphony concerts was disturbed greatly by a habit of Mr. Paur. Our new conductor, as you know, is a man of action. He cuts with his arms all manner of figures in the air, he is a series of living diagrams, he is an animated conductorial chart. With his fingers he picks effects off the players.

And, ah! his foot!

You remember perhaps in your earlier days the church choir in the country, where the most earnest man had the loudest voice and the heaviest foot.

Well, Mr Paur is so in earnest that he cannot control his foot. It beats with his arm. As a result the sitters near the stage, just as they are ready to enjoy the proper emotion,

Hear a foot begin to stump
Thump! lump!
Lump! thump!
Like the spectre in "Don Giovanni."

Mr. Paur is undoubtedly unconscious of the trick. His foot moves without express desire, as would the members of Adam have moved, according to St. Augustine, if the fruit tree had not proved irresistible.

But what can be done?

Why should not Mr. Paur be presented with a pair of thick fur boots with felt soles? There might be a subscription list, with the motto, "Suaviter in modo."

I would not advise that he conduct in rubber boots, although such a gift would be less costly to the patronesses of art; but such boots would chafe Mr. Paur in his more impassioned moments; they smell unpleasantly; they have an offensive noise of their own.

* * *

The overture to "Manfred" was played finely, and the impression left was one of unalloyed satisfaction.

The "Dramatic" symphony has not been heard here for some time. Do yon remember Stépan Trophimovitch in Dostoievsky's "Les Possédés?" Stépan who when aroused to any marked degree of emotion suffered from cholarine! Rubinstein in this symphony reminds me of him. There is such terrible diffuseness. Strength is suddenly weakness just when it should be strongest. Yet there is no denying the ingenuity or the power of certain passages. The scherzo is captivating throughout, but it is as long as a three volume Russian novel. There are beautiful moments in the slow movements, and yet the composer spoke lightly of it when in 1883 he conducted it in Berlin.

As an organic whole the symphony escapes greatness. There are so many people in the drama who have nothing to do with the development of the plot; and how they chatter and take up time! Nor is the instrumentation, in spite of the infinite pains of the composer, always effective. There is figuration in the woodwind that is utterly ineffective, although to the reader of the score it would appear of marked import. But with all its faults the symphony contains glorious moments, and the hearer is conscious that it is the creation of a Man, a man with imagination that is perhaps uncombed, ragged, careless, at times brutal; but it is imagination.

PHILIP HALE.

The Kneisel Quartet Concert.—The Kneisel Quartet, of Boston, will give a concert in Chamber Music Hall (Carnegie Hall) next Friday evening. With the assistance of Mr. Zach and Mr. Schulz a sextuor for two violins, two violas and two 'celli by Mr. C. M. Loeffler will be played for the first time. The program also includes the quartet in D minor, Mozart, and the piano trio in E flat, op. 100, Schubert. Mrs. Emil Paur will be the pianist.

Boston Symphony Program.—The Boston Symphony Orchestra, Mr. Emil Paur conductor, will give its second concert at Carnegie Music Hall to-morrow evening. The program is as follows: Symphony in F major, op. 9, Goetz; first movement of the concerto for violin in D major, Beethoven; symphonic poem, "Omphale's Spinning Wheel," Saint-Saëns; overture, "Lenore," No. 3, Beethoven. Mr. Franz Kneisel will be the soloist.

Paur in Brooklyn.—The second public rehearsal and concert of the Brooklyn Philharmonic Society will be given by the Boston Symphony Orchestra at the Academy of Music, Brooklyn, on Friday afternoon and Saturday evening of this week. The program includes Rubinstein's "Dramatic" symphony; the Beethoven concerto for violin (soloist, Mr. Kneisel), variations on a theme by Hadyn, Brahms, and symphonic poem, "The Moldau," Smetana.

NEW YORK HERALD.

NEW YORK, SATURDAY, DECEMBER 16, 1893.

KNEISEL QUARTET CONCERT.

A rare treat was the Kneisel Quartet concert, given at Chamber Music Hall last evening. Such perfect playing of a delightful programme is seldom heard. The audience, larger than usual, gave marked evidence of its satisfaction. Mrs. Emil Paur made her first appearance in New York and played the piano part in Schubert's Trio, E flat major. Her touch is clear and forcible. She was conspicuous in subduing her instrument to those she was accompanying without in any way lessening its importance. The other numbers on the programme were Mozart's quartet in D major, and a sextet for strings, played for the first time here, and written by Mr. C. M. Loeffler, a member of the Boston Symphony Orchestra. The second movement of this, founded on a Russian theme, was beautifully harmonized and richly colored. The different instruments were ably handled by Messrs. Franz Kneisel and Otto Roth, violinists; Alwin Schroeder and Leo Schulz, 'cellists; the first viola by Mr. Svecenski and the second by Mr. Zachs.

HERR PAUR LEADS IN BROOKLYN.

The Boston Symphony Orchestra, under the leadership of its conductor, Herr Emiel Paur, gave a public rehearsal in the Brooklyn Academy of Music yesterday afternoon. The audience was large, but the building was not crowded. The programme contained only one number, played in New York at the Thursday evening concert. This was the first movement from Beethoven's violin concerto, in which Mr. Franz Kneisel, as soloist, won fresh laurels for his good work. The other orchestral numbers were Rubenstein's dramatic symphony No. 4 in D minor, Brahm's variations on one of Haydn's themes and Smetana's symphonic poem, "Vitava." They were all played with that wonderful precision for which the orchestra is famous.

SATURDAY EVE[illegible]

BOSTON SYMPHONY ORCHESTRA.

The second public rehearsal of the Boston society was given yesterday afternoon, under those trying conditions of weather which are sure to affect the strings, and put both performers and audience a little out of sorts. Yet it is impossible to be thoroughly dissatisfied with anything given us by this orchestra, which, while playing somewhat differently under its new leadership, is, nevertheless, far ahead of any similar organization of the kind in this country, and, perhaps, in any other. But why is it that from such superb musicians as these, not less than from our own Seidl men, the public is always obliged to receive a mass of novelties, while the good, old, incomparable compositions are not heard half enough? Beethoven, Mendelssohn, Mozart; even the Tannhauser overture, and other familiar Wagner features, with the exhilarating fancies of Liszt, are heard only occasionally; while a host of unpronounceable names, preceding the parenthetical commentary ("new") or ("first time in America)," fill the whole horizon. The true enjoyment or all good music lies in its constant repetition; the best compositions, particularly when interpreted right royally, or by the Boston Orchestra, cannot be heard too often, since of their subtle harmonies it is impossible to tire; but these latter-day novelties, in nine cases out of ten, are but variations of spirit to the average listener, even if their technique proves interesting to the professional musician.

Yesterday's programme was not obtrusively novel, unlike the Seidl concert of the night before; and these remarks are made more with hope for the future than as criticism of the past—though undoubtedly there might be a more ideal list than that of the rehearsal. The Rubinstein Dramatic Symphony may be a very learned piece of music, but, with the exception of the beautiful Adagio, it is loose and disjointed in its movement, and often tedious. Its action, perhaps, forbids a very spirited rendering; certainly that of yesterday was, to a large extent, perfunctory and soulless; it can hardly be said that the audience was sorry to see it ended.

Besides the Rubinstein Symphony, there were Brahms' variations as a theme, by Haydn—a statuesque and dignified composition, but lacking in tone, vital force—and the brilliant symphonic poem, "Vltava," by Friedrich Smetana. The orchestra also accompanied the soloist, Mr. Kneisel, in the first movement, from the great Beethoven concerto for violin, which proved the most enjoyable feature of the afternoon. Mr. Kneisel's tone is exceptionally smooth and lovely, and his music fell upon the ear most caressingly. The audience would have liked an encore, but the performer very wisely declined to repeat a performance quite perfect in its first rendition, and therefore best left alone.

Altogether, the rehearsal was somewhat disappointing. Either because of the character of the selections, the state of the weather, or the change of leadership, there seemed a perceptible diminution in the richness, spirit and energy of the performances. That magnificent torrent of musical expression, so beautifully regulated by a most finished technique, could hardly be recognized in yesterday's numbers. The audience was almost as lukewarm as the musicians, and no one was sorry when the last chord was sounded.

This evening the programme will be repeated, it is to be hoped, under happier auspices.

....Stageland.

Philadelphia, Saturday, December 16, 1893.

Will Mr. Paur give us some of the poetry of his predecessor's leadership? It is a fact that the Boston Symphony Orchestra, under his baton does not present that delightful perfection of romantic playing which it gained under the magnetic Hungarian.

In some other ways it has gained. The orchestra is more a collection of virtuosos than ever before. Nikisch refined his gold until it lost the quality of life, Under him the Symphony Orchestra was overtrained. The verve was wanting in their playing. Paur has given greater spirit to the band, but were he more the romancist and less the kapelmeister the Symphony might be greater than it is.

Philadelphia does appreciate the Boston orchestra. and it is truly one unsurpassed. Europe does not produce a finer. The strings are absolutely perfect and there are excellencies among the wind and brass that make the average very hign. The French horns are unequaled in this country.

But Mr. Paur cuts his programs short. We don't want three hours of musical caviarre and terrapin but we *do* want something nearer two.

Wednesday night's concert was a fine one and much more enjoyable than the first of the series. The band was in exquisite form and but little more poetry, into the reading of the symphonic poem of St. Saens and it would have been very near to perfection.

Franz Kneisel is a violinist of the first rank. He played the great Beethoven concert in masterly style. I often think the Boston Symphony has reached perfection and wonder why we cavil at straws.

[57]

The Musical Courier.

NEW YORK, WEDNESDAY, DECEMBER 13, 1893.

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(First time in America.)
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Well, Mr Paur is so in earnest that he cannot control his foot. It beats with his arm. As a result the sitters near the stage, just as they are ready to enjoy the proper emotion,

Hear a foot begin to stump
Thump! lump!
Lump! thump!
Like the spectre in "Don Giovanni."

Mr. Paur is undoubtedly unconscious of the trick. His foot moves without express desire, as would the members of Adam have moved, according to St. Augustine, if the fruit tree had not proved irresistible.

But what can be done?

Why should not Mr. Paur be presented with a pair of thick fur boots with felt soles? There might be a subscription list, with the motto, "Suaviter in modo."

I would not advise that he conduct in rubber boots, although such a gift would be less costly to the patronesses of art; but such boots would chafe Mr. Paur in his more impassioned moments; they smell unpleasantly; they have an offensive noise of their own.

* * *

The overture to "Manfred" was played finely, and the impression left was one of unalloyed satisfaction.

The "Dramatic" symphony has not been heard here for some time. Do yon remember Stépan Trophimovitch in Dostoievsky's "Les Possédés?" Stépan who when aroused to any marked degree of emotion suffered from cholarine! Rubinstein in this symphony reminds me of him. There is such terrible diffuseness. Strength is suddenly weakness just when it should be strongest. Yet there is no denying the ingenuity or the power of certain passages. The scherzo is captivating throughout, but it is as long as a three volume Russian novel. There are beautiful moments in the slow movements, and yet the composer spoke lightly of it when in 1883 he conducted it in Berlin.

As an organic whole the symphony escapes greatness. There are so many people in the drama who have nothing to do with the development of the plot; and how they chatter and take up time! Nor is the instrumentation, in spite of the infinite pains of the composer, always effective. There is figuration in the woodwind that is utterly ineffective, although to the reader of the score it would appear of marked import. But with all its faults the symphony contains glorious moments, and the hearer is conscious that it is the creation of a Man, a man with imagination that is perhaps uncombed, ragged, careless, at times brutal; but it is imagination.

PHILIP HALE.

The Kneisel Quartet Concert.—The Kneisel Quartet, of Boston, will give a concert in Chamber Music Hall (Carnegie Hall) next Friday evening. With the assistance of Mr. Zach and Mr. Schulz a sextuor for two violins, two violas and two 'celli by Mr. C. M. Loeffler will be played for the first time. The program also includes the quartet in D minor, Mozart, and the piano trio in E flat, op. 100, Schubert. Mrs. Emil Paur will be the pianist.

Boston Symphony Program.—The Boston Symphony Orchestra, Mr. Emil Paur conductor, will give its second concert at Carnegie Music Hall to-morrow evening. The program is as follows: Symphony in F major, op. 9, Goetz; first movement of the concerto for violin in D major, Beethoven; symphonic poem, "Omphale's Spinning Wheel," Saint-Saëns; overture, "Lenore," No. 3, Beethoven. Mr. Franz Kneisel will be the soloist.

Paur in Brooklyn.—The second public rehearsal and concert of the Brooklyn Philharmonic Society will be given by the Boston Symphony Orchestra at the Academy of Music, Brooklyn, on Friday afternoon and Saturday evening of this week. The program includes Rubinstein's "Dramatic" symphony, the Beethoven concerto for violin (soloist, Mr. Kneisel), variations on a theme by Hadyn, Brahms, and symphonic poem, "The Moldau," Smetana.

NEW YORK HERALD.

NEW YORK, SATURDAY, DECEMBER 16, 1893.

KNEISEL QUARTET CONCERT.

A rare treat was the Kneisel Quartet concert, given at Chamber Music Hall last evening. Such perfect playing of a delightful programme is seldom heard. The audience, larger than usual, gave marked evidence of its satisfaction. Mrs. Emil Paur made her first appearance in New York and played the piano part in Schubert's Trio, E flat major. Her touch is clear and forcible. She was conspicuous in subduing her instrument to those she was accompanying without in any way lessening its importance. The other numbers on the programme were Mozart's quartet in D major, and a sextet for strings, played for the first time here, and written by Mr. C. M. Loeffler, a member of the Boston Symphony Orchestra. The second movement of this, founded on a Russian theme, was beautifully harmonized and richly colored. The different instruments were ably handled by Messrs. Franz Kneisel and Otto Roth, violinists; Alwin Schroeder and Leo Schulz, 'cellists; the first viola by Mr. Svecenski and the second by Mr. Zachs.

HERR PAUR LEADS IN BROOKLYN.

The Boston Symphony Orchestra, under the leadership of its conductor, Herr Emiel Paur, gave a public rehearsal in the Brooklyn Academy of Music yesterday afternoon. The audience was large, but the building was not crowded. The programme contained only one number, played in New York at the Thursday evening concert. This was the first movement from Beethoven's violin concerto, in which Mr. Franz Kneisel, as soloist, won fresh laurels for his good work. The other orchestral numbers were Rubenstein's dramatic symphony No. 4 in D minor, Brahm's variations on one of Haydn's themes and Smetana's symphonic poem, "Vitava." They were all played with that wonderful precision for which the orchestra is famous.

THE STANDARD UNION.

SATURDAY EVENING, DEC. 16, 1893.

BOSTON SYMPHONY ORCHESTRA.

The second public rehearsal of the Boston society was given yesterday afternoon, under those trying conditions of weather which are sure to affect the strings, and put both performers and audience a little out of sorts. Yet it is impossible to be thoroughly dissatisfied with anything given us by this orchestra, which, while playing somewhat differently under its new leadership, is, nevertheless, far ahead of any similar organization of the kind in this country, and, perhaps, in any other. But why is it that from such superb musicians as these, not less than from our own Seidl men, the public is always obliged to receive a mass of novelties, while the good, old, incomparable compositions are not heard half enough? Beethoven, Mendelssohn, Mozart; even the Tannhauser overture, and other familiar Wagner features, with the exhilarating fancies of Liszt, are heard only occasionally; while a host of unpronounceable names, preceding the parenthetical commentary ("new") or ("first time in America)," fill the whole horizon. The true enjoyment or all good music lies in its constant repetition; the best compositions, particularly when interpreted right royally, or by the Boston Orchestra, cannot be heard too often, since of their subtle harmonies it is impossible to tire; but these latter-day novelties, in nine cases out of ten, are but variations of spirit to the average listener, even if their technique proves interesting to the professional musician.

Yesterday's programme was not obtrusively novel, unlike the Seidl concert of the night before; and these remarks are made more with hope for the future than as criticism of the past—though undoubtedly there might be a more ideal list than that of the rehearsal. The Rubinstein Dramatic Symphony may be a very learned piece of music, but, with the exception of the beautiful Adagio, it is loose and disjointed in its movement, and often tedious. Its action, perhaps, forbids a very spirited rendering; certainly that of yesterday was, to a large extent, perfunctory and soulless; it can hardly be said that the audience was sorry to see it ended.

Besides the Rubinstein Symphony, there were Brahms' variations as a theme, by Haydn—a statuesque and dignified composition, but lacking in tone, vital force—and the brilliant symphonic poem, "Vltava," by Friedrich Smetana. The orchestra also accompanied the soloist, Mr. Kneisel, in the first movement, from the great Beethoven concerto for violin, which proved the most enjoyable feature of the afternoon. Mr. Kneisel's tone is exceptionally smooth and lovely, and his music fell upon the ear most caressingly. The audience would have liked an encore, but the performer very wisely declined to repeat a performance quite perfect in its first rendition, and therefore best left alone.

Altogether, the rehearsal was somewhat disappointing. Either because of the character of the selections, the state of the weather, or the change of leadership, there seemed a perceptible diminution in the richness, spirit and energy of the performances. That magnificent torrent of musical expression, so beautifully regulated by a most finished technique, could hardly be recognized in yesterday's numbers. The audience was almost as lukewarm as the musicians, and no one was sorry when the last chord was sounded.

This evening the programme will be repeated, it is to be hoped, under happier auspices.

....Stageland

Philadelphia, Saturday, December 16, 1893.

Will Mr. Paur give us some of the poetry of his predecessor's leadership? It is a fact that the Boston Symphony Orchestra, under his baton does not present that delightful perfection of romantic playing which it gained under the magnetic Hungarian.

In some other ways it has gained. The orchestra is more a collection of virtuosos than ever before. Nikisch refined his gold until it lost the quality of life, Under him the Symphony Orchestra was overtrained. The verve was wanting in their playing. Paur has given greater spirit to the band, but were he more the romancist and less the kapelmeister the Symphony might be greater than it is.

Philadelphia does appreciate the Boston orchestra. and it is truly one unsurpassed. Europe does not produce a finer. The strings are absolutely perfect and there are excellencies among the wind and brass that make the average very hign. The French horns are unequaled in this country.

But Mr. Paur cuts his programs short. We don't want three hours of musical caviarre and terrapin but we *do* want something nearer two.

Wednesday night's concert was a fine one and much more enjoyable than the first of the series. The band was in exquisite form and but little more poetry, into the reading of the symphonic poem of St. Saens and it would have been very near to perfection.

Franz Kneisel is a violinist of the first rank. He played the great Beethoven concert in masterly style. I often think the Boston symphony has reached perfection and wonder why we cavil at straws.

Baltimore American
AND COMMERCIAL ADVERTISER
ONE HUNDRED AND TWENTY YEARS OLD, AND THE OLDEST DAILY NEWSPAPER IN AMERICA.
WEDNESDAY, DECEMBER 13, 1893.

BOSTON SYMPHONY.

Second Concert—Mr. Paur's Wise Digression From the Rule.

Mr. Paur makes a departure from the leaders of the Boston Orchestra who have preceded him in putting the symphonies at the beginning of the program. At his second concert given yesterday afternoon at Ford's Opera House he led off with Rubenstein's Dramatic Symphony (No. 4). His decision was wise. The composer's "Ocean" symphony is one of his best and certainly the most popular. Most audiences are familiar with it, but the Dramatic is played comparatively rarely, and it was, therefore, best to give it while the listeners were fresh.

The symphony is characteristic of Rubenstein. All through it are fine, deep veins of melody, original harmony and thorough technical skill in producing effects which, if sometimes apparently odd and a departure from conventional style, are always rich, striking and pleasing. As a composer of piano music, Rubenstein is one of the greatest the world has seen. His resources are also abundantly displayed in his works written for the orchestra. In the symphony played yesterday the themes are managed in a masterly style, the rythmic innovations, transitions, treatment of counterpoint and wealth of elaboration contributing toward working out brilliant effects, and demonstrating the wonderful skill and unique originality of the writer. The long involved but bright sherzo is succeeded by a beautiful adagio in the form of a romanza, in which the composer varies and elaborates his themes in a masterly style, the whole orchestra working together with beautiful precision in revealing the breadth an i depth of the movement. Mr. Paur is skilful and successful in treating piano passages, and he has the appreciation of a thorough musician as to the proper way to work out climaxes. The symphony was admirably played.

Mr. Franz Kneisel, the accomplished first violinist of the orchestra, was the soloist in the first movement of Beethoven's only violin concerto. It is a remarkably difficult composition. Mr. Kneisel mastered it so thoroughly to the satisfaction of his hearers that he was called at its close again and again to the footlights, but, of course, it was too much to ask him to repeat it. Joachim's cadenza is now used to the movement. At the conclusion Mr. Kneisel gave an illustration of his remarkable technique in playing the ornamental music, running the scale passages, dashing off arpeggios, trilling in tones like a bird, and rioting generally in musical sweets. He has a rich, pure tone, beautiful expression, and the skill of a finished performer.

The orchestra also played Brahm's eight variations and finale on Haydn's melody, "The Choral of St. Anthony," in which Brahm lets his fancy loose with delicious effect.

The final number was a symphonic poem by Frederick Smetana, a Bohemian composer, descriptive of the course of the river Moldau, through forest and field and over rocks. It is full of contrasts and bright melody, and was effectively played by the orchestra. The attendance was good.

THE SUN.

BALTIMORE, WEDNESDAY, DEC. 13, 1893.

Boston Symphony Orchestra Concert.—Emil Paur does not lose in public favor through second acquaintance, and in his work at the Boston Symphony Orchestra concert yesterday at Ford's Opera House the auditors found much to admire.

At his first appearance he had to undergo comparison with predecessors. Yesterday Paur was measured by his own worth. His directing is earnest and intelligent. He plainly loves his work, and is bringing to it his best energies. The result is a strong, careful and often vigorous performance. While he will probably not stamp himself on the popular mind as a strongly individualized leader, or even as a great leader, he will surely make his influence felt in the musical world by scholarly and thoughtful interpretations of the great orchestral works. He does not make a graceful or a picturesque leader, but his clear-cut beating must be very acceptable to the players, who are more concerned with performing correctly the measures before them than with the pictorial effect, and the work that Paur gets out of his men is good, solid and effective.

Aside from that, however, it must be acknowieded that his seldom-ceasing movements with his left foot and leg seem wholly unnecessary. They are surely no aid to the performers, for two hands and arms and a head are quite enough to convey the owner's wishes as to time and rhythm.

The programme included Rubinstein's splendid "Dramatic Symphony," in D minor; variations on a theme by Haydn, Brahms, and Friedrich Smetana's symphonic poem, "Vltava." The last is descriptive of the gushing forth of two springs in the Bohemian forest and their union into a sparkling river, which flows past woodland and field, reflecting in its shining bosom the changing scenes along its banks and finally dashing into a noisy cataract, which hews out a path for itself.

The only soloist was Franz Kneisel, the concertmaster of the orchestra and the leader of the famous Kneisel Quartette, which has made his name favorably known to all music lovers in the city. Mr. Kneisel's popularity in Baltimore was plainly shown before he had played a note of his solo number, for the audience greeted him with rounds of applause. His selection—the first movement of Beethoven's concerto for violin in D major—was eminently suited to his style and he rendered it with conscientious attention to the details of phrasing, purity of intonation and musicianly interpretation. Mr. Kneisel has not a powerful tone, but he has a remarkably clear and smooth one, and his technical power, which is never, with him, made the main motive of a performance, had abundant scope in the concerto and in the strong cadenza written for it by Joachim. His chords, double notes and octave passages in the latter were finely given.

THE [illegible]NING HERALD
PUBLISHED BY THE HERALD PUBLISHING COMPANY, A. BECHHOFER.
WEDNESDAY, DECEMBER 13.

THE SYMPHONY CONCERT.

A Modern Programme Exquisitely Played by the Boston Orchestra.

Rubinstein's dramatic (D minor, op. 95) symphony; the Beethoven violin concerto, with Joacim's cadenza; Brahms' variations on a theme by Haydn, and Smetana's "Symphonic Poem No 2," made up the programme of the Boston Symphony Orchestra yesterday afternoon.

To many it was much more enjoyable than the almost exclusively Beethoven programmes that have been the rule in Baltimore this season. Beethoven is so universally served up on every occasion, and with every degree of virtuosity from the performance of the young lady who is afflicted with the idea that she can play the "Moonlight Sonata" to a Wad or Burmeister rendition of the "Sonata Appassionata," that he sometimes becomes tiresome, and there is a longing to hear newer and less known works. This chance the programme yesterday afternoon gave to the large and appreciative audience present.

The Brahms symphony—a massive work scored, with the exception of the allegro con fuoco of the final movement, for classic orchestra—was exquisitely played.

The solo number was the first movement of Beethoven's one violin concerto (D, op. 61), with Joacim's cadenza. It was played by Mr. Franz Kneisel. The audience was prepared for a treat from the concertmeister of the orchestra, and Mr. Kneisel's performance more than equaled its expectations. The composition ranks with those of Paganini in its demand for execution, and it was given with a delicacy of expression and a perfection that was surprising, especially so when it is considered that the soloist had just gone through the heavy first volin work of the Rubinstein symphony.

The florid Brahms variations and the Smetana symphonic poem, which is above the average of ordinary "programme" music, ended the concert.

Mr. Pauer as a conductor grows in favor every time he is heard. His readings are frequently original, but always artistic and comprehensive. The orchestra—strings, wood wind, brass and precussion—was perfection, but why they should have been placed in a box scene representing a mediæval alchemist's laboratory with anatomical specimens and an anachronism in the shape of an electrical generator painted on the walls, the whole surmounted by the dome of the New York City Hall, was more than the audience could understand.

The third Boston Symphony concert occurs on Thursday, January 9.

The North American

PHILADELPHIA, PA.

THURSDAY, DECEMBER 14, 1893.

DRAMATIC AND MUSICAL.

The Boston Symphony Concert at the Academy of Music.

The Boston Symphony Orchestra, under the direction of M. Emil Paur, gave its second concert for the season at the Academy of Music last evening, and a very brilliant and delightful concert it was. Hermann Goetz' symphonyin F major, with which the programme opened, has not been played in this city before, and is quite unfamiliar to Philadelphia amateurs, but one does not need to hear it a second time to pronounce it a bright, melodious and interesting work, in which a number of fresh and admirable ideas are skilfully and effectively developed. The first number is somewhat unduly elaborated, and owing to the brevity and persistent reiteration of the theme upon which it is built up, it produces an impression of fragmentariness and incoherence, but the following allegretto is delightfully compact, symmetrical ond piquant, and except that its complex harmonies recall the Schumann manner, the lovely adagio might, in its grace and tenderness, have been from the pen of a Mendelssohn. The closing movement, an allegro con fuoco, is not on the same artistic level as the second and third, but in its buoyancy, simplicity and good humor it has an attractiveness of its own, and it brought the work to an agreeable and appropriate conclusion. The symphony was beautifully played, and it pleased the audience so much that its repetition, after a befitting interval, would no doubt be welcome. The College Festival overture of Brahm, and Saint-Saens' dainty and fascinating "Poeme Symponique," known as "Le Rouet d'Omphale" were also on the programme, and in the manly, vigorous straightforwardness of the one and the feminine grace and piquancy of the other they formed a singularly well marked and striking contrast. It would be hard to say which went best, but certainly the fairy-like delicacy with which the last-named was played could not have been excelled. The concert closed with a fine though not an extraordinary performance of Beethoven's overture "Leonora No. 3," which might advantageously have been interpreted with a greater breadth of treatment and a stronger passion. Mr. Franz Kneisel was the soloist, and his rendering of the first movement of Beethoven's violin concerto, dignified in spirit, sincere in sentiment and faultless in technique, was an important feature of the evening's entertainment.

The Philadelphia Press.

THURSDAY, DECEMBER 14, 1893.

SECOND SYMPHONY CONCERT.

A Magnificent Composition by Herman Goetz Played Here for the First Time.

The second of the season's concerts by the Boston Symphony Orchestra occurred last evening at the Academy of Music in the presence of an audience that completely filled the house. The favorable impression that Emil Paur, the new conductor, made at the last concert a few weeks ago, raised the expectations of his auditors to a high pitch, yet his superb work last evening was more than even his most ardent admirers could have hoped.

The improvement found in the playing of this excellent organization since the new conductor took charge of the baton is truly marvelous. The smoothness, precision and color now shown in the works of the orchestra have not been equalled by this or any other organization in late years.

The only new composition to a Philadelphia audience was the Symphony in F Major, Opus 9, by Herman Goetz, of whom comparatively little is known in America. He died in Switzerland in 1876, at the age of 35, and judging from the work presented last evening his early death was a great loss to his art. The symphony was written on the theme of Schiller's lines:—

> **"Into the quiet, sacred spaces of the heart**
> **Must thou flee from the stress of life."**

The first movement impresd one that the composer intended to depict the tempest of the heart, and at the very outset a small, beautiful leit motif of only about four bars, which permeates the entire composition, is carried through all the different sections of the orchestra and treated, it seems, in almost every conceivabe form. Masterly contrapunctal and narmonic skill is shown and the different instruments are placed in a contest for supremacy, but the end of the movement brings all of them out in their respective beauties.

The intermezzo is a charming allegretto which opens with a dulcet phrase by the French horns, followed by a beautiful cadenza for the flute. Then comes a vivacious and solemn movement gracefully intermingled, which demonstrates the light and dark sides of life, and at the finish the struggle is still undecided.

The third movement, the adagio, is beautiful in its weirdness and solemnity. The profundity of treatment is very impressive, and when the dainty violin passage comes to a close with a zypher-like harmonic a sigh of relief follows. The finale is an allegro, which illustrates a heated discussion, from all the instruments, and borders on a state of confusion that seems to be sure to end in a storm, but by the masterly distribution of mere dashes of many bright musical ideas it settles down to a vivacious movement that convinces the listener that the composer concludes that with all its vicissitudes this life is worth the living.

The Brahms "Academic Festival" overture has been heard here before, but it is doubtful if its beauties have ever prior to this rendition been brought out so clearly as on this occasion. From the most insignificant German college songs evolves a beautiful overture bordering on the classic, and the delightful reading of Herr Paur showed all its charms. The first movement of the Beethoven violin "Concerto" was superbly played, and the extremely difficult Joachim cadenza displayed Franz Kneisel's superior technique advantageously.

The "Leonore No. 3" overture was the last number on the programme, and thi familiar, charming composition agai showed Herr Paur's intelligence and masterly conducting. The audience was very demonstrative and the conductor and soloist had to acknowledge many recalls.

Philadelphia Inquirer

THURSDAY, DECEMBER 14, 1893.

BOSTON SYMPHONY ORCHESTRA.

The Academy Crowded at the Concert Last Evening.

The Boston Symphony Orchestra gave its second concert, under the direction of Emil Paur, last night before a crowded audience at the Academy of Music. The program:

Goetz.....Symphony in F major, Op. 9
Brahms, Academic Festival-Overture in C minor, Op. 80.
Beethoven, First Movement from Concerto for Violin, in D major, Op. 61.
Saint-Saens, Symphonic Poem, "Omphale's Spinning Wheel," in A major, Op. 31.
Beethoven, Overture "Leonore," No. 3, in C major, Op. 72.

It cannot be said that Mr. Paur personally improves on acquaintance. His style last night was more jerky than on his first appearance. He has a way of keeping just ahead of the orchestra and wields his baton in such a labored style that he seems to be dragging the orchestra after him. In consequence it was not pleasant to watch the orchestra. Listening was pleasanter. Mr. Paur's characteristics, noted on the first night, were again indicated—earnestness, thoroughness almost to Pedantry, but a lack of the poetic temperament.

The Goetz symphony was interesting. It is the work of a young composer, indicating rather what maturity might have wrought than any great merit in itself. There is a lack of depth in it, notwithstanding its many merits of instrumentation. It is not a symphony of the higher type, but more of a suite. The music is pleasing and there are some excellent ideas in it, but it hardly hangs together. The first movement is too much involved. The second is full of musical beauty but somewhat out of place, the third is delightful and the last spirited.

Mr. Kneisel, the soloist of the evening, carried off the lion's share of the applause. Mr. Kneisel is an artist but not a virtuoso. He plays with the greatest expression, perfect technique and with great modesty; that is to say, it is the score he calls attention to and never to himself. He played the concerto with the greatest delicacy and thorough comprehension, though with less force than most soloists would have insisted on. This very failure to pose, his devotion to the score won him golden opinions. It was simply charming.

The Saint-Saens number was delicately handled, though with more Teutonic conception than Mr. Nikisch would have allowed. An excellent rendering of the Leonore Overture No. 3 closed the evening.

The audience was seemingly pleased but far from enthusiastic. Mr. Paur is far from magnetic and it will take time for him to gain popularity.

PUBLIC LEDGER
AND DAILY TRANSCRIPT.
Philadelphia, Thursday, Dec. 14, 1893.

Academy of Music—Boston Symphony Concert.

The inspiration that comes from a large audience was conspicuously in evidence at the Academy of Music last evening, when the Boston Symphony Orchestra gave the second concert of its present series. The programme, without being pretentious, proved thoroughly attractive, and consequently much more satisfying than many a more ambitious one might have been. To be sure it was not relieved by any vocal number, but Franz Kneisel, the soloist of the evening, made amends for what might otherwise have seemed an unwelcome departure from the usual order of things by his admirable performance in the first movement of the Beethoven violin concerto. Mr. Kneisel plays with remarkable finesse and delicacy of expression, though he may not rank among the great virtuosos, and there is about all that he does the stamp of the true artist. Perhaps this was never more apparent than last night, when his really exquisite execution in the concerto brought forth round after round of applause.

The symphony was the F major of Hermann Goetz (op. 9), which was placed at the head of the list. It is a thoughtful, poetically conceived composition, made especially notable by a pretty intermezzo (an allegretto movement) and a noble adagio. The orchestra made the most of the work under the diction of Emil Paur, who is, happily, free of Mr. Nikisch's desire to keep his men down to over-refined effects.

Following the symphony came Brahms's "Academic Festival" overture in C minor, which was played with great verve and picturesqueness, while the remaining selections included Saint-Saens's symphonic poem of "Omphale's Spinning Wheel," and the familiar, but always lovely, third "Leonore" overture.

The Times

EIGHT PAGES

PHILADELPHIA, DECEMBER 14, 1893.

THE SYMPHONY CONCERT.

A Programme Including Goetz, Brahms, Saint-Saens and Beethoven.

The Boston Symphony Orchestra gave its second concert of the season at the Academy of Music last evening, and the new conductor, Mr. Paur, strengthened the impression he made last month as a musician of knowledge and skill and of strong individuality. The one novelty, a symphony in F by Hermann Goetz, was not subject to comparison with previous interpretations. It is essentially modern in style, rather prolix, but fresh in musical ideas, and it was played not only with great delicacy, but with fervor and force. Brahms' Academic overture followed, and after that the first movement of the Beethoven violin concerto, Mr. Kneisel playing the solo part with great accuracy, if not with very great breadth. Saint-Saens' familiar "Rouet d'Omphale" was beautifully played, with brightness and precision, and the concert closed with the great "Leonore" overture, in which Mr. Paur showed some of the peculiarities noticed in his interpretation of the C minor symphony, but which, with this splendid body of strings, formed a noble climax to an interesting programme.

THE RECORD.

Philadelphia, December 14, 1893.

Boston Symphony Orchestra Concert.

A large audience gathered last evening at the Academy of Music to listen to Herr Emil Paur's band of musicians in a programme of classical music, which was rendered with all the precision for which the Boston Symphony Orchestra is noted. Franz Kneisel, the concert master, was the soloist, and his proficiency in technique and breadth of style were finely exemplified in his rendering of Mendelssohn's concerto for violin. The orchestra numbers were familiar to the audience, which evidently enjoyed the music greatly.

[58]

[illegible] 1893.

BOSTON SYMPHONY CONCERT.

A Well-Arranged Programme, with Plenty of Contrast and Diversified Interest Conducted by Paur.

The programme for the second concert of the Boston Symphony Orchestra, which took place at Music Hall last night, included symphony in F, Goetz; the first movement from Beethoven's violin concerto, with the Joachim cadenza, played by Mr. Kneisel; Saint-Saen's symphonic poem, "Le Rouet d'Omphale," and Beethoven's "Lenore" overture, No. 3. Certainly a thoroughly well-arranged programme, with plenty of contrast and diversified interest.

That it was well rendered goes almost without saying. Leaving behind him only two completed works of importance an opera, "The Taming of the Shrew," and the symphony played last night, besides an unfinished opera, "Francesca di Rimini"—Goetz, like Bizet, was cut off at the very outset of a career which opened hardly less brilliantly, and with barely less notable promise than that of the ever-lamented French composer. As it was, Goetz's all too short artistic life was a hard struggle against poverty and adverse fate. The story is told that when his symphony in F was produced for the first time in Vienna, in 1876, Goetz was invited to be present, but could not go, not being able to procure the trifling sum necessary to pay his railroad fare, and died the same year without ever having heard his production. All in all a delightful work, if not an absolutely great one. And yet the romantic feeling, intensity and breadth of the first movement; the graceful charm and piquancy of the intermezzo; the suavity of the andante, and the vigor, passion and pathos of the finale, not to speak of the structural strength of the entire composition, point conclusively to what Goetz might have done as a symphonist had he been allowed to finish his life work. A thoroughly intelligent, contained and finished reading of the symphony was given by Mr. Paur.

As a conductor he may not have the strongly marked, insistent personality and dramatic brilliancy of Mr. Nikisch, but he is ever refined, tactful and finished, and wanting in neither force nor repose. He evidently knows what he wants and gets it done as he wants it. The Symphony Orchestras have certainly in no respect fallen off under his baton. His reading, for instance, of the "Rouet d'Omphale"—exquisitely played last night—while not so spectacular as that of Mr. Nikisch, is saner, more legitimate, and, on the whole, more effective. His considerably slower tempo [illegible] which might, perhaps, have been quickened to advantage on the apparance of the "Hercules" theme—is probably much nearer the true one.

Mr. Kneisel's reading and rendering of the Beethoven concerto might well be taken as a model of thorough artistic work; clean-cut, finished and brilliant. Lacking, perhaps, a trifle in warmth and contrasting color, but still admirable and enthusiastically received by the audience. Mr. Gilbert is responsible for the dictum, "now isn't your life exceedingly flat when you've nothing whatever to grumble at," and an opportunity for grumbling to a certain extent was afforded by the rendering of the "Lenore" overture, which brought the concert to a close.

The playing, indeed, of the virtuoso violin passages at the close could hardly have been surpassed in smoothness and finish, but there were certain lapses from absolute precision and unanimity of feeling and purpose between orchestra and conductor not remarkable in an ordinary orchestra playing so difficult a work, but noticeable indeed with an orchestra like the Boston Symphony Orchestra. Still, even Homer nodded, and constant and unwavering perfection can hardly be expected from any one.

One can, on the whole, only rejoice that the Boston Symphony is what it is—an organization which can hardly be equalled anywhere, and certainly not surpassed. Though Mr. Paur's effects are at times a trifle explosive, and his contrasts a little abrupt, the nicety of shading and phrasing and the variety of color and expression in the playing of the orchestra as a rule is one of its most marked and admirable characteristics.

REGINALD DE KOVEN.

[illegible]

By George W. [illegible]

FRIDAY, DECEMBER 15, 1893.

A BEARDED BULOW.

Conductor Paur of Boston's Crack Orchestra Is Precise, but Lacks Our Seidl's Poetry.

You may not agree with Emil Paur's readings, but there is no escaping the fact that the organization he conducts is the crack orchestra of America, and this, too, despite the "quack" made by the trumpet (by courtesy; cornet in grim reality) in the Leonore overture No. 3, which terminated the concert given last night in Music Hall. The house was not by any means filled, but a bad night had something to do with that, the advance subscription sale being very large. The programme was all in healthy major keys—Goetz's symphony in F, Beethoven's D major violin concerto, Saint-Saens' "Rouet D'Omphale," in A major; and the Beethoven overture in C major. Mr. Emil Paur was the other major.

The man lacks passion, spiritual and animal. Everything last night ran in grooves, and phrase after phrase was neatly exhibited, then docketed for further use. Mr. Paur flaps his arms, but his brain never flaps. He is precise, a perfect type of a martinet mentality. He is a Bulow with a beard, and he has not a climax in his make-up. The symphony, a sunny, simple, idyllic thing, the themes hardly large enough for the symphonic treatment, was smoothly played, the slow movement in particular. The first two movements are better than the last two. There is little fantasy in the work, but it is evidently the product of a gentle, agreeable, musical nature, and, above all, that of a scholar. The intermezzo contains a graceful conceit, and the work throughout is excellently scored. Mr. Franz Kneisel played a movement of Beethoven's beautiful violin concerto faultlessly. The Joachim cadenza was nobly delivered. The gifted violinist, whose purity of tone and exquisite style make him a great metropolitan favorite, was warmly applauded and recalled several times.

Saint-Saens' clever tone-piece was well done, but the climax never came, and as to finish, we have heard it better from Nikisch. Glow, grace and tonal variety were lacking. Everything had been analyzed down to the marrow-bone, and poetry fled dismayed. The overture was mechanically played, and lacked the sweep and lift of Seidl's interpretation. Technically it was a marvel, with the exception referred to above. Mr. Paur leaves one cold. His band is a great band nevertheless.

NEW YORK HERALD,

DECEMBER 15, 1893.—

[illegible] in

BOSTON SYMPHONY CONCERT.

It was far from a sensational programme which the Boston Symphony Orchestra played at Carnegie Music Hall last evening.

But it contained one of the most beautiful of symphonies—Hermann Goetz's in F. It contained Beethoven's most dramatic overture, and it gave New York concert goers an opportunity of listening to the same master's great violin concerto.

The symphony was played irreproachably. The passages in the first movement divided between the 'cellos, violas and violins were played like a continuous stream of sound. And it is so easy for there to be "holes" at this particular part. The Allegretto, was charmingly done. The solo horn is something remarkable in the way of nobility of tone. The lovely melody, broad and simple as a folk song, was delivered by the violins with a broad sonority and yet so tenderly. It was an ideal performance.

The violin concerto was excellently played by the chef-d'attaque, Mr. Franz Kneisel. He has a pure tone. But how tiny! It sounded as though he were in another room.

It was a performance that somehow suggested the word "respectable" or "nice," but it was very loudly applauded, and certainly Herr Kneisel's technique is admirabl .

The "Leonora" overture was given in excellent style. Again the violins showed their virtuosity by playing with an almost painful precision the awkward unison passage near the end. The entire work was well played, as was also the symphonic poem "Le Rouet d'Omphale," by Camille Saint-Saens. Herr Emil Paur conducted in a manner which did not cause one to change the previously expressed opinion of him as an orchestral conductor.

The Sun.

FRIDAY, DECEMBER 15, 1893.

The Boston Symphony Concert.

The second concert of the Boston Symphony Orchestra was given last evening to an audience of smaller proportions than was present on the occasion of the first, and one whose ardor was somewhat affected by the inclement weather. Its manner was at least cordial, however, and Mr. Kneisel received the lion's share of the genial recognition accorded all the excellent work. This favorite artist was the only soloist of the evening, playing the first movement of Beethoven's violin concerto with admirable neatness and finish, a tone which, though not large, was pure and sweet, and an exactness and fluency which can only come from conscientious and industrious labor. In breadth of rendering Mr. Kneisel hardly did Beethoven the justice that many other violinists who have played this concerto have set the example for. It was a narrow rendering, cautious almost to the confines of timidity, and conventional quite to coldness. The perfection of his intonation cannot be too highly praised. Certainly, if one must choose between precision and intensity of expression the preference must be for the former attribute.

Goetz's lovely symphony, with which the concert began, has often been heard in this city, but never so beautifully played, with such purity and sweetness of tone not only in the violins, which are remarkable in their handling, but in every other portion of the orchestra. Goetz's music is full of sunshine and the song of birds, of youth and happiness, and all nature's joy. It is written more in the old Mendelssohnian form than in the modern style, but it is as fresh and welcome as the refreshing things it pictures.

A bit of French piquancy in the shape of Saint-Saën's "Rouet d'Omphale" was put into the programme and deliciously emphasized in all its dainty points by Mr. Paur's clever bâton. His orderly mind and steady, commanding power are admirably perceptible, and there is no doubt that he will stand longer and firmer upon his present pedestal than any of his predecessors.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY.

FRIDAY, DECEMBER 15, 1893.

THE BOSTON SYMPHONY ORCHESTRA.

At the second concert this season of the Boston Symphony Orchestra, which took place last night in the Music Hall, the features of noteworthy interest were the symphony in F by Herrmann Goetz, and the first movement of the Beethoven violin concerto played by Mr. Franz Kneisel. In addition to these two compositions the programme contained Saint-Saens's symphonic poem, "Le Rouet d'Omphale," and the third of Beethoven's Leonore's overtures, which were played in admirable style, but not so as to excite especial comment. In fact, both works have been played better by the same organization. The symphony is a pretty but not a deep composition, with a most engagingly dainty and graceful intermezzo in place of the conventional scherzo, and was delightfully performed. Mr. Kneisel is so favorably known as a player of solo and chamber music, as well as the leader of the orchestra's string forces, that it would be little better than carrying coals to Newcastle to dwell on his merits at this time. He never attempts a task that he does not perform well, and last night the finish of his playing and the suavity of his tone set the audience quite beside themselves with pleasurable emotion. As the child Mozart said of the violin of one of his father's friends, Mr. Kneisel has a "butter fiddle," its tone flows on with such delicious smoothness. The orchestra will play in Brooklyn this afternoon and to-morrow evening.

Brooklyn Daily Eagle

SATURDAY EVENING, DECEMBER 16, 1893.

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony orchestra is here to give its second concert of the season to-night, and the programme was rehearsed in public at the Academy of Music yesterday. It is a good programme and it is superbly played, but it is monotonous in merit. An intermezzo for strings, or a couple of short things with sentiment would have relieved the bill, if introduced where the violin solo occurs. Each number is long. The "Dramatic" symphony of Rubinstein, noble, emotional, artistic as that work is, takes the best of an hour. It could be shortened by omission of certain of the codas, and ought to be. Rubinstein talks like one of the most modest men in the world, but he writes music as he were persuaded that the world could not hear too much of him. He does not have that breathless continuity of Mendelssohn that can be so irritating, as it is in some of his "Songs Without Words," where he allows no pauses, dodging away into a new theme just as he promises to discontinue; but he uses a motive for a fearless while and returns to it as if he was sure that the public liked it. It does, but better too little than too much of most things. It is not the nineteenth century way to write music. It is a busy age and we take our pleasures and our art and our meals and make our fortunes in as short a time as decency allows. We like things to be concentrated and strong, and if they leave a good impression on our palate we will call for more. An hour symphony goes with the three volume novel and the two hour sermon. For all that the work is really beautiful and interesting. It has a charm that the author does not suspect, that of revealing Russian history and temperament; for he, a Russian, does not believe in Russian music; he turns to Germany. The symphony is rightly named: it is dramatic and impressive, the first movement especially, for in that we discover the passion, the storm and stress that make a drama. And it was played yesterday with force and feeling. Mr. Paur has more feeling than he has been getting credit for. His uncouthness takes away from the effect, provided it is thought necessary to watch him, for it is not pleasant to see a man shake his head and stamp his foot before his band; but he is in earnest, unconscious of his farmerisms, and everyone likes an earnest man. His reading of the symphony was marked by vigor and comprehension and he had the ready response of his men. Franz Kneisel, kappelmeister, played the solo part of the Beethoven violin concerto, with a fine, clear tone and good phrasing, and he did not make too much of the foolish trills in it, though he did lug in Joachim's useless cadenza. This, also, was a long number, and is not so good as the Fifth symphony. Following this came Brahms' variations on the "St. Anthony" choral of Haydn, sweet, sedate, with the air of leisure, patience and formality, which pertains to so many things that are old, be they poetry, tapestry, furniture, dances or tunes. Brahms' additions and transpositions are more in the nature of a technical exploit than an inspiration, but they are interesting as showing the resource and variety of the modern orchestra, as compared with that of Haydn's day and the richness and sonority of Brahms' scoring. There was but one new thing on the programme: a symphonic poem by Smetana, the Bohemian. It was the second in the picturesque cyclus entitled "My Country" and this one describes in animated and beautiful phrases the river known to us as the Moldau, because its real name is Vltava. If Mr. Paur chooses on some later occasion to revive the fourth poem, "Z Ceskych Luhuv a Hajuv," it will be interesting to know what he will do with the name. Leave it in the lobby, maybe. In this "Vltava" we have a flowing figure for strings that begins in a while to sound like unconscious cerebration after the "Rheingold" opening. As the "Rheingold" had something like twenty or thirty years the start perhaps Smetana had in the meantime forgotten that he had heard it. But, anyway, he has made good music and it makes an awakening and delightful end to the concert. The orchestration is fitting; it sparkles, it thunders; we hear the hunt and the rustic dance on the shores; we note the solemn rising of the moon; we hear the dainty frisking of the nymphs; the falls are pictured and the battery roars at us; then comes peace again as the Vltava spreads into the plains and murmurs away toward the sea. Only the ending is conventional. Smetana wants to tell the audience that he has finished.

The Telegram.

THURSDAY, DECEMBER 21, 1893.

HALF OF THE SERIES.

Symphony Orchestra Gives the Third of Its Great Concerts.

As was bound to be the course of events, the third concert by the Boston Symphony orchestra in Infantry hall last night was complete in the enjoyment it created.

The attendance showed a gain over that at the second concert.

The appearance as a piano soloist of Mrs. Paur, wife of the new conductor, was the point of interest of the affair, and it was the declaration of the audience that she is a valuable new-comer to the ranks of American music providers. Her solo was performed with great proficiency.

The orchestra, naturally, gave a splendid performance and with its leader received frequent and enthusiastic applause.

Particularly inspiriting on account of the masterly way in which their measures were discoursed, were Brahms' Symphony No. 1, and Berlioz's overture, "Benvenuto Cellini."

There are three more concerts in the course.

THE ENTERTAINMENT MONTHLY,

BOSTON, DECEMBER, 1893.

Mr. Paur's First Tour.

Mr. Emil Paur made his first tour in America during the week commencing Nov. 6, having conducted the first of the season's series of concerts announced by the Boston orchestra in the cities of New York, Brooklyn, Philadelphia, Baltimore and Washington. Not a little interest was felt in the reception which the Boston orchestra should meet with in the cities named with its new conductor, for it is one thing to meet the demands of an audience inclined to favor a home undertaking, and others having no interest beyond the actual artistic results of a performance.

The concert given on Monday evening, Nov. 6, in Washington, called out an audience limited in numbers only by the size of the hall. The matinee on Tuesday following, at Baltimore, was more largely attended than any before given in that city, and on Wednesday evening the audience at Carnegie Hall, New York, filled the great house to overflowing, every one of the sixty-four private boxes being fully occupied. The records of former seasons in Philadelphia were more than maintained in the concert given at the Academy of Music on Thursday evening, as the audience numbered over 3500, and hundreds of persons had to receive their money back because they could not gain admittance. The concerts given in Brooklyn Friday afternoon and Saturday evening were attended by equally gratifying results, as both audiences showed a gain over any in that city during last season.

Mrs. Paur made her first appearance in this city as a pianist, Monday evening, Nov. 13. when she played in a trio by Schubert at the second Kneisel concert. She was the soloist at the first of the Apollo concerts, Nov. 22.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, DEC. 24, 1893.

THE SYMPHONY ORCHESTRA.

The programme of the ninth concert of the Symphony Orchestra was Beethoven's Symphony No. 1 in C major; Mozart's Serenade No. 7 in D major; the violin obligato by Mr. Frank Kneisel; Beethoven's concerto for pianoforte No. 4 in G major, Mr. Carl Baermann soloist, and Schubert's overture to "Rosamunde" in C major. It was a long and rather dry programme and not particularly interesting.

Beethoven's symphony was splendidly rendered. The third movement, "menuetto," was played in a bright, brilliant manner that was delightful.

Mozart's Serenade was very prosy and dull. Mr. Kneisel's playing was in his usual masterly style. He was heartily applauded at the end of the fourth movement.

Mr. Carl Baermann was given a cordial welcome as the soloist of the evening, and he was heard to good advantage in Beethoven's concerto for pianoforte. While Mr. Baermann is not to be ranked among the leading soloists of the world, he is a most pleasing, intelligent artist. His touch is delightful and his execution decidedly brilliant and his playing is marked for its honest and sincere style. He was recalled several times amid great enthusiasm.

Schubert's overture to "Rosamunde" was daintily played. The next concert promises to be an interesting one, there being two numbers which will be presented in Boston for the first time. It will include Dvorak's "American Symphony," Beethoven's concerto for the violin and Tschaikowsky's overture "1812."

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THE WORLD: FRIDAY

DECEMBER 15, 1893.

THE BOSTON SYMPHONY CONCERT.

A Well-Arranged Programme, with Plenty of Contrast and Diversified Interest Conducted by Paur.

The programme for the second concert of the Boston Symphony Orchestra, which took place at Music Hall last night, included symphony in F, Goetz; the first movement from Beethoven's violin concerto, with the Joachim cadenza, played by Mr. Kneisel; Saint-Saen's symphonic poem, "Le Rouet d'Omphale," and Beethoven's "Lenore" overture, No. 3. Certainly a thoroughly well-arranged programme, with plenty of contrast and diversified interest.

That it was well rendered goes almost without saying. Leaving behind him only two completed works of importance—an opera, "The Taming of the Shrew," and the symphony played last night, besides an unfinished opera, "Francesca di Rimini"—Goetz, like Bizet, was cut off at the very outset of a career which opened hardly less brilliantly, and with barely less notable promise than that of the ever-lamented French composer. As it was, Goetz's all too short artistic life was a hard struggle against poverty and adverse fate. The story is told that when his symphony in F was produced for the first time in Vienna, in 1876, Goetz was invited to be present, but could not go, not being able to procure the trifling sum necessary to pay his railroad fare, and died the same year without ever having heard his production. All in all a delightful work, if not an absolutely great one. And yet the romantic feeling, intensity and breadth of the first movement; the graceful charm and piquancy of the intermezzo; the suavity of the andante, and the vigor, passion and pathos of the finale, not to speak of the structural strength of the entire composition, point conclusively to what Goetz might have done as a symphonist had he been allowed to finish his life work. A thoroughly intelligent, contained and finished reading of the symphony was given by Mr. Paur.

As a conductor he may not have the strongly marked, insistent personality and dramatic brilliancy of Mr. Nikisch, but he is ever refined, tactful and finished, and wanting in neither force nor repose. He evidently knows what he wants and gets it done as he wants it. The Symphony Orchestras have certainly in no respect fallen off under his baton. His reading, for instance, of the "Rouet d'Omphale"—exquisitely played last night—while not so spectacular as that of Mr. Nikisch, is saner, more legitimate, and, on the whole, more effective. His considerably slower tempo—which might, perhaps, have been quickened to advantage on the apparance of the "Hercules" theme—is probably much nearer the true one.

Mr. Kneisel's reading and rendering of the Beethoven concerto might well be taken as a model of thorough artistic work; clean-cut, finished and brilliant. Lacking, perhaps, a trifle in warmth and contrasting color, but still admirable and enthusiastically received by the audience. Mr. Gilbert is responsible for the dictum, "now isn't your life exceedingly flat when you've nothing whatever to grumble at," and an opportunity for grumbling to a certain extent was afforded by the rendering of the "Lenore" overture, which brought the concert to a close.

The playing, indeed, of the virtuoso violin passages at the close could hardly have been surpassed in smoothness and finish, but there were certain lapses from absolute precision and unanimity of feeling and purpose between orchestra and conductor not remarkable in an ordinary orchestra playing so difficult a work, but noticeable indeed with an orchestra like the Boston Symphony Orchestra. Still, even Homer nodded, and constant and unwavering perfection can hardly be expected from any one.

One can, on the whole, only rejoice that the Boston Symphony is what it is—an organization which can hardly be equalled anywhere, and certainly not surpassed. Though Mr. Paur's effects are at times a trifle explosive, and his contrasts a little abrupt, the nicety of shading and phrasing and the variety of color and expression in the playing of the orchestra as a rule is one of its most marked and admirable characteristics.

REGINALD DE KOVEN.

The Sun.

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Goetz's lovely symphony, with which the concert began, has often been heard in this city, but never so beautifully played, with such purity and sweetness of tone not only in the violins, which are remarkable in their handling, but in every other portion of the orchestra. Goetz's music is full of sunshine and the song of birds, of youth and happiness, and all nature's joy. It is written more in the old Mendelssohnian form than in the modern style, but it is as fresh and welcome as the refreshing things it pictures.

A bit of French piquancy in the shape of Saint-Saën's "Rouet d'Omphale" was put into the programme and deliciously emphasized in all its dainty points by Mr. Paur's clever bâton. His orderly mind and steady, commanding power are admirably perceptible, and there is no doubt that he will stand longer and firmer upon his present pedestal than any of his predecessors.

The New York Recorder.

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NEW YORK HERALD,

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New-York Daily Tribune.

FOUNDED BY HORACE GREELEY.

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Brooklyn Daily Eagle

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The Telegram.

THURSDAY, DECEMBER 21, 1893.

HALF OF THE SERIES.

Symphony Orchestra Gives the Third of Its Great Concerts.

As was bound to be the course of events, the third concert by the Boston Symphony orchestra in Infantry hall last night was complete in the enjoyment it created.

The attendance showed a gain over that at the second concert.

The appearance as a piano soloist of Mrs. Paur, wife of the new conductor, was the point of interest of the affair, and it was the declaration of the audience that she is a valuable new-comer to the ranks of American music providers. Her solo was performed with great proficiency.

The orchestra, naturally, gave a splendid performance and, with its leader received frequent and enthusiastic applause.

Particularly inspiriting on account of the masterly way in which their measures were discoursed, were Brahms' Symphony No. 1, and Berlioz's overture, "Benvenuto Cellini."

There are three more concerts in the course.

THE ENTERTAINMENT MONTHLY,

BOSTON, DECEMBER, 1893.

Mr. Paur's First Tour.

Mr. Emil Paur made his first tour in America during the week commencing Nov. 6, having conducted the first of the season's series of concerts announced by the Boston orchestra in the cities of New York, Brooklyn, Philadelphia, Baltimore and Washington. Not a little interest was felt in the reception which the Boston orchestra should meet with in the cities named with its new conductor, for it is one thing to meet the demands of an audience inclined to favor a home undertaking, and others having no interest beyond the actual artistic results of a performance.

The concert given on Monday evening, Nov. 6, in Washington, called out an audience limited in numbers only by the size of the hall. The matinee on Tuesday following, at Baltimore, was more largely attended than any before given in that city, and on Wednesday evening the audience at Carnegie Hall, New York, filled the great house to overflowing, every one of the sixty-four private boxes being fully occupied. The records of former seasons in Philadelphia were more than maintained in the concert given at the Academy of Music on Thursday evening, as the audience numbered over 3500, and hundreds of persons had to receive their money back because they could not gain admittance. The concerts given in Brooklyn Friday afternoon and Saturday evening were attended by equally gratifying results, as both audiences showed a gain over any in that city during last season.

Mrs. Paur made her first appearance in this city as a pianist, Monday evening, Nov. 13, when she played in a trio by Schubert at the second Kneisel concert. She was the soloist at the first of the Apollo concerts, Nov. 22.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, DEC. 24, 1893.

THE SYMPHONY ORCHESTRA.

The programme of the ninth concert of the Symphony Orchestra was Beethoven's Symphony No. 1 in C major; Mozart's Serenade No. 7 in D major; the violin obligato by Mr. Frank Kneisel; Beethoven's concerto for pianoforte No. 4 in G major, Mr. Carl Baermann soloist, and Schubert's overture to "Rosamunde" in C major. It was a long and rather dry programme and not particularly interesting.

Beethoven's symphony was splendidly rendered. The third movement, "menuetto," was played in a bright, brilliant manner that was delightful.

Mozart's Serenade was very prosy and dull. Mr. Kneisel's playing was in his usual masterly style. He was heartily applauded at the end of the fourth movement.

Mr. Carl Baermann was given a cordial welcome as the soloist of the evening, and he was heard to good advantage in Beethoven's concerto for pianoforte. While Mr. Baermann is not to be ranked among the leading soloists of the world, he is a most pleasing, intelligent artist. His touch is delightful and his execution decidedly brilliant and his playing is marked for its honest and sincere style. He was recalled several times amid great enthusiasm.

Schubert's overture to "Rosamunde" was daintily played. The next concert promises to be an interesting one, there being two numbers which will be presented in Boston for the first time. It will include Dvorak's "American Symphony," Beethoven's concerto for the violin and Tschaikowsky's overture "1812."

[59]

Boston Courier.

SUNDAY MORNING, DEC. 24, 1893.

The eminent feature of the ninth Symphony concert was Mr. Carl Baermann's re-entrance after an absence of several seasons. Mr. Paur had provided a preposterously long programme, and more than an hour had been occupied with Beethoven's first symphony and five selected movements from Mozart's seventh serenade for orchestra, before Mr. Baermann's number—which was Beethoven's G major concerto—was reached. But the audience had been waiting too many years for that fine artist's reappearance to begrudge now a trifling half hour or so of unnecessary delay, and it is safe to say that no person left the hall before the conclusion of the concerto whom some exigency like an early-departing train did not summon away. Mr. Baermann could not but feel flattered at the great cordiality of his reception, the attentive interest with which he was followed and the earnest applause which called and recalled him when his task was done. A truly catholic musician, a student of far wider range than that of his own profession, and a pianist who comprehends and illustrates many schools, Mr. Baermann is especially delightful, strong and authoritative in the classics. His limpid style and his elegant simplicity become the unaffected beauty and delicate detail of Mozart, while he has also the geniality, the humor and the emotional sensitiveness without which the best executant can give only the form of Beethoven without his spirit. His reading of this great concerto, which dates from that productive period when its author was preparing the fifth symphony and Fidelio," was at all points noble, true and sympathetic. The busy energy of the first movement, the quiet melancholy of the second and the buoyant vitality of the third, were expressed in turn with lucidity of phrasing, ample technical resource and variety and with sensitive feeling. The cadenzas were of Mr. Baermann's writing—the first of their kind which he has given to Boston—and admirably adapted to their places. Sufficiently elaborate and difficult to satisfy that expectancy which the professional man no less than the dilettante encourages in himself at such points, they were not written to display *tours de force*, but to develop ideas, and their consonancy with the movements into which they were incorporated was at once apparent. The orchestra took both pains and pleasure in supporting the piano, and Mr. Paur directed them with elastic conformity to Mr. Baermann's intention and interpretation.

The reading of the symphony was easy, bright and charming, rarely modified from a steady tempo into any moulding of individual bars, and there was clear portraval of the dawning tendencies which the master was soon to heighten into the most resplendent noon which has ever illuminated and warmed the world of music. The Mozart movements, which should not have been intruded into a programme necessarily long otherwise, were enjoyed upon the whole, although many persons were trying to save themselves for the event of the evening. They are of diverse natures and the choice made of them was favorable to contrast and relief, but some (especially the andante) are protracted and would sound best to fresh ears. Four of the five had either an obbligato or a cadenza for a solo violin—some, indeed, had both. These passages, often almost co-extensive with the movements themselves, were beautifully played by Mr. Kneisel, who was much applauded therefor. A commendable reading of Schubert's "Rosamunde" overture ended the programme.

For the next concert two novelties are announced—Dvorak's "American" symphony, which has just been heard with favor in New York and Tschaikowsky's "1812" overture. Between these Mr. Kneisel will play from Beethoven a violin concerto.

HOWARD MALCOM TICKNOR.

Boston Sunday Globe.

SUNDAY, DEC 24, 1893.

The symphony concert program last night was attractive in many ways, and yet if it had not been for the Schubert "Rosamunde" overture, the last number of the evening, many of the listeners would have gone home rather tired than otherwise.

It is possible to have too much solid, substantial food just as it is to have too much of a light nature. The first three numbers on the program were long and absorbing. In order to appreciate them fully one had to listen with his ears wide open and watch with all his eyes.

This exercise kept up for almost two hours is exhausting, consequently it is safe to say that almost every person in the large audience was glad to hear the "Rosamunde" overture, for that can be understood and enjoyed without very close attention. As it was, people went home satisfied.

The program was made up of Beethoven's symphony No. 1 in C major, Mozart's serenade No. 7 in D major (Haffner), Beethoven's concerto for pianoforte No. 4 in G major, and Schubert's overture to "Rosamunde" in C major. Mr Baermann was the soloist, and Mr Kneisel played the violin obligato in the Mozart serenade.

Mr Baermann played the piano with his usual smoothness and general excellence of execution. The piano obligato, however, seemed too far away from the orchestral parts and occasionally the soloist and the other players seemed to be at a little variance in regard to time.

Mr Kneisel played beautifully. The tone of his violin seemed even better than ever and he performed with a depth of feeling well suited to the character of the composition, which is pervaded with something akin to religious fervor.

The work of the orchestra as a whole was satisfactory, although precision in tempo was frequently lacking. Mr Paur conducted with great vigor and manly enthu-

[illegible] week's concert will [illegible] Symphony M88 [illegible] concerto for

[illegible]

SUNDAY, DECEMBER 24, 1[illegible]

The Ninth Concert of the Boston Symphony Orchestra.

The program of the Symphony concert given last evening was as follows:

Symphony, No. 1.....Beethoven
Serenade, No. 7, ("Hafner").....Mozart
Concerto for piano, G major.....Beethoven
Overture, "Rosamunde".....Schubert

Once on a time there lived in Salzburg a man named Sigmund Hafner. He was a wholesale merchant and a burgomaster. He was fond of music, and when there were festivals in his house he summoned the musicians of the town. This "worthy and public-spirited" citizen had a daughter, known as Elisabeth, who, after the manner of her sex, fell in love, and with a certain Mr. Spaeth.

In Germany a betrothment is a serious matter, as fickle-minded Americans have found to their surprise and cost. Some say that for the betrothment of Miss Hafner, the great Mozart wrote the serenade played here last evening. Others say that the serenade was composed for the joyous celebration of her marriage. For a later festal gathering in the house of Hafner, Mozart wrote a symphony in D major, a work well worth hearing to-day.

Now the word serenade in Mozart's time was loosely applied to evening music. The lover who sang beneath a balcony and turned about only to see the pale face of a rival with drawn sword or dagger sang a serenade. Serenades were played or sung on Venetian canals. Serenades accompanied the clinking of glasses and the low laughter of coquettes. Serenades tickled the vanity of illustrious visitors, whose fine plumage glittered in the light of torches. And Elisabeth Hafner looked at her lover and pondered her fate while the musicians played the serenade of Mozart.

There are eight movements in this particular serenade; and they were not all played last evening. The first allegro might have given the pitch to rejoicing, or to the play of knife and fork. The andante, with the charming violin obbligato, was for tenderer moments, moments of confidences, vows and promises. And the other numbers were for merriment and pledging of toasts.

It is delightful music, this serenade of Mozart: old-fashioned, quaint, at times formal, at times full of a gracious and courtly tenderness unknown in these days of nervous depression or exaltation. And it was played by orchestra and Mr. Kneisel delightfully.

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There are some who only recognize one Beethoven, the strange giant of the mysterious latter musical years. They look askew at the young Beethoven. They do not find the lion. But it is a pleasure to see the cub at play.

In the first Symphony of Beethoven, there is no marked departure from the symphony of the time. Perhaps in the menuetto there are suggestions of the future scherzo; but there is nothing revolutionary in the symphony. There are the voices of Haydn and of Mozart; but although we recognize them—see, for instance, how Figaro enters in the finale—they somehow speak with an accent that seems a little foreign.

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But the Beethoven of the G major concerto is another man. In the concerto there is but one voice, and that is the voice of Beethoven.

Mr. Carl Baermann gave an admirable performance of the solo part. It was pure, without exaggeration, without caprice, without the slightest symptom of the feverish desire for personal display. The concerto, with Mr. Baermann at the piano, was a homogeneous work. There was no apparent rivalry between orchestra and piano. The hearer thought of Beethoven, and not of the pianist, and, after all, this is the highest praise. But after the last chord sounded through the hall there was spontaneous and grateful thought of the pianist who had assisted so artistically in giving unalloyed pleasure, and he was applauded most heartily.

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Such concerts as that of last evening are not only a musical delight; they are a liberal education. It is well, it is indeed necessary that modern works of every school and nationality should receive prompt and due attention. But it is also well to escape from the hot air of the modern palace of art, and meditate calmly and serenely in the temple of the ancient masters. There were brave men before Agamemnon. There were great composers before Brahms and Wagner.

PHILIP HALE.

Gazette

BOSTON, SUNDAY MORNING, DEC. 24.

The Symphony Concert.

The programme for the ninth concert of the Boston Symphony Orchestra, last night, was, Symphony, No. 1, Beethoven; Serenade, No. 7 (Haffner), Mozart; Concerto for piano-forte, in G major, Beethoven; and overture, "Rosamond," Schubert. Mr. Carl Baermann was the soloist. The concert was too long to be be listened to without experiencing a sense of fatigue. It was not judiciously arranged, for before the concerto there were two long works, nine movements in all. The symphony was given with that minuteness of detail, in regard to making every possible point in it, which we have now learned to recognize as the weakness of Mr. Paur's conducting. The reading was pre-eminently conscientious; but it was too conscientious, and the result was that a work that is essentially genial in itself, and is peculiarly spontaneous in effect, seemed labored, owing to the excess of emphasis that was laid on it wherever opportunity served, in and out of season. Another consequence of so much elaboration was that the climaxes were anticipated, and when they arrived they were shorn of their impressiveness. The Mozart serenade was interpreted in a much better spirit, though even here there was a tendency to find something in the music that it did not say freely of itself, and its broad simplicity was often marred by this over-study in the direction of making it say more than is discoverable on its surface. Mozart, of all composers, is the one that bears a pedantic interpretation the least. However, this work has become somewhat passé, and could well have been spared. The re-appearance of Mr. Baermann at these concerts was welcomed with great heartiness, and his reception was of a warmth that must have been gratifying to him as an evidence of the affectionate esteem in which he is held. His performance of the concerto was an example of Beethoven playing at its very best, and after the long reign of sensational piano playing through which we have passed, it was a genuine pleasure to listen again to an artist of Mr. Baermann's solid and sterling qualities. In its delightful freshness, its thorough devotion to the composer, in its clearness as an interpretation, its clean-cut finish of technique, and its true musicianly qualities, it may justly be ranked as one of the most perfect and satisfying readings and performances of the work that has ever been heard here. It was a comfort to listen to such thoroughly honest and manly playing again as an antidote to the flood of sophisticated sentiment and affected femininity of style of which we have had so much of late. It met with the enthusiastic approval of the large audience, the artist being rewarded with tremendous outburst of applause after the first movement, and receiving three stormy recalls at the close. The programme for the next concert is: American Symphony, Dvorak; Concerto for Violin, Beethoven; Overture "1812," Tschaikowsky. Mr. Franz Kneisel is to be the soloist.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIV. NO. 176.

SUNDAY, DECEMBER 24, 1893.

The Symphony Concert, Soloist Mr. Carl Baermann.

The annual appearance of Mr. Carl Baermann, the pianist, made the event of last evening's concert by the Boston Symphony orchestra at Music Hall, under the direction of Mr. Emil Paur. The programme was not a happy effort in this line, being singularly lacking in contrast and somewhat wearisome.

With the first of the Beethoven symphonies to begin with, followed by five movements of the "Haffner" serenade by Mozart, the pianoforte concerto No. 4, in G major, op. 58, by Beethoven, and Schubert's overture to "Rosamunde" as a finale, the list of works had little to stir the audience to enthusiasm, however much respect was felt for the several compositions.

Mr. Baermann's presence, however, largely atoned for any lack of interest in the several parts of the programme, and his entrance was made the occasion of a welcoming ovation which conclusively proved his continued popularity with the Symphony concert patrons. His performance of the great concerto, with his own cadenza, was what was to be expected from an artist of his sterling worth, and his thoroughly satisfying interpretation of its movements was recognized in the most complimentary manner. He has never been more successful in his appearance with the home orchestra, and his value in this yearly scheme of concerts has at no time been more pronounced.

A very delightful interpretation of the first, second, third, fourth and eighth movements of Mozart's "Haffner" serenade was given by Mr. Paur, the solos for the violin being charmingly played by Mr. Kneisel.

Mr. Paur's reading of the familiar first of the Beethoven symphonies was in keeping with the conservative tendencies he has shown since he assumed his position, and he was highly successful in bringing out all the manifold beauties of the work, free from exaggeration or excessive contrasts. The equally familiar "Rosamunde" overture made a pleasing ending to the evening's programme.

Mr. Paur will give an "up to date" character to his programme by bringing out the "From the New World" symphony by Dr. Dvorak next Saturday evening, when, with Mr. Franz Kneisel as soloist, the programme will also include the Beethoven violin concerto and Tschaikowsky's "1812" overture.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, DEC. 25, 1893.

The Symphony Concert.

Although the programme of Saturday had some superb numbers, it was by no means well arranged, its length was abnormal, even with an excision from the printed list which made Saturday's concert considerably shorter than Friday's rehearsal, and before the soloist came upon the scene the audience had been fed even to tonal dyspepsia upon movement after movement, all in the same general vein—the early classical school. That with such a handicap Mr. Carl Baermann was able to win a great success proves his power in the most decided manner, but scarcely excuses the monotony of the first two thirds of the programme.

Beethoven's first symphony began the concert. It is the weakest sister of the nine, but it shows that Beethoven began where Haydn ended. Had Beethoven died at the age that Schubert did, this symphony would have been the chief indication of his genius, and the biographers would have classed him as a worthy exponent of the Haydn school. Schubert's C major symphony, written at about the same age that Beethoven was at this epoch, stands much higher, and it is one of the "ifs" of musical history whether Schubert might not have gone beyond the Beethoven heights had he lived longer. But even in this work one can perceive the giant tugging at his chain and striving to break his fetters; this is notably the case in the third movement, for here Beethoven achieved a minuet that Haydn would not have attained in a century. Nothing seems so typical of Haydn as the graceful and melodious minuets which he wrote in such profusion, and nothing shows the sturdy Beethoven more clearly than the manner in which he at once tried to give ruggedness and virility to this form; there is more of the spirit of the Scherzo in this movement than in any other minuet ever written, more even than in the first symphonic Scherzo which came in Beethoven's next symphony. To the present writer this movement is the gem of the symphony, and Mr. Paur read it with just the right spirit and dash. The finale drops back into the exact vein of Haydn, and the light rollicking style reminds one of the fact that the ending of the Suite (the Gigue) had a decided influence upon the conclusion of the early symphonies. It was played in a clear and definite manner, and the toying with the tempo of the fragmentary scale-work of its introduction was not ineffective. Time was when German conductors ridiculed this short prelude and some even omitted it altogether.

The Mozart Serenade, even in a twice abbreviated state, was *de trop*. It only repeated the style of what had been presented in the preceding symphony. It gave Mr. Kneisel a chance to do some commendably pure violin work, showed an excellent dialogue between violins and horn, and ended with some most brilliant passages for the violins, a sort of *perpetuum mobile*.

Now followed the real Beethoven, and a real Beethoven player, too. From the very beginning Mr. Carl Baermann was in his element in this work, a concerto which is not a whit inferior to, although so different from, the "Emperor," which succeeded it. The performance was dignified and manly, capricious enough to give the subtle changes of expression, but far removed from trickiness or sensationalism. The cadenza of the first movement, composed by the pianist, although somewhat long for the continuity of the work, was a fine development of preceding matter and never became irrelevant. In the last movement Mr. Baermann obeyed the composer's injunction ("La cadenza sia corta") and gave a brief but brilliant display of virtuosity. Spite of the fact that the audience had listened to almost an entire concert before this work, they were aroused to a pitch of enthusiasm and recall followed recall in a most spontaneous outburst of approbation.

The melodic Schubert, closed the concert with that strange compound of blood and thunder, of heavy brasses and tender song-themes,—the overture to "Rosemunde." This was splendidly performed, and its strong contrasts were made without the slightest lapse from perfect ensemble. The irreverent auditor could not be impressed with the fact that one of the most important themes was first cousin to "Way down upon the Suwannee River," but that only showed that folksong has a kinship all the world over, and that Foster's work is to be classed with the genuine inspirations in this school. Next Saturday we shall have an entire symphony founded upon such cis-Atlantic themes, for Dvorak's new work, idealizing our typical music, is to receive its first performance in Boston.

LOUIS C. ELSON.

[60]

Boston Courier.

SUNDAY MORNING, DEC. 24, 1893.

The eminent feature of the ninth Symphony concert was Mr. Carl Baermann's re-entrance after an absence of several seasons. Mr. Paur had provided a preposterously long programme, and more than an hour had been occupied with Beethoven's first symphony and five selected movements from Mozart's seventh serenade for orchestra, before Mr. Baermann's number—which was Beethoven's G major concerto—was reached. But the audience had been waiting too many years for that fine artist's reappearance to begrudge now a trifling half hour or so of unnecessary delay, and it is safe to say that no person left the hall before the conclusion of the concerto whom some exigency like an early-departing train did not summon away. Mr. Baermann could not but feel flattered at the great cordiality of his reception, the attentive interest with which he was followed and the earnest applause which called and recalled him when his task was done. A truly catholic musician, a student of far wider range than that of his own profession, and a pianist who comprehends and illustrates many schools, Mr. Baermann is especially delightful, strong and authoritative in the classics. His limpid style and his elegant simplicity become the unaffected beauty and delicate detail of Mozart, while he has also the geniality, the humor and the emotional sensitiveness without which the best executant can give only the form of Beethoven without his spirit. His reading of this great concerto, which dates from that productive period when its author was preparing the fifth symphony and Fidelio," was at all points noble, true and sympathetic. The busy energy of the first movement, the quiet melancholy of the second and the buoyant vitality of the third, were expressed in turn with lucidity of phrasing, ample technical resource and variety and with sensitive feeling. The cadenzas were of Mr. Baermann's writing—the first of their kind which he has given to Boston—and admirably adapted to their places. Sufficiently elaborate and difficult to satisfy that expectancy which the professional man no less than the dilettante encourages in himself at such points, they were not written to display *tours de force*, but to develop ideas, and their consonancy with the movements into which they were incorporated was at once apparent. The orchestra took both pains and pleasure in supporting the piano, and Mr. Paur directed them with elastic conformity to Mr. Baermann's intention and interpretation.

The reading of the symphony was easy, bright and charming, rarely modified from a steady tempo into any moulding of individual bars, and there was clear portraval of the dawning tendencies which the master was soon to heighten into the most resplendent noon which has ever illuminated and warmed the world of music. The Mozart movements, which should not have been intruded into a programme necessarily long otherwise, were enjoyed upon the whole, although many persons were trying to save themselves for the event of the evening. They are of diverse natures and the choice made of them was favorable to contrast and relief, but some (especially the andante) are protracted and would sound best to fresh ears. Four of the five had either an obbligato or a cadenza for a solo violin—some, indeed, had both. These passages, often almost co-extensive with the movements themselves, were beautifully played by Mr. Kneisel, who was much applauded therefor. A commendable reading of Schubert's "Rosamunde" overture ended the programme.

For the next concert two novelties are announced—Dvorak's "American" symphony, which has just been heard with favor in New York and Tschaikowsky's "1812" overture. Between these Mr. Kneisel will play from Beethoven a violin concerto.

HOWARD MALCOM TICKNOR.

Boston Sunday Globe.

SUNDAY, DEC 24, 1893.

The symphony concert program last night was attractive in many ways, and yet if it had not been for the Schubert "Rosamunde" overture, the last number of the evening, many of the listeners would have gone home rather tired than otherwise.

It is possible to have too much solid, substantial food just as it is to have too much of a light nature. The first three numbers on the program were long and absorbing. In order to appreciate them fully one had to listen with his ears wide open and watch with all his eyes.

This exercise kept up for almost two hours is exhausting, consequently it is safe to say that almost every person in the large audience was glad to hear the "Rosamunde" overture, for that can be understood and enjoyed without very close attention. As it was, people went home satisfied.

The program was made up of Beethoven's symphony No. 1 in C major, Mozart's serenade No. 7 in D major (Haffner), Beethoven's concerto for pianoforte No. 4 in G major, and Schubert's overture to "Rosamunde" in C major. Mr Baermann was the soloist, and Mr Kneisel played the violin obligato in the Mozart serenade.

Mr Baermann played the piano with his usual smoothness and general excellence of execution. The piano obligato, however, seemed too far away from the orchestral parts and occasionally the soloist and the other players seemed to be at a little variance in regard to time.

Mr Kneisel played beautifully. The tone of his violin seemed even better than ever and he performed with a depth of feeling well suited to the character of the composition, which is pervaded with something akin to religious fervor.

The work of the orchestra as a whole was satisfactory, although precision in tempo was sometimes wanting. Mr Paur conducted with great gusto and manly enthusiasm.

The program of this week's concert will be as follows: American symphony, MSS, Dvorak, first time in Boston; concerto for violin, Beethoven; overture, "1812," Tschaikowsky, first time; soloist, Mr Franz Kneisel.

Boston Journal.

SUNDAY, DECEMBER 24, 1893.

The Ninth Concert of the Boston Symphony Orchestra.

The program of the Symphony concert given last evening was as follows:

Symphony, No. 1.....Beethoven
Serenade, No. 7, ("Hafner").....Mozart
Concerto for piano, G major.....Beethoven
Overture, "Rosamunde".....Schubert

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In Germany a betrothment is a serious matter, as fickle-minded Americans have found to their surprise and cost. Some say that for the betrothment of Miss Hafner, the great Mozart wrote the serenade played here last evening. Others say that the serenade was composed for the joyous celebration of her marriage. For a later festal gathering in the house of Hafner, Mozart wrote a symphony in D major, a work well worth hearing to-day.

Now the word serenade in Mozart's time was loosely applied to evening music. The lover who sang beneath a balcony and turned about only to see the pale face of a rival with drawn sword or dagger sang a serenade. Serenades were played or sung on Venetian canals. Serenades accompanied the clinking of glasses and the low laughter of coquettes. Serenades tickled the vanity of illustrious visitors, whose fine plumage glittered in the light of torches. And Elisabeth Hafner looked at her lover and pondered her fate while the musicians played the serenade of Mozart.

There are eight movements in this particular serenade; and they were not all played last evening. The first allegro might have given the pitch to rejoicing, or to the play of knife and fork. The andante, with the charming violin obbligato, was for tenderer moments, moments of confidences, vows and promises. And the other numbers were for merriment and pledging of toasts.

It is delightful music, this serenade of Mozart: old-fashioned, quaint, at times formal, at times full of a gracious and courtly tenderness unknown in these days of nervous depression or exaltation. And it was played by orchestra and Mr. Kneisel delightfully.

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There are some who only recognize one Beethoven, the strange giant of the mysterious latter musical years. They look askew at the young Beethoven. They do not find the lion. But it is a pleasure to see the cub at play.

In the first Symphony of Beethoven, there is no marked departure from the symphony of the time. Perhaps in the menuetto there are suggestions of the future scherzo; but there is nothing revolutionary in the symphony. There are the voices of Haydn and of Mozart; but although we recognize them—see, for instance, how Figaro enters in the finale—they somehow speak with an accent that seems a little foreign.

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But the Beethoven of the G major concerto is another man. In the concerto there is but one voice, and that is the voice of Beethoven.

Mr. Carl Baermann gave an admirable performance of the solo part. It was pure, without exaggeration, without caprice, without the slightest symptom of the feverish desire for personal display. The concerto, with Mr. Baermann at the piano, was a homogeneous work. There was no apparent rivalry between orchestra and piano. The hearer thought of Beethoven, and not of the pianist, and, after all, this is the highest praise. But after the last chord sounded through the hall there was spontaneous and grateful thought of the pianist who had assisted so artistically in giving unalloyed pleasure, and he was applauded most heartily.

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PHILIP HALE.

Gazette

BOSTON, SUNDAY MORNING, DEC. 24.

The Symphony Concert.

The programme for the ninth concert of the Boston Symphony Orchestra, last night, was, Symphony, No. 1, Beethoven; Serenade, No. 7 (Haffner), Mozart; Concerto for piano-forte, in G-major, Beethoven; and overture, "Rosamond," Schubert. Mr. Carl Baermann was the soloist. The concert was too long to be be listened to without experiencing a sense of fatigue. It was not judiciously arranged, for before the concerto there were two long works, nine movements in all. The symphony was given with that minuteness of detail, in regard to making every possible point in it, which we have now learned to recognize as the weakness of Mr. Paur's conducting. The reading was pre-eminently conscientious; but it was too conscientious, and the result was that a work that is essentially genial in itself, and is peculiarly spontaneous in effect, seemed labored, owing to the excess of emphasis that was laid on it wherever opportunity served, in and out of season. Another consequence of so much elaboration was that the climaxes were anticipated, and when they arrived they were shorn of their impressiveness. The Mozart serenade was interpreted in a much better spirit, though even here there was a tendency to find something in the music that it did not say freely of itself, and its broad simplicity was often marred by this over-study in the direction of making it say more than is discoverable on its surface. Mozart, of all composers, is the one that bears a pedantic interpretation the least. However, this work has become somewhat passé, and could well have been spared. The re-appearance of Mr. Baermann at these concerts was welcomed with great heartiness, and his reception was of a warmth that must have been gratifying to him as an evidence of the affectionate esteem in which he is held. His performance of the concerto was an example of Beethoven playing at its very best, and after the long reign of sensational piano playing through which we have passed, it was a genuine pleasure to listen again to an artist of Mr. Baermann's solid and sterling qualities. In its delightful freshness its thorough devotion to the composer, in its clearness as an interpretation, its clean-cut finish of technique, and its true musicianly qualities, it may justly be ranked as one of the most perfect and satisfying readings and performances of the work that has ever been heard here. It was a comfort to listen to such thoroughly honest and manly playing again as an antidote to the flood of sophisticated sentiment and affected femininity of style of which we have had so much of late. It met with the enthusiastic approval of the large audience, the artist being rewarded with tremendous outburst of applause after the first movement, and receiving three stormy recalls at the close. The programme for the next concert is: American Symphony, Dvorak; Concerto for Violin, Beethoven; Overture "1812," Tschaikowsky. Mr. Franz Kneisel is to be the soloist.

SUNDAY HERALD.

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SUNDAY, DECEMBER 24, 1893.

The Symphony Concert, Soloist Mr. Carl Baermann.

The annual appearance of Mr. Carl Baermann, the pianist, made the event of last evening's concert by the Boston Symphony orchestra at Music Hall, under the direction of Mr. Emil Paur. The programme was not a happy effort in this line, being singularly lacking in contrast and somewhat wearisome.

With the first of the Beethoven symphonies to begin with, followed by five movements of the "Haffner" serenade by Mozart, the pianoforte concerto No. 4, in G major, op. 58, by Beethoven, and Schubert's overture to "Rosamunde" as a finale, the list of works had little to stir the audience to enthusiasm, however much respect was felt for the several compositions.

Mr. Baermann's presence, however, largely atoned for any lack of interest in the several parts of the programme, and his entrance was made the occasion of a welcoming ovation which conclusively proved his continued popularity with the Symphony concert patrons. His performance of the great concerto, with his own cadenza, was what was to be expected from an artist of his sterling worth, and his thoroughly satisfying interpretation of its movements was recognized in the most complimentary manner. He has never been more successful in his appearance with the home orchestra, and his value in this yearly scheme of concerts has at no time been more pronounced.

A very delightful interpretation of the first, second, third, fourth and eighth movements of Mozart's "Haffner" serenade was given by Mr. Paur, the solos for the violin being charmingly played by Mr. Kneisel.

Mr. Paur's reading of the familiar first of the Beethoven symphonies was in keeping with the conservative tendencies he has shown since he assumed his position, and he was highly successful in bringing out all the manifold beauties of the work, free from exaggeration or excessive contrasts. The equally familiar "Rosamunde" overture made a pleasing ending to the evening's programme.

Mr. Paur will give an "up to date" character to his programme by bringing out the "From the New World" symphony by Dr. Dvorak next Saturday evening, when, with Mr. Franz Kneisel as soloist, the programme will also include the Beethoven violin concerto and Tschaikowsky's "1812" overture.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, DEC. 25, 1893.

The Symphony Concert.

Although the programme of Saturday had some superb numbers, it was by no means well arranged, its length was abnormal, even with an excision from the printed list which made Saturday's concert considerably shorter than Friday's rehearsal, and before the soloist came upon the scene the audience had been fed even to tonal dyspepsia upon movement after movement, all in the same general vein—the early classical school. That with such a handicap Mr. Carl Baermann was able to win a great success proves his power in the most decided manner, but scarcely excuses the monotony of the first two thirds of the programme.

Beethoven's first symphony began the concert. It is the weakest sister of the nine, but it shows that Beethoven began where Haydn ended. Had Beethoven died at the age that Schubert did, this symphony would have been the chief indication of his genius, and the biographers would have classed him as a worthy exponent of the Haydn school. Schubert's C major symphony, written at about the same age that Beethoven was at this epoch, stands much higher, and it is one of the "ifs" of musical history whether Schubert might not have gone beyond the Beethoven heights had he lived longer. But even in this work one can perceive the giant tugging at his chain and striving to break his fetters; this is notably the case in the third movement, for here Beethoven achieved a minuet that Haydn would not have attained in a century. Nothing seems so typical of Haydn as the graceful and melodious minuets which he wrote in such profusion, and nothing shows the sturdy Beethoven more clearly than the manner in which he at once tried to give ruggedness and virility to this form; there is more of the spirit of the Scherzo in this movement than in any other minuet ever written, more even than in the first symphonic Scherzo which came in Beethoven's next symphony. To the present writer this movement is the gem of the symphony, and Mr. Paur read it with just the right spirit and dash. The finale drops back into the exact vein of Haydn, and the light rollicking style reminds one of the fact that the ending of the Suite (the Gigue) had a decided influence upon the conclusion of the early symphonies. It was played in a clear and definite manner, and the toying with the tempo of the fragmentary scale-work of its introduction was not ineffective. Time was when German conductors ridiculed this short prelude and some even omitted it altogether.

The Mozart Serenade, even in a twice abbreviated state, was *de trop*. It only repeated the style of what had been presented in the preceding symphony. It gave Mr. Kneisel a chance to do some commendably pure violin work, showed an excellent dialogue between violins and horn, and ended with some most brilliant passages for the violins, a sort of *perpetuum mobile*.

Now followed the real Beethoven, and a real Beethoven player, too. From the very beginning Mr. Carl Baermann was in his element in this work, a concerto which is not a whit inferior to, although so different from, the "Emperor," which succeeded it. The performance was dignified and manly, capricious enough to give the subtle changes of expression, but far removed from trickiness or sensationalism. The cadenza of the first movement, composed by the pianist, although somewhat long for the continuity of the work, was a fine development of preceding matter and never became irrelevant. In the last movement Mr. Baermann obeyed the composer's injunction ("La cadenza sia corta") and gave a brief but brilliant display of virtuosity. Spite of the fact that the audience had listened to almost an entire concert before this work, they were aroused to a pitch of enthusiasm and recall followed recall in a most spontaneous outburst of approbation.

The melodic Schubert closed the concert with that strange compound of blood and thunder, of heavy brasses and tender song-themes,—the overture to "Rosemunde." This was splendidly performed, and its strong contrasts were made without the slightest lapse from perfect ensemble. The irreverent auditor could not be impressed with the fact that one of the most important themes was first cousin to "Way down upon the Suwannee River," but that only showed that folksong has a kinship all the world over, and that Foster's work is to be classed with the genuine inspirations in this school. Next Saturday we shall have an entire symphony founded upon such cis-Atlantic themes, for Dvorak's new work, idealizing our typical music, is to receive its first performance in Boston.

LOUIS C. ELSON.

[60]

...ER

...December 29, 1893.

...Ninth Symphony Concert.

The ninth concert of the Boston Symphony Orchestra took place in Music Hall Saturday evening. The following was the programme:

Symphony No. 1.....Beethoven
Serenade, No. 7 (Haffner).....Mozart
Concerto for pianoforte, No. 4, in G major, Beethoven
Overture, Rosamund.....Schubert
Mr. Carl Baermann was the soloist.

It can be seen at a glance what a fatiguing demand this programme made upon the attention of the listener, both as regards its length and the monotony of its material. The Beethoven symphony, in its author's first period, reminds one constantly of the immortal Mozart, and it was unnecessary to play the five movements of the Mozart Serenade immediately following in order to impress this characteristic similarity upon the audience. Neither is the "Serenade" a work of sufficient importance to warrant putting it upon such a programme. It of course is charming in its simplicity, and would, if properly contrasted, be of educational value to the student in the classics of orchestral writing.

Then came the concerto of Beethoven, a specimen of the author's advanced period, replete with the unrivalled genius of its immortal composer. If Mr. Paur sought to display the first and last period of the great master's composition, the symphony and the concerto would have served well in accomplishing his desire. If he wished to make plain how much the symphony resembled Mozart and also how far removed from the characteristics of his eminent predecessor was the music of Beethoven's concerto, then again Mr. Paur was successful in the framing of his programme.

But in these days it is unnecessary to dwell so practically in an exposition of such historical facts, of which the student, even, is well aware through the ample means at his disposal, in the piano arrangements of the works of both these classic composers.

Neither is it necessary that Mr. Paur should demonstrate these facts with his orchestra, an organization whose function should be more than that of an adjunct in a conservatory course of education.

If it was not for the reasons given that the audience was dosed with monotony of the first and second numbers on the programme, then it would seem as if the ability of Mr. Paur to arrange programmes successfully must be doubted. To the connossieur, nothing could be more stupid than this programme of Saturday evening. In the days of the Harvard orchestra, 25 years ago, it would have dragged on the attention of its audience.

As far as the performance of these works was concerned, it is gratifying to say, that the orchestra has not, since Mr. Gericke retired, played with so much expression and precision, with so much regard for the dynamic demands of the score and with so little roughness as on this occasion. The firm and earnest endeavors of Mr. Paur brought out the characteristics, of each work to a great degree and it only needed a little more freedom in the swing of the playing and a more acute definition in the matter of tone graduation to have made the playing extremely excellent.

The passages for violin solo in the Mozart piece were played by Mr. Kneisel in his usual highly finished and artistic manner.

The event of the evening was the reappearance in these concerts of Mr. Carl Baermann, the eminent pianist of this city. It is as long ago as the first year that Nikisch encumbered the conductor's position since Mr. Baermann has appeared in any programme of the Boston Symphony Orchestra. Not since the playing of the Beethoven concerto in G by the renowned Anton Rubinstein in 1872 has such a highly artistic and eminently noble rendering of this work been heard in our concerts as was vouchsafed by Mr. Baermann on this occasion. Mr. Baermann is justly celebrated for his remarkably fine interpretation of this great master, but in every respect he surpassed all former efforts in the masterly manner in which he brought forth the beauties of this marvellous composition. It was gratifying to observe this fine musician and accomplished performer devoid of all affectation and engrossed only in a true and conscientious revelation of the composer's genius, and we must thank Mr. Paur for his selection of such a genuine artist.

There was an evident sympathy between the performer and the conductor as regards a conception of the composer's intentions, and it is seldom that so complete a unit is experienced as existed between the soloist and the accompaniment. Mr. Paur deserves great praise for the skilful manner in which he conducted the accompaniment.

Next Saturday evening, Dvorak's latest orchestral work just produced for the first time at a Philharmonic concert in New York will be given in Boston for the first time. It is entitled "American Symphony." The overture "1812" by Tschaikowsky will also be played for the first time at these concerts. Mr. Franz Kneisel will be the soloist, and he will be heard in the concerto for violin by Beethoven. This will be a programme of great interest.

THE AMERICAN SYMPHONY

Dvorak's fifth symphony, "From the New World," has already proved its power, not alone by the praise which it has won, but also by the warm discussion which it has stimulated. Conductor Paur has gratified the wishes of his audience by making this work a feature of next Saturday's programme at his concert, and affording Boston an opportunity to judge for herself.

It is objected to Dvorak's theory by some, that the highest music, like the highest art generally, rises above the limits of nationality. Without entering into this question, it is sufficient to note that the objection, even if true, does not lessen the positive merits of Dvorak's work. It does not detract from the worth of the Dutch paintings on exhibition now at our Art Museum that they reflect almost as strongly the industry, literalism and ...ly details of the Dutch people, ... the personal qualities ...

It may be said by others that the national element in art is unconscious, and cannot be consciously infused, as Dvorak has endeavored to infuse it. This criticism has more force than the other; yet, every renaissance, or awakening of a nation to its true life, has been begun by artists who were inflamed with conscious patriotism. Every country and every art has had its Dvorak at one time or another.

Several critics have been disturbed that our national symphony should be founded upon negro and Indian melodies. It will not, however, be the first time that music has gone back to the early legends of a country for inspiration. Negro and Indian are both of the soil, and perhaps as closely related to our life as the Knights of the Round Table to the life of Tennyson's England.

Others again point out that Dvorak is a Bohemian. This is in a musical sense his good fortune. We must confess that Plymouth Rock is a sterile mother of composers. Mother England herself is rated by Rubinstein as the least musical of the nations. There is hardly a living composer, vocalist or virtuoso, of the highest order who is of English stock. Such eminent composers as the English have bear un-English names,—Sullivan, Cowen, McFarren, McCunn, with others plainly Hebrew or Continental. What we in America hope to do is to impress upon the foreigners who come here the grand English love of order and liberty, and to take in return from each of the races the best that it has to give,—from the German his depth of sentiment, from the Italian his passion and manual cunning, from the Slav his wild musical mood.

Those who would reject Dvorak's American symphony, because its author is a Bohemian, must reject "Yankee Doodle" itself, and nine-tenths of its patriotic successors. Deeper reflection will convince them that Dvorak is a man of genius who has given American music an impetus such as it has received from no other source.

Boston Transcript

TUESDAY, DECEMBER 26, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the ninth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Beethoven: Symphony No. 1, in C major, Opus 21.
Mozart: Serenade No. 7, in D major ("Haffner").
(Violin obbligato by Mr. Franz Kneisel.)
Beethoven: Concerto for Pianoforte, No. 4, in G major, Opus 58.
(Cadenzas by Mr. Baermann.)
Schubert: Overture to "Rosamunde," Opus 26.
Mr. Carl Baerman was the pianist.

A programme that made one think of the late John S. Dwight! A little over-long withal, but then so delightful. Beethoven's first symphony was admirably played. How Mozartish the work is in many points! The character of the themes, the construction, the very instrumentation, all recall Mozart, which is by no means common with Beethoven, by the way, for, if he in his earlier manner remind one of anybody else, it is generally of Haydn.

The five movements from Mozart's "Haffner" serenade—the whole work comprises eight—are full of beauty and were splendidly given. Mr. Kneisel's playing of the solo violin part, with occasional dainty cadenzas interpolated by himself (?) at just the right points, was simply exquisite. One might almost say that, for magical beauty of tone in double-stopping, he seeks his fellow. It was good to find the audience enjoying this music as they did; the public palate has not yet become so jaded by indulgence in "decadent" instrumentation and highly spiced harmonies that it cannot take delight in pure, natural, wholesome beauty.

Nine, not always short, movements already, and the whole great G major concerto still to come! It was almost too much of a good thing. Mr. Baermann played the wonderful work very beautifully indeed. At moments one felt a touch of nervousness in him, that prompted him to forge ahead, as if trying to leave the orchestra behind, but as a whole his playing was admirable in thorough soundness of conception and clearness of execution. In the poetic *Andante con moto* it rose to a very high pitch of expressive beauty. It is not often that one hears this greatest of all concertos so satisfyingly played. Mr. Baermann's cadenzas struck us as excellent at every point; brilliant without triviality, musically conceived and carried out; yet in no wise smelling of the lamp; in a word, just what cadenzas to a great classic work should be.

The ever lovely "Rosamunde" overture brought the concert to a delightful close. It is not uninteresting to trace the influence of Rossini, for whom Schubert had at one time a sincere admiration, in this light, brilliant and taking overture. We doubt if many other instances can be found of a great German composer writing an overture in this easy-going and and rather trivial Italian form—three themes developed at some length, with their subsidiaries, for a first part, and then repeated in another key for a third part, without any intervening working-out, and then a flashy coda to end off with! But for the absence of the Rossinian "*crescendo*" on the third theme—which, by the way, Beethoven had anticipated sixteen years before in his overture to "Leonore," No. 1—Rossini himself might have written it. It was capitally played.

The next programme is—Dvorak, "American" symphony (MS.); Beethoven, concerto for violin, in D major, opus 61; Tschaikowsky, overture, "1812," opus 49. Mr. Franz Kneisel will be the violinist.

The Musical Courier.

NEW YORK, WEDNESDAY, DECEMBER 27, 1893.

The program of the Symphony concert given last evening was as follows:

Symyhony, No. 1.....Beethoven
Serenade No. 7 ("Hafner").....Mozart
Concerto for piano, G major.....Beethoven
Overture, "Rosamunde".....Schubert

Once on a time there lived in Salzburg a man named Sigmund Hafner. He was a wholesale merchant and a burgomaster. He was fond of music, and when there were festivals in his house he summoned the musicians of the town. This "worthy and public spirited" citizen had a daughter, known as Elizabeth, who, after the manner of her sex, fell in love, and with a certain Mr. Spaeth.

In Germany a betrothment is a serious matter, as fickle-minded Americans have found to their surprise and cost. Some say that for the betrothment of Miss Hafner the great Mozart wrote the serenade played here last evening. Others say that the serenade was composed for the joyous celebration of her marriage. For a later festal gathering in the house of Hafner, Mozart wrote a symphony in D major, a work well worth hearing to-day.

Now the word serenade in Mozart's time was loosely applied to evening music. The lover who sang beneath a balcony, and turned about only to see the pale face of a rival with drawn sword or dagger sang a serenade. Serenades were played or sung on Venetian canals. Serenades accompanied the clinking of glasses and the low laughter of coquettes. Serenades tickled the vanity of illustrious visitors, whose fine plumage glittered in the light of torches. And Elisabeth Hafner looked at her lover and pondered her fate while the musicians played the serenade of Mozart.

There are eight movements in this particular serenade; and they were not all played last evening. The first allegro might have given the pitch to rejoicing or to the play of knife and fork. The andante, with the charming violin obbligato, was for tenderer moments, moments of confidences, vows and promises. And the other numbers were for merriment and pledging of toasts.

It is delightful music this serenade of Mozart; old-fashioned, quaint, at times formal, at times full of a gracious and courtly tenderness unknown in these days of nervous depression or exaltation. And it was played by orchestra and Mr. Kneisel delightfully.

There are some who only recognize one Beethoven, the strange giant of the mysterious latter musical years. They look askew at the young Beethoven. They do not find the lion. But it is a pleasure to see the cub at play.

In the First symphony of Beethoven, there is no marked departure from the symphony of the time. Perhaps in the menuetto there are suggestions of the future scherzo; but there is nothing revolutionary in the symphony. There are the voices of Haydn and of Mozart; but although we recognize them—see, for instance, how Figaro enters in the final—they somehow speak with an accent that seems a little foreign.

But the Beethoven of the G major concerto is another man. In the concerto there is but one voice, and that is the voice of Beethoven.

Mr. Carl Baermann gave an admirable performance of the solo part. It was pure, without exaggeration, without caprice, without the slightest symptom of the feverish desire for personal display. The concerto, with Mr. Baermann at the piano, was a homogeneous work. There was no apparent rivalry between orchestra and piano. The hearer thought of Beethoven, and not of the pianist, and after all this is the highest praise. But after the last chord sounded through the hall there was spontaneous and grateful thought of the pianist who had assisted so artistically in giving unalloyed pleasure, and he was applauded most heartily.

Such concerts as that of last evening are at times a musical delight. It is well, it is indeed necessary that modern works of every school and nationality should receive prompt and due attention. But it is also well to escape from the hot air of the modern Palace of Art and meditate calmly and serenely in the temple of the ancient masters. There were brave men before Agamemnon. There were great composers before Brahms and Wagner.

THE SPY SHOULD HAVE THE LEAST ANSWER. HE IS DISHONORABLE IF HE DO BUT LOOK TO THE WELFARE OF THE COMMONWEALTH

WORCESTER.

FRIDAY, DEC. 29, 1893.

SECOND SYMPHONY CONCERT.

Admirable Performance of Brahms' Work—Mrs. Emil Paur, Soloist.

The size of the audience that listened to the second concert by the Boston Symphony Orchestra in Mechanics Hall last night was no particular indication that Worcester is a "musical city." The promptness with which it applauded the symphony, however, was sure proof that the people knew good music and good playing when they heard them combined. Such unequivocal approbation of Brahms is rather phenomenal in a provincial city. The full program was:

Johannes Brahms.....Symphony No. 1. E minor, op. 68.
Franz Schubert.....Wanderer," Grand fantasia in C, op. 15.
(Symphonically rearranged for piano and orchestra by F. Liszt.
Soloist, Mrs. Emil Paur.
Camille Saint-Saens.....Rouet d'Omphale,"
Hector Berlioz..Overture to "Benvenuto Cellini"

Mr. Paur's reading of the symphony was wonderfully clear and beautiful. Under such careful interpretation the music seemed as perspicuous as Beethoven—one can hardly say Haydn even in this case. Since Schumann proclaimed Brahms as the long-awaited giant in music, and since Von Bulow said, "At last we have a tenth symphony," there have been sporadic revolts against this ponderous genius, yet it is even now about all one's musical reputation is worth to doubt Brahms openly. The heretical tendency is strongly implanted, however, and it must be confessed, though with appropriate apology, that the meaning of Brahms' first symphony was never conclusively expressed to some of us till Mr. Paur made it plain. There are many who would describe Brahms' music as Pope, or Dr. Johnson or somebody else described Chaucer's Canterbury Tales: so much labor and pains are required to get at the beauty of the poetry that there is little pleasure in it.

Mrs. Paur, who made her Worcester debut last night, is a good, but certainly not a great, pianist. She has acquired her husband's art of clear phrasing, his refinement, his painstaking care and his accuracy, but her style is not characterized by largeness and breadth, or her execution by power, or by especial delicacy. Enthusiasm and "temperament" cannot be her boast. Hers is the music box style of playing, that would not be criticised by a music master, but would fail to move an audience. Curiously enough, the orchestral arrangement of the "Wanderer fantasy" is quite as much Chopin as Liszt. The arranger seems to have made it prosaic rather than flashy. Mrs. Paur was recalled after her performance, but did not play again.

Saint Saens' "Rouet d'Omphale" is not the sort of music in which Mr. Paur appears to best advantage. His method deprives it both of continuity and of lightness. The grace and prettiness that Mr. Nikish used to put into it were wanting. That is not to say that there was no pleasure in the work, for there was much. Saint Saens wrote it. The orchestra played the Berlioz overture with much dash, a sharp eye for the clock and an open ear for their approaching railway train. This concert was longer than the first and might have been shortened to advantage. But the brilliancy of "Benvenuto Cellini" brought out enthusiastic applause, and it may be said that the response of the audience was spontaneous throughout the evening.

The next concert will be given Tuesday evening, Jan. 30.

[61]

TON DAILY TRAVELLER

TUESDAY, DECEMBER 26, 1893.

The Ninth Symphony Concert.

The ninth concert of the Boston Symphony Orchestra took place in Music Hall Saturday evening. The following was the programme:

Symphony No. 1.....Beethoven
Serenade, No. 7 (Haffner).....Mozart
Concerto for pianoforte, No. 4, in G major. Beethoven
Overture, Rosamund.....Schubert
Mr. Carl Baermann was the soloist.

It can be seen at a glance what a fatiguing demand this programme made upon the attention of the listener, both as regards its length and the monotony of its material. The Beethoven symphony, in its author's first period, reminds one constantly of the immortal Mozart, and it was unnecessary to play the five movements of the Mozart Serenade immediately following in order to impress this characteristic similarity upon the audience. Neither is the "Serenade" a work of sufficient importance to warrant putting it upon such a programme. It of course is charming in its simplicity, and would, if properly contrasted, be of educational value to the student in the classics of orchestral writing.

Then came the concerto of Beethoven, a specimen of the author's advanced period, replete with the unrivalled genius of its immortal composer. If Mr. Paur sought to display the first and last period of the great master's composition, the symphony and the concerto would have served well in accomplishing his desire. If he wished to make plain how much the symphony resembled Mozart and also how far removed from the characteristics of his eminent predecessor was the music of Beethoven's concerto, then again Mr. Paur was successful in the framing of his programme.

But in these days it is unnecessary to dwell so practically in an exposition of such historical facts, of which the student, even, is well aware through the ample means at his disposal, in the piano arrangements of the works of both these classic composers.

Neither is it necessary that Mr. Paur should demonstrate these facts with his orchestra, an organization whose function should be more than that of an adjunct in a conservatory course of education.

If it was not for the reasons given that the audience was dosed with monotony of the first and second numbers on the programme, then it would seem as if the ability of Mr. Paur to arrange programmes successfully must be doubted. To the connossieur, nothing could be more stupid than this programme of Saturday evening. In the days of the Harvard orchestra, 25 years ago, it would have dragged on the attention of its audience.

As far as the performance of these works was concerned, it is gratifying to say, that the orchestra has not, since Mr. Gericke retired, played with so much expression and precision, with so much regard for the dynamic demands of the score and with so little roughness as on this occasion. The firm and earnest endeavors of Mr. Paur brought out the characteristics, of each work to a great degree and it only needed a little more freedom in the swing of the playing and a more acute definition in the matter of tone graduation to have made the playing extremely excellent.

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Next Saturday evening, Dvorak's latest orchestral work just produced for the first time at a Philharmonic concert in New York will be given in Boston for the first time. It is entitled "American Symphony." The overture "1812" by Tschaikowsky will also be played for the first time at these concerts. Mr. Franz Kneisel will be the soloist, and he will be heard in the concerto for violin by Beethoven. This will be a programme of great interest.

THE AMERICAN SYMPHONY

Dvorak's fifth symphony, "From the New World," has already proved its power, not alone by the praise which it has won, but also by the warm discussion which it has stimulated. Conductor Paur has gratified the wishes of his audience by making this work a feature of next Saturday's programme at his concert, and affording Boston an opportunity to judge for herself.

It is objected to Dvorak's theory by some, that the highest music, like the highest art generally, rises above the limits of nationality. Without entering into this question, it is sufficient to note that the objection, even if true, does not lessen the positive merits of Dvorak's work. It does not detract from the worth of the Dutch paintings on exhibition now at our Art Museum that they reflect almost as surely the industry, literalism and fidelity in details of the Dutch people, as they reflect the personal qualities

It may be said by others that the national element in art is unconscious, and cannot be consciously infused, as Dvorak has endeavored to infuse it. This criticism has more force than the other; yet, every renaissance, or awakening of a nation to its true life, has been begun by artists who were inflamed with conscious patriotism. Every country and every art has had its Dvorak at one time or another.

Several critics have been disturbed that our national symphony should be founded upon negro and Indian melodies. It will not, however, be the first time that music has gone back to the early legends of a country for inspiration. Negro and Indian are both of the soil, and perhaps as closely related to our life as the Knights of the Round Table to the life of Tennyson's England.

Others again point out that Dvorak is a Bohemian. This is in a musical sense his good fortune. We must confess that Plymouth Rock is a sterile mother of composers. Mother England herself is rated by Rubinstein as the least musical of the nations. There is hardly a living composer, vocalist or virtuoso, of the highest order who is of English stock. Such eminent composers as the English have bear un-English names,—Sullivan, Ccwen, McFarren, McCunn, with others plainly Hebrew or Continental. What we in America hope to do is to impress upon the foreigners who come here the grand English love of order and liberty, and to take in return from each of the races the best that it has to give,—from the German his depth of sentiment, from the Italian his passion and manual cunning, from the Slav his wild musical mood.

Those who would reject Dvorak's American symphony, because its author is a Bohemian, must reject "Yankee Doodle" itself, and nine-tenths of its patriotic successors. Deeper reflection will convince them that Dvorak is a man of genius who has given American music an impetus such as it has received from no other source.

Boston Transcript

TUESDAY, DECEMBER 26, 1893.

Music Hall: Boston Symphony Orchestra.

The programme of the ninth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Beethoven: Symphony No. 1, in C major, Opus 21.
Mozart: Serenade No. 7, in D major ("Haffner").
(Violin obbligato by Mr. Franz Kneisel.)
Beethoven: Concerto for Pianoforte, No. 4, in G major, Opus 58.
(Cadenzas by Mr. Baermann.)
Schubert: Overture to "Rosamunde," Opus 26.
Mr. Carl Baerman was the pianist.

A programme that made one think of the late John S. Dwight! A little over-long withal, but then so delightful. Beethoven's first symphony was admirably played. How Mozartish the work is in many points! The character of the themes, the construction, the very instrumentation, all recall Mozart, which is by no means common with Beethoven, by the way, for, if he in his earlier manner remind one of anybody else, it is generally of Haydn.

The five movements from Mozart's "Haffner" serenade—the whole work comprises eight—are full of beauty and were splendidly given. Mr. Kneisel's playing of the solo violin part, with occasional dainty cadenzas interpolated by himself (?) at just the right points, was simply exquisite. One might almost say that, for magical beauty of tone in double-stopping, he seeks his fellow. It was good to find the audience enjoying this music as they did; the public palate has not yet become so jaded by indulgence in "decadent" instrumentation and highly spiced harmonies that it cannot take delight in pure, natural, wholesome beauty.

Nine, not always short, movements already, and the whole great G major concerto still to come! It was almost too much of a good thing. Mr. Baermann played the wonderful work very beautifully indeed. At moments one felt a touch of nervousness in him, that prompted him to forge ahead, as if trying to leave the orchestra behind, but as a whole his playing was admirable in thorough soundness of conception and clearness of execution. In the poetic *Andante con moto* it rose to a very high pitch of expressive beauty. It is not often that one hears this greatest of all concertos so satisfyingly played. Mr. Baermann's cadenzas struck us as excellent at every point; brilliant without triviality, musically conceived and carried out, yet in no wise smelling of the lamp; in a word, just what cadenzas to a great classic work should be.

The ever lovely "Rosamunde" overture brought the concert to a delightful close. It is not uninteresting to trace the influence of Rossini, for whom Schubert had at one time a sincere admiration, in this light, brilliant and taking overture. We doubt if many other instances can be found of a great German composer writing an overture in this easy-going and and rather trivial Italian form—three themes developed at some length, with their subsidiaries, for a first part, and then repeated in another key for a third part, without any intervening working-out, and then a flashy coda to end off with! But for the absence of the Rossinian "*crescendo*" on the third theme—which, by the way, Beethoven had anticipated sixteen years before in his overture to "Leonore," No. 1—Rossini himself might have written it. It was capitally played.

The next programme is—Dvorák, "American" symphony (MS.); Beethoven, concerto for violin, in D major, opus 61; Tschaikowsky, overture, "1812," opus 49. Mr. Franz Kneisel will be the violinist.

The Musical Courier.

NEW YORK, WEDNESDAY, DECEMBER 27, 1893.

The program of the Symphony concert given last evening was as follows:

Symyhony, No. 1.....Beethoven
Serenade No. 7 ("Hafner").....Mozart
Concerto for piano, G major.....Beethoven
Overture, "Rosamunde".....Schubert

Once on a time there lived in Salzburg a man named Sigmund Hafner. He was a wholesale merchant and a burgomaster. He was fond of music, and when there were festivals in his house he summoned the musicians of the town. This "worthy and public spirited" citizen had a daughter, known as Elizabeth, who, after the manner of her sex, fell in love, and with a certain Mr. Spaeth.

In Germany a betrothment is a serious matter, as fickle-minded Americans have found to their surprise and cost. Some say that for the betrothment of Miss Hafner the great Mozart wrote the serenade played here last evening. Others say that the serenade was composed for the joyous celebration of her marriage. For a later festal gathering in the house of Hafner, Mozart wrote a symphony in D major, a work well worth hearing to-day.

Now the word serenade in Mozart's time was loosely applied to evening music. The lover who sang beneath a balcony, and turned about only to see the pale face of a rival with drawn sword or dagger sang a serenade. Serenades were played or sung on Venetian canals. Serenades accompanied the clinking of glasses and the low laughter of coquettes. Serenades tickled the vanity of illustrious visitors, whose fine plumage glittered in the light of torches. And Elisabeth Hafner looked at her lover and pondered her fate while the musicians played the serenade of Mozart.

There are eight movements in this particular serenade; and they were not all played last evening. The first allegro might have given the pitch to rejoicing or to the play of knife and fork. The andante, with the charming violin obbligato, was for tenderer moments, moments of confidences, vows and promises. And the other numbers were for merriment and pledging of toasts.

It is delightful music this serenade of Mozart; old-fashioned, quaint, at times formal, at times full of a gracious and courtly tenderness unknown in these days of nervous depression or exaltation. And it was played by orchestra and Mr. Kneisel delightfully.

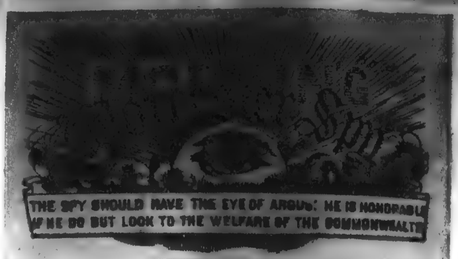
There are some who only recognize one Beethoven, the strange giant of the mysterious latter musical years. They look askew at the young Beethoven. They do not find the lion. But it is a pleasure to see the cub at play.

In the First symphony of Beethoven, there is no marked departure from the symphony of the time. Perhaps in the menuetto there are suggestions of the future scherzo; but there is nothing revolutionary in the symphony. There are the voices of Haydn and of Mozart; but although we recognize them—see, for instance, how Figaro enters in the final—they somehow speak with an accent that seems a little foreign.

But the Beethoven of the G major concerto is another man. In the concerto there is but one voice, and that is the voice of Beethoven.

Mr. Carl Baermann gave an admirable performance of the solo part. It was pure, without exaggeration, without caprice, without the slightest symptom of the feverish desire for personal display. The concerto, with Mr. Baermann at the piano, was a homogeneous work. There was no apparent rivalry between orchestra and piano. The hearer thought of Beethoven, and not of the pianist, and after all this is the highest praise. But after the last chord sounded through the hall there was spontaneous and grateful thought of the pianist who had assisted so artistically in giving unalloyed pleasure, and he was applauded most heartily.

Such concerts as that of last evening are at times a musical delight. It is well, it is indeed necessary that modern works of every school and nationality should receive prompt and due attention. But it is also well to escape from the hot air of the modern Palace of Art and meditate calmly and serenely in the temple of the ancient masters. There were brave men before Agamemnon. There were great composers before Brahms and Wagner.



WORCESTER.

FRIDAY, Dec. 29, 1893.

SECOND SYMPHONY CONCERT.

Admirable Performance of Brahms' Work—Mrs. Emil Paur, Soloist.

The size of the audience that listened to the second concert by the Boston Symphony Orchestra in Mechanics Hall last night was no particular indication that Worcester is a "musical city." The promptness with which it applauded the symphony, however, was sure proof that the people knew good music and good playing when they heard them combined. Such unequivocal approbation of Brahms is rather phenomenal in a provincial city. The full program was:

Johannes Brahms.....Symphony No. 1
E minor, op. 68.
Franz Schubert......"Wanderer,"
Grand fantasia in C, op. 15.
(Symphonically rearranged for piano and orchestra by F. Liszt.
Soloist, Mrs. Emil Paur.
Camille Saint-Saens....."Rouet d'Omphale,"
Hector Berlioz..Overture to "Benvenuto Cellini"

Mr. Paur's reading of the symphony was wonderfully clear and beautiful. Under such careful interpretation the music seemed as perspicuous as Beethoven—one can hardly say Haydn even in this case. Since Schumann proclaimed Brahms as the long-awaited giant in music, and since Von Bulow said, "At last we have a tenth symphony," there have been sporadic revolts against this ponderous genius, yet it is even now about all one's musical reputation is worth to doubt Brahms openly. The heretical tendency is strongly implanted, however, and it must be confessed, though with appropriate apology, that the meaning of Brahms' first symphony was never conclusively expressed to some of us till Mr. Paur made it plain. There are many who would describe Brahms' music as Pope, or Dr. Johnson or somebody else described Chaucer's Canterbury Tales: so much labor and pains are required to get at the beauty of the poetry that there is little pleasure in it.

Mrs. Paur, who made her Worcester debut last night, is a good, but certainly not a great, pianist. She has acquired her husband's art of clear phrasing, his refinement, his painstaking care and his accuracy, but her style is not characterized by largeness and breadth, or her execution by power, or by especial delicacy. Enthusiasm and "temperament" cannot be her boast. Hers is the music box style of playing, that would not be criticised by a music master, but would fail to move an audience. Curiously enough, the orchestral arrangement of the "Wanderer fantasy" is quite as much Chopin as Liszt. The arranger seems to have made it prosaic rather than flashy. Mrs. Paur was recalled after her performance, but did not play again.

Saint Saens' "Rouet d'Omphale" is not the sort of music in which Mr. Paur appears to best advantage. His method deprives it both of continuity and of lightness. The grace and prettiness that Mr. Nikish used to put into it were wanting. That is not to say that there was no pleasure in the work, for there was much. Saint Saens wrote it. The orchestra played the Berlioz overture with much dash, a sharp eye for the clock and an open ear for their approaching railway train. This concert was longer than the first and might have been shortened to advantage. But the brilliancy of "Benvenuto Cellini" brought out enthusiastic applause, and it may be said that the response of the audience was spontaneous throughout the evening.

The next concert will be given Tuesday evening, Jan. 30.

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The Musical and Dramatic World

NEW YORK, DECEMBER 28, 1893.

BOSTON.

Mr. Paur gave a capital programme at the "Symphonies" this week.

The leader was familiar with his subject, for the works performed were those that first made him a popular leader abroad.

That some of his listeners were tired before the concert ended, goes without saying, but it was the fatigue caused by intense, absorbed attention to a thoroughly interesting concert.

First, we had the Beethoven symphony (No. 1, In C major, Op. 21). Clearly in the writer's best manner, as regards maturity of style and largeness of development. And how wonderfully he grew from work to work after this time!

One feels a little like quoting Berlioz's words, but with an apology for temerity. The composition is by turn, clear, lively, sometimes lacking accent, cold, even trivial—as for instance in the final rondo. Still Beethoven's peculiar charm, his unfailing sense of beauty are displayed throughout.

Such keen discrimination as is possessed by an experienced orchestra must always influence the interpretation of the most subtle effects, and no one can reasonably expect the players to enjoy or admire this symphony as much as his later works; still there is evident a repose, a confidence in such great creations, that lends to the ensemble a distinct charm. Mr. Paur deserves unqualified praise for his reading, and there was an absence of any striving after sensational effects, that made one respect this excellent musician most heartily.

Next on the programme came Serenade No. 7, in D major (Halfner Serenade), by Mozart. This work, which in the original reads: "Serenade, No. 7, for two violins, viola, bass, two oboes (two flutes), two bassoons, two horns and two trumpets," was composed at Salzburg for the wedding of Elizabeth Haffner, July 21, 1776; in eight movements—the fifth, sixth and seventh of which were omitted at this concert.

Such works were often composed for special occasions, such as balls, suppers, weddings, private concerts and birth-days, and sometimes they were intended as serenades, to be performed in the open air. It is probable that they were not often played continuously, and were not strictly concert music; so it stands to reason that such lengthy compositions are not heard at their best under present conditions. This serenade by Mozart is perhaps the most deservedly popular of all such works of the time at which it was written. The violin obligato gives it an added element of grace and popularity.

The playing of the orchestra was here again all that could be desired, and Mr. Kneizel's obligato was exquisitely done. His tone was warm and his phrasing never once lost that delicacy and finish without which Mozart would suffer more than many another composer.

Mr. Carl Baermann was the soloist, and contributed concerto for pianoforte, No, 4, in G. Major, Op. 58, and cadenzas of his own.

His playing, though showing the thorough and conscientious artist, loses in effect through his over-precise, stilted manner. He has been much criticised for his playing of Beethoven, but I find far more to admire than to condemn—with the one exception I have named. My choice, were I permitted to have one, would be, more of Mr. Baermann's precision and less of the license and vulgar display of many another artist. His cadenzas struck me as remarkably happy in color, and expressive of the work they were designed to embellish.

An excellent performance of Schubert's "Rosamunde" overture, in C major, Op. 28, ended this noteworthy concert.

BALTIMORE.

The Boston Symphony Orchestra has paid its second visit to Baltimore, but I am afraid there was more of a feeling of disappointment after the second concert than after the first. Firstly, the programme was altogether modern, Rubenstein, Brahms and Smetana, only one classical composition, the Beethoven violin concerto, and that only in part. Secondly, the orchestra did not seem in sympathy with its conductor; that feeling of one heart, one soul, that extends its charm even over the listeners, was lacking, and however finished and careful the phrasing may have been, the rending was purely subjective; it was Paur's heavy, unmagnetic personality that pervaded the entire Rubinstein symphony, which under Rubinstein's baton is transformed into a composition full of grace, spirit and animation.

Franz Kneisel played the first movement of the Beethoven concerto exquisitely. His tone is not strong, but it is wonderfully sweet, and his technique is flawless; a more perfect cantabile could not be imagined. Our enjoyment would have been complete had he played the entire concerto, and not only one movement.

Worcester Telegram

FRIDAY, DECEMBER 29, 1893.

THE SECOND SYMPHONY.

Emil Paur and His Wife Add to Their Laurels.

The second concert by the Boston symphony orchestra was given last night, in Mechanics hall, and it is somewhat of a reflection on Worcester's musical taste that the event should have been patronized by a rather meager audience. The people who were present were in no respect lacking in appreciation or enthusiasm, but the slim attendance belied the boast that the educative influences of recent years have brought Worcester to be considered an intensely musical city.

The Boston symphony orchestra has few rivals in all America, and there is scarcely a body of instruments in the country its superior. It has steadily improved, too, year by year, until, under its present conductor, Emil Paur, it has reached a point of perfection never before attained. Last night's concert deepened the impression that Mr. Paur is able to get a great deal more out of his forces than any leader who preceded him. He has the faculty of compelling his men to produce the best that is in them. Nothing escapes his eye. It sweeps every corner of the stage. And even the twitch of his finger, or the movement of an eyelash, will mellow an expression, tone down a cadence, inspire the timid with confidence—all done so quietly and unostentatiously that the influence of the master is only felt, not seen.

Prominence is given to Mr. Paur's individuality at these symphony concerts, because the man and his methods are outstanding features of the orchestra wherever they appear. He has effected a sort of a revolution among the instruments since he took hold of them, and this is noticed especially in the increased earnestness, vigor and precision with which the musicians attack their work.

The program at the concert last night was an extremely interesting one, traveling as it did, over such a widely different range of composers as Brahms, Schubert, Saint-Saens and Berlioz. Brahms' symphony No. 1 in C minor, op. 68, was the great work of the composer's life time. If Brahms had never penned another note, the symphony with its four movements would have ranked him forever among the classics. Its performance by the orchestra last evening soared above criticism except the criticism of adulation.

The musical taste of the audience was, however, better pleased by Saint-Saens' symphonic poem, "Omphale's spinning wheel" in A major, op. 31, the dainty movements of which were presented with exquisite delicacy and refinement. Berlioz' overture, "Benvenuto Cellini," was altogether in a different strain. It was full of surprising but none the less delightful climaxes, all of which were led up to and surmounted in a masterly, confident way by the orchestra. Nor must the delightful and sympathetic way in which the themes between these climaxes were treated be lost sight of, while the finale was a perfect whirlwind of glorious melody, that provoked the most enthusiastic applause.

An extremely interesting feature of the concert was Mrs. Paur's appearance as piano soloist. She chose for her introduction to a Worcester audience Schubert's fantasia in C major ("Wanderer"), op 15, symphonically rearranged for pianoforte and orchestra by Liszt, and she received a very cordial greeting as she stepped to the keyboard. Her performance, distinguished as it was by delicacy of touch, clean, clever execution, with lots of latent power, was received with such uproarious applause that the lady had to return to the platform and bow her acknowledgment.

The third concert in the series will be given in Mechanics hall on Tuesday evening, January 30th.

Gazette

BOSTON, SUNDAY MORNING, DEC. 31.

The Symphony Concert.

The programme for last night's concert of the Boston Symphony Orchestra, in Music Hall, was: "American" symphony, Dvorak; Concerto for violin, Beethoven; Overture, "1812," Tschaikowsky. There was a large audience, and the chief interest was in the new symphony. We may state at the outset that never has the orchestra acquitted itself more brilliantly than it did on this occasion; and we may add that since Mr. Paur's advent here, never did he give such convincing evidence of his skill and power as a conductor as he vouchsafed at this concert. He made it perfectly clear that he is the right man in the right place, and though we may quarrel with him, now and then, for a certain over-elaborations in his readings of the older masters, there can be no question that he has his orchestra under complete control, and that it has never played better than it has under his direction. Under no previous conductor has it achieved finer results than attended its performances last night, and decidedly no such splendid orchestral playing has been given by the organization, for at least three years, as was heard on this occasion. Technically, the orchestra is up to the very highest point it has reached, and Mr. Paur should receive full credit for the certainty and the rapidity with which he has restored and improved its efficiency. The symphony is a genial work, abundant in graceful melody; is perfectly clear on a first hearing, and is, on the whole, the most interesting of its composer's works in kind. That it is American in any sense, or that it would be suspected as typifying anything American, musical or otherwise, without its suggestive title, we do not believe. In fact, though there is less of the Bohemian color in this music that there is in Dvorak's other compositions, its character is, nevertheless, indicative of the composer's nationality. It is understood that he saturated himself with the songs of the Southern negroes, and that his themes in this work are founded on them; but there is nothing in the symphony that evidences this. Now and then there is a fragment of rhythm that recalls a bit of some long-forgotten "Christy melody," but on the whole it has a thoroughly old-world flavor. The opening adagio is very beautiful, very impressive and is lovely in its orchestral color, but it is genuine Dvorak in conception and treatment. The allegro that follows is fascinating in its gay flow, its brightness, the grace of its themes, but it has nothing that is essentially American in color. In fact, it is not possible that it should have, for we have no music that can be called distinctively American; nothing that is to be singled out as national in style, no peculiar turn that can be recognized as smacking of the soil in the sense that we can say that this or that tune in English, or French, or Italian, or German, or Scandanavian; nothing that carries the mark of its nationality on it as the mark is borne by a Scotch or an Irish tune. It is clear then that Mr. Dvorak's symphony must be judged from a purely musical standpoint and without reference to a national color that it cannot possess. The slow movement is founded on a broad and charming theme, and is full of poetic feeling. It is somewhat over long, and here and there are some dry and labored moments, but its interest is admirably sustained to the end. The scherzo is, from beginning to close, Dvorak, pure and simple! It is frolicsome, bizarre in harmonies and orchestral effects, and fairly astonishing in its vivacity; but is is redolent of Bohemia. The finale is a marvel of ingenuity, as far as construction is concerned; its fire is overwhelming; and as it approaches its close the composer rises to an exciting power that has not been surpassed, if equalled, by any modern musician. Its passion is immense; but it is Scalvonic passion, not without a touch of genuine Wagnerism. Its only suggestion of America being a remote and exceedingly vague suggestion of "Yankee Doodle," which, after all, is no more nor less than a perversion of an English tune known as "Kitty Fisher's Hornpipe." Of the workmanship of the symphony too much cannot be said in the way of admiration. The work, which was received with great admiration, is delightful in its tunefulness, its frankness, its freedom from unmeaning pedantry, its effect of spontaneity and freshness, its healthy tone. Its orchestration throughout is fascinating in its richness, its brilliancy and its well ordered variety of effect. That it will become one of the composer's most popular works seems inevitable; but it will be because of its musical worth and not because it does or does not typify anything American. Some day or other the American symphony will doubtless be written, but when that feat is accomplished it is not likely that it will be by a foreigner thoroughly impregnated with the folk-song of his native land, no heed how much a master of his art he may be. The Tschaikowsky Overture is scarcely worth discussing seriously. In Russia, it doubtless may seem a fitting and a stirring tribute to the triumph of that country over France; but, listened to without any sentiment of patriotism, it is a barbarous jargon of noise; an apotheosis of drum banging, and a glorification of musical sensationalism generally. The ear-deafening close of the work is almost comical in its blatant earthquakiness of effect. However, the audience went fairly wild over it. The soloist was Mr. Franz Kneisel, who gave an exceedingly finished and elegant, if not a very virile, performance of the violin concerto. He was applauded with great enthusiasm, and was three times recalled. The programme for the next concert is to be devoted entirely to Wagner, with Madame Materna as the soloist.

"1812"

Dr. Dvorak has honored the Kneisel Quartet by presenting them a manuscript quartet in F-major, which will have its first public performance at the concert, to-morrow evening, in Chickering Hall. The other numbers of the programme are the Piano Quartet in G-minor, Brahms; Quintet in C-major, op. 29, Beethoven. The Quartet will have the assistance of Mr. Busoni and Mr. Zach.

THE [illegible] OF NEW ENGLAND.

SUNDAY MORNING, DEC. 31, 1893.

SYMPHONY CONCERT.

A Remarkable Programme Given Last Evening.

There have been some patrons of the Symphony concerts who have mildly protested against the selections made by Conductor Paur, asserting that he was rather prosaic in his ideas.

If such fault-finders were present last evening, they would have realized how unfounded were their accusations, for the programme was one the like of which has not been given at a Symphony concert in years.

And the effect on the audience was equally remarkable. Some idea may be formed when it is said that the listeners so far forgot their customary dignity at the close of the last number as to stand in their seats and lend their voices to the general applause.

The programme consisted of Dvorak's latest symphony, "From the New World;" Tschaikowsky's overture "1812," both of which pieces were heard for the first time in this city, and Beethoven's concerto for the violin in D major.

The recent production of Dvorak's work in New York was doubtless heard by many who were at the concert last evening. The composition has created widespread comment in musical circles, for it is claimed to be the first step in the formation of a new American school.

When Dr. Dvorak first came to America to take charge of the National Conservatory of Music in New York, he made the bold statement that the future music of this country must be founded on the negro melodies, which he claimed were the product of the American soil.

He believed that there was ample foundation in the varied themes of negro folk songs for the development of serious and worthy compositions, and to demonstrate this fact he proceeded to compose a symphony on these lines, resulting in the work which was heard last evening.

To many the idea of a negro melody is based upon the songs heard during the past two generations, sung by the so-called negro minstrels, sometimes termed "the burnt cork fraternity." But this is not the negro melody to which Dr. Dvorak referred. He went much deeper.

He took the songs of the pure Southern negro, the South American negro and the Spanish creole, and from them evolved a work which, if it may not please the classically musical ear, is certainly most unique.

His symphony is written in four movements, and is scored for the full modern orchestra. The first movement opens boldly and immediately enters upon the first theme, which is a rather weird air, taken up by the different instruments and developed over and over, until it becomes a trifle monotonous.

It is a theme which lingers in the memory and has a familiar sound, especially to those who have ever visited the South and listened to the religious incantations of the negroes. The kettle drum is conspicuous, frequently brought in as a tom-tom, and the whole is ultimately elaborated.

The larghetto began with the clarinet, which was soon followed by the muted strings; the second phrase taken by the flute and supported by the strings, returning at last to the first theme of the movement. Here, too, the kettle drum figured prominently, the air being in a slow, mournful strain of a barbaric, religious nature.

The third movement was almost rollicking and of the Spanish type, suggesting castanets and tambourines with more touches from the kettle drum and also the triangle.

The last movement was a sort of recapitulation of the whole symphony and was elaborately worked out, one phrase suggesting a cake walk to the sacreligious. The termination was peculiar and almost abrupt.

The composition was highly interesting from its uniqueness, but it is doubtful if it will come to be recognized as a standard work or that it will encourage further writing in this direction. At no time was the music lofty or inspiring, and, beyond its oddity and the cleverness of the development, there was little to commend it.

Franz Kneisel was the soloist in the Beethoven concerto, and rendered the intricate piece with rare skill. He played with great expression, and his execution in the cadenzas was wonderful.

The overture "1812" took the audience completely by surprise. The work commemorates the repulse of Napoleon in his attempt to invade Russia in 1812, and is a descriptive composition.

It is scored for a full orchestra, bells, cannon and a brass band, the two latter features being omitted, although the clanging bells were heard.

The overture opens with a stately Russian hymn carried for some length, only to introduce a quieter passage, which becomes more vigorous, until it breaks into a climax, ending in an odd movement which has the sound of a Russian folk song.

A martial theme is then developed in which are heard fragments of the Marseillaise, representing the advance of the French. A more subdued movement sets in, only to be followed by the full orchestra in a perfect roar, in which the Marseillaise is again heard, and with a crash the Russian hymn of the opening is again resumed and the overture closes with the folk song, played in full force by the entire orchestra, bells and brass drums.

The effect of these musical pyrotechnics on the audience was startling, and the spectators at once showed how little they were accustomed to that sort of thing.

The enthusiasm seemed to inspire the members of the orchestra, for the whole programme was most ably rendered and given with unusual spirit and force. It is sincerely to be hoped that both the Dvorak symphony and the "1812" overture will be heard again this season.

The rehearsal and concert the coming week will be a Wagner programme, and the soloist will be Mme. Materna.

[62]

The Musical and Dramatic World

NEW YORK, DECEMBER 28, 1893.

BOSTON.

Mr. Paur gave a capital programme at the "Symphonies" this week.

The leader was familiar with his subject, for the works performed were those that first made him a popular leader abroad.

That some of his listeners were tired before the concert ended, goes without saying, but it was the fatigue caused by intense, absorbed attention to a thoroughly interesting concert.

First, we had the Beethoven symphony (No. 1, In C major, Op. 21). Clearly in the writer's best manner, as regards maturity of style and largeness of development. And how wonderfully he grew from work to work after this time!

One feels a little like quoting Berlioz's words, but with an apology for temerity. The composition is by turn, clear, lively, sometimes lacking accent, cold, even trivial—as for instance in the final rondo. Still Beethoven's peculiar charm, his unfailing sense of beauty are displayed throughout.

Such keen discrimination as is possessed by an experienced orchestra must always influence the interpretation of the most subtle effects, and no one can reasonably expect the players to enjoy or admire this symphony as much as his later works; still there is evident a repose, a confidence in such great creations, that lends to the ensemble a distinct charm. Mr. Paur deserves unqualified praise for his reading, and there was an absence of any striving after sensational effects, that made one respect this excellent musician most heartily.

Next on the programme came Serenade No. 7, in D major (Halfner Serenade), by Mozart. This work, which in the original reads: "Serenade, No. 7, for two violins, viola, bass, two oboes (two flutes), two bassoons, two horns and two trumpets," was composed at Salzburg for the wedding of Elizabeth Haffner, July 21, 1776; in eight movements—the fifth, sixth and seventh of which were omitted at this concert.

Such works were often composed for special occasions, such as balls, suppers, weddings, private concerts and birth-days, and sometimes they were intended as serenades, to be performed in the open air. It is probable that they were not often played continuously, and were not strictly concert music; so it stands to reason that such lengthy compositions are not heard at their best under present conditions. This serenade by Mozart is perhaps the most deservedly popular of all such works of the time at which it was written. The violin obligato gives it an added element of grace and popularity.

The playing of the orchestra was here again all that could be desired, and Mr. Kneizel's obligato was exquisitely done. His tone was warm and his phrasing never once lost that delicacy and finish without which Mozart would suffer more than many another composer.

Mr. Carl Baermann was the soloist, and contributed concerto for pianoforte, No, 4, in G. Major, Op. 58, and cadenzas of his own.

His playing, though showing the thorough and conscientious artist, loses in effect through his over-precise, stilted manner. He has been much criticised for his playing of Beethoven, but I find far more to admire than to condemn—with the one exception I have named. My choice, were I permitted to have one, would be, more of Mr. Baermann's precision and less of the license and vulgar display of many another artist. His cadenzas struck me as remarkably happy in color, and expressive of the work they were designed to embellish.

An excellent performance of Schubert's "Rosamunde" overture, in C major, Op. 28, ended this noteworthy concert.

BALTIMORE.

The Boston Symphony Orchestra has paid its second visit to Baltimore, but I am afraid there was more of a feeling of disappointment after the second concert than after the first. Firstly, the programme was altogether modern, Rubenstein, Brahms and Smetana, only one classical composition, the Beethoven violin concerto, and that only in part. Secondly, the orchestra did not seem in sympathy with its conductor; that feeling of one heart, one soul, that extends its charm even over the listeners, was lacking, and however finished and careful the phrasing may have been, the rending was purely subjective; it was Paur's heavy, unmagnetic personality that pervaded the entire Rubinstein symphony, which under Rubinstein's baton is transformed into a composition full of grace, spirit and animation.

Franz Kneisel played the first movement of the Beethoven concerto exquisitely. His tone is not strong, but it is wonderfully sweet, and his technique is flawless; a more perfect cantabile could not be imagined. Our enjoyment would have been complete had he played the entire concerto, and not only one movement.

Worcester Telegram

FRIDAY, DECEMBER 29, 1893.

THE SECOND SYMPHONY.

Emil Paur and His Wife Add to Their Laurels.

The second concert by the Boston symphony orchestra was given last night, in Mechanics hall, and it is somewhat of a reflection on Worcester's musical taste that the event should have been patronized by a rather meager audience. The people who were present were in no respect lacking in appreciation or enthusiasm, but the slim attendance belied the boast that the educative influences of recent years have brought Worcester to be considered an intensely musical city.

The Boston symphony orchestra has few rivals in all America, and there is scarcely a body of instruments in the country its superior. It has steadily improved, too, year by year, until, under its present conductor, Emil Paur, it has reached a point of perfection never before attained. Last night's concert deepened the impression that Mr. Paur is able to get a great deal more out of his forces than any leader who preceded him. He has the faculty of compelling his men to produce the best that is in them. Nothing escapes his eye. It sweeps every corner of the stage. And even the twitch of his finger, or the movement of an eyelash, will mellow an expression, tone down a cadence, inspire the timid with confidence—all done so quietly and unostentatiously that the influence of the master is only felt, not seen.

Prominence is given to Mr. Paur's individuality at these symphony concerts, because the man and his methods are outstanding features of the orchestra wherever they appear. He has effected a sort of a revolution among the instruments since he took hold of them, and this is noticed especially in the increased earnestness, vigor and precision with which the musicians attack their work.

The program at the concert last night was an extremely interesting one, traveling as it did, over such a widely different range of composers as Brahms, Schubert, Saint-Saens and Berlioz. Brahms' symphony No. 1 in C minor, op. 68, was the great work of the composer's life time. If Brahms had never penned another note, the symphony with its four movements would have ranked him forever among the classics. Its performance by the orchestra last evening soared above criticism except the criticism of adulation.

The musical taste of the audience was, however, better pleased by Saint-Saens' symphonic poem, "Omphale's spinning wheel" in A major, op. 31, the dainty movements of which were presented with exquisite delicacy and refinement. Berlioz' overture, "Benvenuto Cellini," was altogether in a different strain. It was full of surprising but none the less delightful climaxes, all of which were led up to and surmounted in a masterly, confident way by the orchestra. Nor must the delightful and sympathetic way in which the themes between these climaxes were treated be lost sight of, while the finale was a perfect whirlwind of glorious melody, that provoked the most enthusiastic applause.

An extremely interesting feature of the concert was Mrs. Paur's appearance as piano soloist. She chose for her introduction to a Worcester audience Schubert's fantasia in C major ("Wanderer"), op 15, symphonically rearranged for pianoforte and orchestra by Liszt, and she received a very cordial greeting as she stepped to the keyboard. Her performance, distinguished as it was by delicacy of touch, clean, clever execution, with lots of latent power, was received with such uproarious applause that the lady had to return to the platform and bow her acknowledgment.

The third concert in the series will be given in Mechanics hall on Tuesday evening, January 30th.

Gazette

BOSTON, SUNDAY MORNING, DEC. 31.

The Symphony Concert.

The programme for last night's concert of the Boston Symphony Orchestra, in Music Hall, was: "American" symphony, Dvorak; Concerto for violin, Beethoven; Overture, "1812," Tschaikowsky. There was a large audience, and the chief interest was in the new symphony. We may state at the outset that never has the orchestra acquitted itself more brilliantly than it did on this occasion; and we may add that since Mr. Paur's advent here, never did he give such convincing evidence of his skill and power as a conductor as he vouchsafed at this concert. He made it perfectly clear that he is the right man in the right place, and though we may quarrel with him, now and then, for a certain over-elaborations in his readings of the older masters, there can be no question that he has his orchestra under complete control, and that it has never played better than it has under his direction. Under no previous conductor has it achieved finer results than attended its performances last night, and decidedly no such splendid orchestral playing has been given by the organization, for at least three years, as was heard on this occasion. Technically, the orchestra is up to the very highest point it has reached, and Mr. Paur should receive full credit for the certainty and the rapidity with which he has restored and improved its efficiency. The symphony is a genial work, abundant in graceful melody; is perfectly clear on a first hearing, and is, on the whole, the most interesting of its composer's works in kind. That it is American in any sense, or that it would be suspected as typifying anything American, musical or otherwise, without its suggestive title, we do not believe. In fact, though there is less of the Bohemian color in this music that there is in Dvorak's other compositions, its character is, nevertheless, indicative of the composer's nationality. It is understood that he saturated himself with the songs of the Southern negroes, and that his themes in this work are founded on them; but there is nothing in the symphony that evidences this. Now and then there is a fragment of rhythm that recalls a bit of some long-forgotten "Christy melody," but on the whole it has a thoroughly old-world flavor. The opening adagio is very beautiful, very impressive and is lovely in its orchestral color, but it is genuine Dvorak in conception and treatment. The allegro that follows is fascinating in its gay flow, its brightness, the grace of its themes, but it has nothing that is essentially American in color. In fact, it is not possible that it should have, for we have no music that can be called distinctively American; nothing that is to be singled out as national in style, no peculiar turn that can be recognized as smacking of the soil in the sense that we can say that this or that tune in English, or French, or Italian, or German, or Scandanavian; nothing that carries the mark of its nationality on it as the mark is borne by a Scotch or an Irish tune. It is clear then that Mr. Dvorak's symphony must be judged from a purely musical standpoint and without reference to a national color that it cannot possess. The slow movement is founded on a broad and charming theme, and is full of poetic feeling. It is somewhat over long, and here and there are some dry and labored moments, but its interest is admirably sustained to the end. The scherzo is, from beginning to close, Dvorak, pure and simple! It is frolicsome, bizarre in harmonics and orchestral effects, and fairly astonishing in its vivacity; but is is redolent of Bohemia. The finale is a marvel of ingenuity, as far as construction is concerned; its fire is overwhelming; and as it approaches its close the composer rises to an exciting power that has not been surpassed, if equalled, by any modern musician. Its passion is immense; but it is Scalvonic passion, not without a touch of genuine Wagnerism, its only suggestion of America being a remote and exceedingly vague suggestion of "Yankee Doodle," which, after all, is no more nor less than a perversion of an English tune known as "Kitty Fisher's Hornpipe." Of the workmanship of the symphony too much cannot be said in the way of admiration. The work, which was received with great admiration, is, delightful in its tunefulness, its frankness, its freedom from unmeaning pedantry, its effect of spontaneity and freshness, its healthy tone. Its orchestration throughout is fascinating in its richness, its brilliancy and its well ordered variety of effect. That it will become one of the composer's most popular works seems inevitable; but it will be because of its musical worth and not because it does or does not typify anything American. Some day or other the American symphony will doubtless be written, but when that feat is accomplished it is not likely that it will be by a foreigner thoroughly impregnated with the folk-song of his native land, no heed how much a master of his art he may be. The Tschaikowsky Overture is scarcely worth discussing seriously. In Russia, it doubtless may seem a fitting and a stirring tribute to the triumph of that country over France; but, listened to without any sentiment of patriotism, it is a barbarous jargon of noise; an apotheosis of drum banging, and a glorification of musical sensationalism generally. The ear-deafening close of the work is almost comical in its blatant earthquakiness of effect. However, the audience went fairly wild over it. The soloist was Mr. Franz Kneisel, who gave an exceedingly finished and elegant, if not a very virile, performance of the violin concerto. He was applauded with great enthusiasm, and was three times recalled. The programme for the next concert is to be devoted entirely to Wagner, with Madame Materna as the soloist.

"1812"

Dr. Dvorak has honored the Kneisel Quartet by presenting them a manuscript quartet in F-major, which will have its first public performance at the concert, to-morrow evening, in Chickering Hall. The other numbers of the programme are the Piano Quartet in G-minor, Brahms; Quintet in C-major, op. 29, Beethoven. The Quartet will have the assistance of Mr. Busoni and Mr. Zach.

BOSTON POST.

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, DEC. 31, 1893.

SYMPHONY CONCERT.

A Remarkable Programme Given Last Evening.

There have been some patrons of the Symphony concerts who have mildly protested against the selections made by Conductor Paur, asserting that he was rather prosaic in his ideas.

If such fault-finders were present last evening, they would have realized how unfounded were their accusations, for the programme was one the like of which has not been given at a Symphony concert in years.

And the effect on the audience was equally remarkable. Some idea may be formed when it is said that the listeners so far forgot their customary dignity at the close of the last number as to stand in their seats and lend their voices to the general applause.

The programme consisted of Dvorak's latest symphony, "From the New World;" Tschaikowsky's overture "1812," both of which pieces were heard for the first time in this city, and Beethoven's concerto for the violin in D major.

The recent production of Dvorak's work in New York was doubtless heard by many who were at the concert last evening. The composition has created widespread comment in musical circles, for it is claimed to be the first step in the formation of a new American school.

When Dr. Dvorak first came to America to take charge of the National Conservatory of Music in New York, he made the bold statement that the future music of this country must be founded on the negro melodies, which he claimed were the product of the American soil.

He believed that there was ample foundation in the varied themes of negro folk songs for the development of serious and worthy compositions, and to demonstrate this fact he proceeded to compose a symphony on these lines, resulting in the work which was heard last evening.

To many the idea of a negro melody is based upon the songs heard during the past two generations, sung by the so-called negro minstrels, sometimes termed "the burnt cork fraternity." But this is not the negro melody to which Dr. Dvorak referred. He went much deeper.

He took the songs of the pure Southern negro, the South American negro and the Spanish creole, and from them evolved a work which, if it may not please the classically musical ear, is certainly most unique.

His symphony is written in four movements, and is scored for the full modern orchestra. The first movement opens boldly and immediately enters upon the first theme, which is a rather weird air, taken up by the different instruments and developed over and over, until it becomes a trifle monotonous.

It is a theme which lingers in the memory and has a familiar sound, especially to those who have ever visited the South and listened to the religious incantations of the negroes. The kettle drum is conspicuous, frequently brought in as a tom-tom, and the whole is ultimately elaborated.

The larghetto began with the clarinet, which was soon followed by the muted strings; the second phrase taken by the flute and supported by the strings, returning at last to the first theme of the movement. Here, too, the kettle drum figured prominently, the air being in a slow, mournful strain of a barbaric, religious nature.

The third movement was almost rollicking and of the Spanish type, suggesting castanets and tambourines with more touches from the kettle drum and also the triangle.

The last movement was a sort of recapitulation of the whole symphony and was elaborately worked out, one phrase suggesting a cake walk to the sacreligious. The termination was peculiar and almost abrupt.

The composition was highly interesting from its uniqueness, but it is doubtful if it will come to be recognized as a standard work or that it will encourage further writing in this direction. At no time was the music lofty or inspiring, and, beyond its oddity and the cleverness of the development, there was little to commend it.

Franz Kneisel was the soloist in the Beethoven concerto, and rendered the intricate piece with rare skill. He played with great expression, and his execution in the cadenzas was wonderful.

The overture "1812" took the audience completely by surprise. The work commemorates the repulse of Napoleon in his attempt to invade Russia in 1812, and is a descriptive composition.

It is scored for a full orchestra, bells, cannon and a brass band, the two latter features being omitted, although the clanging bells were heard.

The overture opens with a stately Russian hymn carried for some length, only to introduce a quieter passage, which becomes more vigorous, until it breaks into a climax, ending in an odd movement which has the sound of a Russian folk song.

A martial theme is then developed in which are heard fragments of the Marseillaise, representing the advance of the French. A more subdued movement sets in, only to be followed by the full orchestra in a perfect roar, in which the Marseillaise is again heard, and with a crash the Russian hymn of the opening is again resumed and the overture closes with the folk song, played in full force by the entire orchestra, bells and brass drums.

The effect of these musical pyrotechnics on the audience was startling, and the spectators at once showed how little they were accustomed to that sort of thing.

The enthusiasm seemed to inspire the members of the orchestra, for the whole programme was most ably rendered and given with unusual spirit and force. It is sincerely to be hoped that both the Dvorak symphony and the "1812" overture will be heard again this season.

The rehearsal and concert the coming week will be a Wagner programme, and the soloist will be Mme. Materna.

[62]

Boston Journal.

SUNDAY, DECEMBER 31, 1893.

The Tenth Concert of the Boston Symphony Orchestra.

The program of the Symphony Concert given last evening in Music Hall was as follows:

Symphony No. 5, E minor (MSS).....Dvorak
Concerto for violin.....Beethoven
Overture "1812".....Tschaikowsky

The question is not: Where did Dvorak find the thematic material for this new symphony? The question is this: What did Dvorak do with the material after he found or invented it? It is immaterial whether this symphony "From the New World" is American, Bohemian or Celtic. The question is this: Is the music good or bad?

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Dvorak has here written a pleasing work, a work that abounds in melody, that shows the ingenuity of the trained musician, that is brilliant in color. It is a work that will undoubtedly be popular, and deservedly popular.

He has succeeded in the main task and he has thus won glory enough.

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But what is all this wild talk about the invention at last of "American" music?

Here is an excellent Bohemian composer. He is imported by the patroness of a music school, and at considerable expense. His dwelling in our country is undoubtedly, in a certain sense, an honor to us. He suddenly makes the discovery that "American" music must be built on negro and Indian airs. He writes this symphony to prove his theory and found "American" music.

But let us ask a few questions.

If this symphony were played without any advance and explanatory notice in any European city, would a German, or Italian, or Russian, or Scot, or Frenchman say at once, "Why, this is American music!"

Would he not find any and all music but American?

Would he not find Scandinavian hints, Hungarian rhythm, Bohemian thought, Scotch melody: would he not find tributes to all nations; would he not admire the workmanship and leave the concert hall without a thought of negro, Indian or native born white citizen of the United States?

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The rhythm of the first phrase of the first movement is partly suggestive of the Southern steamboat and the plantation; but the rhythm is also partly European. The larghetto is full of Scotch and Scandinavian suggestion. The scherzo is anything you please; but, this may be said, as an exhibition of American characteristics real or alleged, as a musical exhibition of dash, "smartness," lack of reverence, and general devil-me-care, it is not to be named in the same breath with Mr. Chadwick's symphonic scherzo. As for the finale, that, too, is what-you-will; there is a hint at "Yankee Doodle," but the temporary use of a transplanted tune does not make an "American" symphony.

Nor can you expect a Bohemian composer to throw off suddenly his nationality and forget it when he writes.

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But there is much that is beautiful in this same symphony. First of all, it is cheerful and agreeable music. There is no touch of pessimism. There is no struggle with the Infinite. The composer has the simple faith of a healthy child. There is the spirit of Nature. There is a thought of woods and fields. Simple and pleasing thoughts are expressed intelligibly. At times the thoughts are clad gorgeously in instrumental colors; but the beauty of the thoughts does not suffer thereby, nor is it puffed up or distorted. After one hearing, the slow movement seems to me the gem of the work.

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The overture of Tschaikowsky abounds in "alarums within and without." The plaintive church hymn is at first frightened by the triumphant Marseillaise, but the French conquer only for a moment. Cossacks scour the plain. There is the Russian General with the terrible name. There is the fire; there is the snow. The Marseillaise is heard no more. There is the exultation of a delivered nation. Such music as this overture of Tschaikowsky is perhaps panoramic, or even cycloramic. It would not do as a weekly dose. But it is a good thing to hear such music once in a while, to have the pulse stirred, to feel the consciousness of the raging animal that is in the body of even the most smug and exemplary citizen, although he may not know it.

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Mr. Kneisel played his part in the concerto by Beethoven with infinite care and taste. The fine characteristics of his performance have always received full praise in this city. While it is only justice to this admirable violinist to praise, at length, his accuracy, his usually faultless intonation, his elegance and general finish, it may also be said that his temperament is such that he does not appear to complete advantage in such a work as the Beethoven concerto, which demands a player of more heroic mold.

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The playing of the orchestra was excellent. Mr. Paur conducted with authority, sympathy and skill. The program was too long. The second and third movements, or at least the third movement of the concerto, might well have been omitted.

PHILIP HALE.

Sonnabend, den 23. Dezember 1893.

Das Boston Symphonie Orchester hat mit dem dritten Konzert neue Triumphe gefeiert. Als eine Klavierspielerin erster Klasse präsentirte sich Frau Paur durch die treffliche Wiedergabe von Schubert's Fantasie in C-dur. Ueberaus klare Phrasirung und innige Auffassung sind die Hauptvorzüge ihres Spiels. Herr Emil Paur dirigirte.

Boston Journal.

SUNDAY, DEC. 31,

CONCERTS AND LECTURES.

First Performance in Boston of Dvorak's "New World" Symphony—Other Harmonic Happenings.

Last night's symphony concert audience had the pleasure of listening to the first performance in this city of Antonin Dvorak's symphony "The New World." Much interest has been taken in this work, as it is the first important composition by Dvorak since he has become a resident of this country, and one which it was promised would prove the foundation for a school of music to be distinctly characteristic of American folk songs.

Mr Dvorak came to this country about a year and a half ago, and it was shortly after his arrival here that he announced his intention of writing the symphony heard yesterday. It was generally understood that he intended to construct his "New World Symphony" out of negro and Indian melodies on the supposition that this is the only style of music native to the new world. A good many people had believed, and probably do still believe, that there is no folk music in America, that what passes for such is an imported article, and in no sense characteristic of the section of the country or the class of people it is supposed to represent.

Mr Dvorak maintained that there was American folk music, if not that of the whole people, yet expressive of certain distinct phases of American life, climate, domestic conditions and historical events. From this folk music he believed that the American school of music must draw its inspiration, so began his task of writing an American symphony.

It seems to have been a delusion to suppose that Mr Dvorak intended to build his symphony on melodies such as "Down on the Swanee River" and "Yankee Doodle," which are popularly accepted as the nearest approach to American folk songs. He meant to go further back than the birth of these songs, in other words, to the original music of the new world.

With full knowledge of these intentions on the part of Mr Dvorak yesterday's audience gave rapt attention to the performance of the symphony and waited expectantly for the appearance of melodies characteristic of America. It is fair to presume that these expectations were not generally fulfilled.

Indeed, to be honest, it must be said that were it not for the title one would not be inclined to suppose that this symphony was any more characteristic of America than of France, Germany, Ireland or the South Sea islands.

"But the "New World" symphony is a magnificent composition. Whether or not it is American in character it is certainly the grandest symphony yet written in this country. Its performance was a genuine delight, and the audience expressed its pleasure in a manner that was cordial far beyond custom.

The symphony is in four movements and written for the ordinary orchestra. It is a brilliant work from first to last and is full of melody and variety. The orchestral scoring is superb. Mr Dvorak has long been acknowledged a master of orchestration but he has done nothing better than his latest work.

The first movement, adagio, is suggestive of tremendous energy and vivacity; at times it is tragic and might very properly be considered as characteristic of the first savages of America or any other country.

The second, a slow movement, was received with the greatest favor. It is, indeed, an exquisite composition. The statement has been made that this movement of the symphony was written as the expression of certain moods found in American poetry and definitely embodied in Longfellow's "Hiawatha."

The scherzo is written in a forceful and effective manner, and is notable for its originality in treatment. The final movement is a grand climax of a splendid work.

An excellent performance was given the symphony under Mr Paur's direction.

The Dvorak symphony was not, however, the only interesting feature of last night's concert. Beethoven's grand concerto for violin was admirably played by Mr Franz Kneisel. It is generally acknoledged that Mr Kneisel is entitled to the first rank among resident Boston violinists. His playing yesterday established his position yet more firmly. His greeting was demonstratively cordial, and there were half a dozen recalls when he had concluded the performance of the very difficult concerto.

The final number played by the orchestra was Tschaikowsky's overture, and the melodious work received satisfactory interpretation.

The program for the next concert will be as follows: Prelude o "Die Meistersinger von Nurnberg;" Vorstpiel und "Liebestod" (prelude and "Love-death"), from "Tristan und Isolde;" Siegfred idyl; a Faust overture; Siegfried's funeral march, from "Goetterdaemmerung;" Bruennhilde's dying speech over Siegfried's body, from "Goetterdaemmerung." Soloist, Mme Amalia Materna."

Boston Courier.

SUNDAY MORNING, DEC. 31, 1893.

Dvorak's "American" symphony, first heard in public by the Philharmonic audience of New York, about a fortnight ago, had its second formal presentation at the Symphony concert last night. Since its author expressed his opinion that fit subjects for symphonic treatment might be found on this side of the Atlantic, curiosity and discussion have been busy,—now inquiring what he could possibly have meant, and now asserting that he must have meant this, that or the other. Of course the idea most frequently attributed to him was that either the "hoe-downs" and "spirituals" of the Southern negro or the mild, mellifluous melodies of Stephen Foster must supply the themes. So imagination expanded itself upon his own probable utilization of such material, while contempt elevated its nose at the thought of such trivialities and platitudes serving as the bases for even a modern and unclassical symphonic development. Nobody seems to have thought of a symbolic, aesthetic, poetic and psychical composition, designed to suggest to appreciative perception the broad moods and deep impressions induced in a sensitive and perhaps rhapsodical nature by the sight of a vast continent, a strange conglomeration of manifold human elements, a brief, eventful history, and a swift, vehement development whose chief tendencies and whose ultimate goal cannot yet be so much as divined.

This is what Dvorak presents us in the four movements of his superb and beautiful symphony. He has wrought it out with a fervor which can be felt and is manifested no less in tenderness than in might. He has clung close to the tradition and the form of the classic period and while his bold and diversified use of full instrumental means, his skill in scholastic contrasts and his artful evolutions and blendings of chief subjects and of subsidiary episodes will gratify and content the musician, the average auditor will find his thoughts simple and distinct and his exposition of them so lucid and natural that they are never lost in the mazes of phrase or obscured by the invention of counterpoint and technical figuration.

The symphony comes with no clue to its composer's feeling and intention and it will necessarily represent many things to its many listeners. Upon one point, however, will all agree—that its unity of spirit and its growth toward a logical and powerful conclusion are remarkable and delightful. We may have our fancies with the rest of the public, and they shape themselves roughly thus, as they needs must after a single hearing: The first movement, opening with a short but potent and insistent adagio, and passing thence into the wild, emphatic accent which the folk songs and the popular dances of so many undeveloped nations show, suggests the free, urgent, irregular and vigorous life of primitive peoples, with whom energy, courage and a narrow range were qualified by some rhythmic sense and some imaginative fancy. The exquisitely placid larghetto, which will make itself at home at once in every susceptible being, suggests the vast and almost void expanse of nature—smooth, wide, still lakes; rivers calm in their strong flow; savannahs and prairies lying lone and silent; forests and mountains motionless and grave; in a word a whole land waiting for its possessor. The scherzo is instinct with a lively vitality which might imply the curiosity, the surprise and the pleasure of the discoverer, while the half-martial character of its trio could stand for pride and hope in the assumption of ownership, as the quaint beat of an under theme would intimate that the native denizen is still an element to be considered. The final allegro is immensely active and abundantly opulent in confidence, aspiration and determination, as if representative of great achievement and constant ambition.

The musical unity of the work is patent, as has been said, and the kind of feeling set in the first theme, with its clear cut phraseology, is maintained to the close, not only in the temper, but in the turns of expression. Yet this state of mind is not monotonous and its digressions, diversions and episodes are many and make themselves apparent now in devices of orchestration and now in secondary thoughts and side issues, as when one recognizes a bit of "Yankee Doodle" threading itself into the the inner tissues of the last movement.

There was another new work on the programme—Tschaikowsky's "1812" overture, which signifies the attempt of Napoleon to conquer his way to the heart of Russia and his defeat in that herculean but impossible attempt. The sturdy, unconquerable, ponderous Russia is represented by the large, steady and solid introduction; then comes the conflict of France, as suggested in the Marseillaise against the hordes of Russian troops and the whirling, withering tempests of the turbulent writer; and finally over the broken fragments of the French song rises in amazing strength and splendor of triumph the Russian music which was heard at first so reserved and calm. Every possible orchestral instrument is used in this climax, and the composer even wanted cannon to help in the stupendous clangor.

The performance of these two works was splendid at all points. In the larghetto of the symphony Mr. Paur obtained *piantissimi* of which even Mr. Gericke might have been proud, while in the overture he evoked a tonality that lacked little of raising the roof.

Between these Mr. Kneisel played Beethoven's violin concerto to perfection in tone, style and detail of execution, and he had his full share of the enthusiastic and spontaneous applause which the whole programme elicited.

Next week's programme will be all Wagner, comprising the usual orchestral selections from the "Meistersinger," "Tristan" and the "Gotterdammerung," together with the "Faust" overture and the "Siegfried Idyl." Mme. Materna will sing in the "Tristan" love music, and add Brunnhilde's lament over Siegfried.

HOWARD MALCOM TICKNOR.

[63]

VOL. LXIV. NO. 153.

SUNDAY, DECEMBER 31, 1893.

The Symphony Concert, Soloist Franz Kneisel.

Director Emil Pauer is to be sincerely thanked for his action in giving so early a hearing in this city of Dr. Dvorak's new symphony "Z Noveho Sveta" ("From the New World") which is still in manuscript, and had its first hearing only two weeks ago at the New York Philharmonic concert. It is not often that a work arouses so much criticism as this has on account of the pronounced views expressed by the composer soon after his arrival in America, to occupy his present position at the head of the National conservatory. It will be remembered that in a newspaper interview (which, it may be well to say in passing, correctly represented his views) Dr. Dvorak at that time expressed his opinion that the American folk songs had been singularly neglected by the composers in this country, and that in these native melodies could be found subjects worthy of symphonic treatment.

A great many writers have undertaken to explain what Dr. Dvorak meant in expressing these opinions, but no one has given such a satisfactory explanation as he himself has done in the symphony heard last evening.

It is doubtful if many musicians or music lovers in the North appreciate the native ability of the southern colored people for originating such melodies as form the basis of the folk songs of the northern nations of Europe. Those who visited Richmond and the large southern cities shortly after the war had the best opportunity of becoming acquainted with this peculiar faculty of the native southern darkey. In the large tobacco factories of these cities at that time could be found representatives of nearly all the southern states, and their custom of weaving together the tunes, with which they were familiar in their old southern homes, afforded to Northern visitors an unusual opportunity of becoming acquainted with the real negro music of the South.

In one of the big shops of Richmond at that time there existed a gang of some 20 darkies who had gained almost a national reputation for their skill in constructing these composite songs. Each one contributed to them and by constantly repeating them for their own gratification and that of their visitors they acquired a repertoire which gave this particular shop an enviable reputation throughout the South.

Dr. Dvorak has been singularly successful in portions of his symphony in catching the spirit of this class of southern melodies, and the first and second movements, an adagio and larghetto, are particularly suggestive of the music the northern visitors used to hear in their trips to Richmond. These two movements are by all odds the most interesting portions of the work—the scherzo and the final allegro being less interesting and having fewer of the characteristics which are naturally to be expected in such a symphony.

As a whole, however, the new work commands the warmest praise, and the fashion in which Dvorak has thrown down the gauntlet to the modern school of writers, and substituted tunes for harmonies, is a subject for sincere congratulation.

The work is of heroic proportions, and the masterly fashion in which the composer has treated his subjects cannot fail to impress any audience the world over. The beautiful themes which are made to reappear with such fascinating skill in the opening movement are well worthy the ornamental treatment given them, and there can be but one opinion regarding this portion of the work, and that one the highest praise for its ideas and construction.

The larghetto will attain the greater popularity doubtless on account of the singular beauty of the song upon which it is based, the melody being one easily memorized and recalled with rare satisfaction. In the marvellously ingenious orchestral combinations of this movement are shown the master's hand in the most unmistakable fashion and the weird character of the song gives a still further source of enjoyment to the hearer.

The scherzo is more in the familiar style of the composer than any other movement, and although it lacks the new idea of the preceding portions of the work, is vastly enjoyable. In the final movement the opening is so broadly dramatic that the expectation is raised to a pitch that is not fully justified by the remainder of the movement, and, by contrast, this is the least satisfactory portion of the symphony.

Mr. Paur gave the work his best efforts, and no composer could ask for better treatment than that which "From the New World" symphony got on this occasion. The audience were keenly alive to both the merits of the work and its performance, and gave evidence of their approval by as enthusiastic applause as has been bestowed upon any of the season's performances.

Following the symphony came the appearance of Mr. Franz Kneisel as the soloist in Beethoven's violin concerto in D major, opus 61. Familiar though this concerto is, and coming in such strong contrast with the new symphony, there was much to enjoy and heartily appreciate in the treatment given it by Mr. Kneisel and the orchestra on this occasion. When the soloist stepped to his place beside the leader's desk he was not left in doubt as to his popularity with the Symphony audiences, for the reception given him was one of which any artist might be proud. His playing was characterized by the same purity of tone and exquisite delicacy, he has at all times been noted for, and his merits were again rapturously applauded as he completed his task.

It was left for the famous overture by Tschaikowsky, "1812," to show what the new conductor is capable of in the class of compositions to which this belongs. There was a good deal of noise, but it was musical noise, and the effects were so grandly worked out by the men under Mr. Paur's baton that the audience was wrought to the highest pitch of excitement, and it only needed for the conductor to give them the signal to have had them join en masse in the "Marseillaise," which forms the basis for the grand climax of the composition. The instrumentation calls for about everything known in orchestral or military band combination. The ordinary instruments of strings, wind and percussion are re-enforced by triangles, bells, cannon, and probably musketry, and the amount of noise in the finale is limited only by the physical ability of the musicians engaged in its performance. Possibly the late lamented P. S. Gilmore could have done more with this show piece than Mr. Paur; but the audience were evidently satisfied with the effects produced in its performance, and not a little fun was caused by observing the vim with which the back row of the orchestra engaged in their duties. The gentleman who was made responsible for the cannon exercise to be congratulated more than [illegible]

Boston Journal.

SUNDAY, DECEMBER 31, 1893.

The Tenth Concert of the Boston Symphony Orchestra.

The program of the Symphony Concert given last evening in Music Hall was as follows:

Symphony No. 5, E minor (MSS).....Dvorak
Concerto for violin.....Beethoven
Overture "1812".....Tschaikowsky

The question is not: Where did Dvorak find the thematic material for this new symphony?

The question is this: What did Dvorak do with the material after he found or invented it?

It is immaterial whether this symphony "From the New World" is American, Bohemian or Celtic. The question is this: Is the music good or bad?

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Dvorak has here written a pleasing work, a work that abounds in melody, that shows the ingenuity of the trained musician, that is brilliant in color. It is a work that will undoubtedly be popular, and deservedly popular.

He has succeeded in the main task and he has thus won glory enough.

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But what is all this wild talk about the invention at last of "American" music?

Here is an excellent Bohemian composer. He is imported by the patroness of a music school, and at considerable expense. His dwelling in our country is undoubtedly, in a certain sense, an honor to us. He suddenly makes the discovery that "American" music must be built on negro and Indian airs. He writes this symphony to prove his theory and found "American" music.

But let us ask a few questions.

If this symphony were played without any advance and explanatory notice in any European city, would a German, or Italian, or Russian, or Scot, or Frenchman say at once, "Why, this is American music!"

Would he not find any and all music but American?

Would he not find Scandinavian hints, Hungarian rhythm, Bohemian thought, Scotch melody; would he not find tributes to all nations; would he not admire the workmanship and leave the concert hall without a thought of negro, Indian or native born white citizen of the United States?

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The rhythm of the first phrase of the first movement is partly suggestive of the Southern steamboat and the plantation; but the rhythm is also partly European. The larghetto is full of Scotch and Scandinavian suggestion. The scherzo is anything you please; but, this may be said, as an exhibition of American characteristics real or alleged, as a musical exhibition of dash, "smartness," lack of reverence, and general devil-me-care, it is not to be named in the same breath with Mr. Chadwick's symphonic scherzo. As for the finale, that, too, is what-you-will; there is a hint at "Yankee Doodle," but the temporary use of a transplanted tune does not make an "American" symphony.

Nor can you expect a Bohemian composer to throw off suddenly his nationality and forget it when he writes.

***

But there is much that is beautiful in this same symphony. First of all, it is cheerful and agreeable music. There is no touch of pessimism. There is no struggle with the Infinite. The composer has the simple faith of a healthy child. There is the spirit of Nature. There is a thought of woods and fields. Simple and pleasing thoughts are expressed intelligibly. At times the thoughts are clad gorgeously in instrumental colors; but the beauty of the thoughts does not suffer thereby, nor is it puffed up or distorted. After one hearing, the slow movement seems to me the gem of the work.

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The overture of Tschaikowsky abounds in "alarums within and without." The plaintive church hymn is at first frightened by the triumphant Marseillaise, but the French conquer only for a moment. Cossacks scour the plain. There is the Russian General with the terrible name. There is the fire; there is the snow. The Marseillaise is heard no more. There is the exultation of a delivered nation. Such music as this overture of Tschaikowsky is perhaps panoramic, or even cycloramic. It would not do as a weekly dose. But it is a good thing to hear such music once in a while, to have the pulse stirred, to feel the consciousness of the raging animal that is in the body of even the most smug and exemplary citizen, although he may not know it.

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Mr. Kneisel played his part in the concerto by Beethoven with infinite care and taste. The fine characteristics of his performance have always received full praise in this city. While it is only justice to this admirable violinist to praise, at length, his accuracy, his usually faultless intonation, his elegance and general finish, it may also be said that his temperament is such that he does not appear to complete advantage in such a work as the Beethoven concerto, which demands a player of more heroic mold.

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The playing of the orchestra was excellent. Mr. Paur conducted with authority, sympathy and skill. The program was too long. The second and third movements, or at least the third movement of the concerto, might well have been omitted.

PHILIP HALE.

Sonnabend, den 23. Dezember 1893.

Das Boston Symphonie Orchester hat mit dem dritten Konzert neue Triumphe gefeiert. Als eine Klavierspielerin erster Klasse präsentirte sich Frau Paur durch die treffliche Wiedergabe von Schubert's Fantasie in C-dur. Ueberaus klare Phrasirung und innige Auffassung sind die Hauptvorzüge ihres Spiels. Herr Emil Paur dirigirte.

Boston Sunday Globe.

SUNDAY, DEC 31, 1893.

CONCERTS AND LECTURES.

First Performance in Boston of Dvorak's "New World" Symphony—Other Harmonic Happenings.

Last night's symphony concert audience had the pleasure of listening to the first performance in this city of Antonin Dvorak's symphony "The New World." Much interest has been taken in this work, as it is the first important composition by Dvorak since he has become a resident of this country, and one which it was promised would prove the foundation for a school of music to be distinctly characteristic of American folk songs.

Mr Dvorak came to this country about a year and a half ago, and it was shortly after his arrival here that he announced his intention of writing the symphony heard yesterday. It was generally understood that he intended to construct his "New World Symphony" out of negro and Indian melodies on the supposition that this is the only style of music native to the new world. A good many people had believed, and probably do still believe, that there is no folk music in America, that what passes for such is an imported article, and in no sense characteristic of the section of the country or the class of people it is supposed to represent.

Mr Dvorak maintained that there was American folk music, if not that of the whole people, yet expressive of certain distinct phases of American life, climate, domestic conditions and historical events. From this folk music he believed that the American school of music must draw its inspiration, so began his task of writing an American symphony.

It seems to have been a delusion to suppose that Mr Dvorak intended to build his symphony on melodies such as "Down on the Swanee River" and "Yankee Doodle," which are popularly accepted as the nearest approach to American folk songs. He meant to go further back than the birth of these songs, in other words, to the original music of the new world.

With full knowledge of these intentions on the part of Mr Dvorak yesterday's audience gave rapt attention to the performance of the symphony and waited expectantly for the appearance of melodies characteristic of America. It is fair to presume that these expectations were not generally fulfilled.

Indeed, to be honest, it must be said that were it not for the title one would not be inclined to suppose that this symphony was any more characteristic of America than of France, Germany, Ireland or the South Sea islands.

"But the "New World" symphony is a magnificent composition. Whether or not it is American in character it is certainly the grandest symphony yet written in this country. Its performance was a genuine delight, and the audience expressed its pleasure in a manner that was cordial far beyond custom.

The symphony is in four movements and written for the ordinary orchestra. It is a brilliant work from first to last and is full of melody and variety. The orchestral scoring is superb. Mr Dvorak has long been acknowledged a master of orchestration but he has done nothing better than his latest work.

The first movement, adagio, is suggestive of tremendous energy and vivacity, at times it is tragic and might very properly be considered as characteristic of the first savages of America or any other country.

The second, a slow movement, was received with the greatest favor. It is, indeed, an exquisite composition. The statement has been made that this movement of the symphony was written as the expression of certain moods found in American poetry and definitely embodied in Longfellow's "Hiawatha."

The scherzo is written in a forceful and effective manner, and is notable for its originality in treatment. The final movement is a grand climax of a splendid work.

An excellent performance was given the symphony under Mr Paur's direction.

The Dvorak symphony was not, however, the only interesting feature of last night's concert. Beethoven's grand concerto for violin was admirably played by Mr Franz Kneisel. It is generally acknoledged that Mr Kneisel is entitled to the first rank among resident Boston violinists. His playing yesterday established his position yet more firmly. His greeting was demonstratively cordial, and there were half a dozen recalls when he had concluded the performance of the very difficult concerto.

The final number played by the orchestra was Tschaikowsky's overture, and the melodious work received satisfactory interpretation.

The program for the next concert will be as follows: Prelude o "Die Meistersinger von Nurnberg;" Vorstpiel und "Liebestod" (prelude and "Love-death"), from "Tristan und Isolde;" Siegfred idyl; a Faust overture; Siegfried's funeral march, from "Goetterdaemmerung;" Bruennhilde's dying speech over Siegfried's body, from "Goetterdaemmerung." Soloist, Mme Amalia Materna.

Boston Courier.

SUNDAY MORNING, DEC. 31, 1893.

Dvorak's "American" symphony, first heard in public by the Philharmonic audience of New York, about a fortnight ago, had its second formal presentation at the Symphony concert last night. Since its author expressed his opinion that fit subjects for symphonic treatment might be found on this side of the Atlantic, curiosity and discussion have been busy,—now inquiring what he could possibly have meant, and now asserting that he must have meant this, that or the other. Of course the idea most frequently attributed to him was that either the "hoe-downs" and "spirituals" of the Southern negro or the mild, mellifluous melodies of Stephen Foster must supply the themes. So imagination expanded itself upon his own probable utilization of such material, while contempt elevated its nose at the thought of such trivialities and platitudes serving as the bases for even a modern and unclassical symphonic development. Nobody seems to have thought of a symbolic, aesthetic, poetic and psychical composition, designed to suggest to appreciative perception the broad moods and deep impressions induced in a sensitive and perhaps rhapsodical nature by the sight of a vast continent, a strange conglomeration of manifold human elements, a brief, eventful history, and a swift, vehement development whose chief tendencies and whose ultimate goal cannot yet be so much as divined.

This is what Dvorak presents us in the four movements of his superb and beautiful symphony. He has wrought it out with a fervor which can be felt and is manifested no less in tenderness than in might. He has clung close to the tradition and the form of the classic period and while his bold and diversified use of full instrumental means, his skill in scholastic contrasts and his artful evolutions and blendings of chief subjects and of subsidiary episodes will gratify and content the musician, the average auditor will find his thoughts simple and distinct and his exposition of them so lucid and natural that they are never lost in the mazes of phrase or obscured by the invention of counterpoint and technical figuration.

The symphony comes with no clue to its composer's feeling and intention and it will necessarily represent many things to its many listeners. Upon one point, however, will all agree—that its unity of spirit and its growth toward a logical and powerful conclusion are remarkable and delightful. We may have our fancies with the rest of the public, and they shape themselves roughly thus, as they needs must after a single hearing: The first movement, opening with a short but potent and insistent adagio, and passing thence into the wild, emphatic accent which the folk songs and the popular dances of so many undeveloped nations show, suggests the free, urgent, irregular and vigorous life of primitive peoples, with whom energy, courage and a narrow range were qualified by some rhythmic sense and some imaginative fancy. The exquisitely placid larghetto, which will make itself at home at once in every susceptible being, suggests the vast and almost void expanse of nature—smooth, wide, still lakes; rivers calm in their strong flow; savannahs and prairies lying lone and silent; forests and mountains motionless and grave; in a word a whole land waiting for its possessor. The scherzo is instinct with a lively vitality which might imply the curiosity, the surprise and the pleasure of the discoverer, while the half-martial character of its trio could stand for pride and hope in the assumption of ownership, as the quaint beat of an under theme would intimate that the native denizen is still an element to be considered. The final allegro is immensely active and abundantly opulent in confidence, aspiration and determination, as if representative of great achievement and constant ambition.

The musical unity of the work is patent, as has been said, and the kind of feeling set in the first theme, with its clear cut phraseology, is maintained to the close, not only in the temper, but in the turns of expression. Yet this state of mind is not monotonous and its digressions, diversions and episodes are many and make themselves apparent now in devices of orchestration and now in secondary thoughts and side issues, as when one recognizes a bit of "Yankee Doodle" threading itself into the the inner tissues of the last movement.

There was another new work on the programme—Tschaikowsky's "1812" overture, which signifies the attempt of Napoleon to conquer his way to the heart of Russia and his defeat in that herculean but impossible attempt. The sturdy, unconquerable, ponderous Russia is represented by the large, steady and solid introduction; then comes the conflict of France, as suggested in the Marseillaise against the hordes of Russian troops and the whirling, withering tempests of the turbulent writer; and finally over the broken fragments of the French song rises in amazing strength and splendor of triumph the Russian music which was heard at first so reserved and calm. Every possible orchestral instrument is used in this climax, and the composer even wanted cannon to help in the stupendous clangor.

The performance of these two works was splendid at all points. In the larghetto of the symphony Mr. Paur obtained *pianissimi* of which even Mr. Gericke might have been proud, while in the overture he evoked a tonality that lacked little of raising the roof.

Between these Mr. Kneisel played Beethoven's violin concerto to perfection in tone, style and detail of execution, and he had his full share of the enthusiastic and spontaneous applause which the whole programme elicited.

Next week's programme will be all Wagner, comprising the usual orchestral selections from the "Meistersinger," "Tristan" and the "Gotterdammerung," together with the "Faust" overture and the "Siegfried Idyl." Mme. Materna will sing in the "Tristan" love music, and add Brunnhilde's lament over Siegfried.

HOWARD MALCOM TICKNOR.

SUNDAY HERALD.

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A great many writers have undertaken to explain what Dr. Dvorak meant in expressing these opinions, but no one has given such a satisfactory explanation as he himself has done in the symphony heard last evening.

It is doubtful if many musicians or music lovers in the North appreciate the native ability of the southern colored people for originating such melodies as form the basis of the folk songs of the northern nations of Europe. Those who visited Richmond and the large southern cities shortly after the war had the best opportunity of becoming acquainted with this peculiar faculty of the native southern darkey. In the large tobacco factories of these cities at that time could be found representatives of nearly all the southern states, and their custom of weaving together the tunes, with which they were familiar in their old southern homes, afforded to Northern visitors an unusual opportunity of becoming acquainted with the real negro music of the South.

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Dr. Dvorak has been singularly successful in portions of his symphony in catching the spirit of this class of southern melodies, and the first and second movements, an adagio and larghetto, are particularly suggestive of the music the northern visitors used to hear in their trips to Richmond. These two movements are by all odds the most interesting portions of the work—the scherzo and the final allegro being less interesting and having fewer of the characteristics which are naturally to be expected in such a symphony.

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The work is of heroic proportions, and the masterly fashion in which the composer has treated his subjects cannot fail to impress any audience the world over. The beautiful themes which are made to reappear with such fascinating skill in the opening movement are well worthy the ornamental treatment given them, and there can be but one opinion regarding this portion of the work, and that one the highest praise for its ideas and construction.

The larghetto will attain the greater popularity doubtless on account of the singular beauty of the song upon which it is based, the melody being one easily memorized and recalled with rare satisfaction. In the marvellously ingenious orchestral combinations of this movement are shown the master's hand in the most unmistakable fashion and the weird character of the song gives a still further source of enjoyment to the hearer.

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Mr. Paur gave the work his best efforts, and no composer could ask for better treatment than that which "From the New World" symphony got on this occasion. The audience were keenly alive to both the merits of the work and its performance, and gave evidence of their approval by as enthusiastic applause as has been bestowed upon any of the season's performances.

Following the symphony came the appearance of Mr. Franz Kneisel as the soloist in Beethoven's violin concerto in D major, opus 61. Familiar though this concerto is, and coming in such strong contrast with the new symphony, there was much to enjoy and heartily appreciate in the treatment given it by Mr. Kneisel and the orchestra on this occasion. When the soloist stepped to his place beside the leader's desk he was not left in doubt as to his popularity with the Symphony audiences, for the reception given him was one of which any artist might be proud. His playing was characterized by the same purity of tone and exquisite delicacy, he has at all times been noted for, and his merits were again rapturously applauded as he completed his task.

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Next Saturday evening Mme. Materna will be the soloist, and the programme will be made up of Wagnerian [illegible]

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BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, JAN. 1, 1894.

The Symphony Concert.

The concert of Saturday, although of inordinate length, had points of especial interest which prevented anything like tedium setting in. For the first time since music began, a great composer, one of the modern masters, has taken up our folk-song and built a classical work upon this new foundation. The first presentation of such a work was sufficient to make the occasion historical, and to dignify the concert beyond any of its predecessors. One may acknowledge this without conceding absolute success to the work itself. Brilliant as music, the new symphony by Dvorak, founded on native themes, does not achieve a distinct nationality. It is not more clearly American than Bohemian or Russian. The formation of certain passages upon a scale with a flat seventh is more European than American, for if such scales exist here they come from a remote antiquity in other climes.

The work began with a strange mixture of kettledrum explosions and brooding. When the chief theme was ushered in, however, it proved to have something of the lilt of the plantation, and suggested that accentuation of hand and foot which belongs to Afro-American melody. Yet, for the matter of that, the same characteristic can be traced as far back as scriptural music, and the singing of the psalms in ancient Jerusalem was not widely different from the free improvisation and emphatic rhythm of a Southern camp-meeting, a fact which can easily be proved by references to "clapping of hands" in the Old Testament, by Egyptian pictures of contemporary date, and by a study of the character of the poems as they have come down to us.

Nevertheless we may be permitted to call this lilt and rhythm "American" since it is a characteristic of part of our Southern folk-song.

The development of the phrase which contained the gist of this theme was remarkable and its varied orchestral coloring was full of interest. This first movement seemed, at a single hearing, the finest part of the work, and it was the only portion which gave to the reviewer the impression of being typical.

The slow movement which came next was given over to vagueness and dreamy melancholy. The tone-color was well-chosen, and a tender theme for English horn and a delicate use of woodwind effects made a picture of much beauty, which however, was not of any especial nationality, although a bold episode of lively character and with a drone bass, made some attempt at local color.

The Scherzo was a disappointment, for here at least one might have expected the folk-dance, the break-down, or some flavor of plantation life, just as Mendelssohn threw the Gaelic spirit into the Scherzo of his Scotch symphony. Instead of this one had a reminiscence of the figure with which Beethoven began the Scherzo of his Ninth Symphony, a March-like trio of strong contrast and intrinsic beauty, but very much more of Dvorak and his genius than of America.

The finale presented a bold theme full of dash and *brio* with dissonances that were still more courageous at the coda. That Europe will play this symphony as a contribution to music from a new quarter, may be confidently predicted, but if transatlantic critics accept it as a portrayal of the spirit of American folk-song they will go far astray. Yet the attempt made in this work will be worth something in the development of our musical resources, and others will dig where Dvorak has done surface mining.

Now followed Beethoven's violin concerto, with Mr. Kneisel as soloist. It was a most satisfactory performance, absolutely free from flaw or fault. That Mr. Kneisel does not give all the breadth that the composition (at least the titanic first movement) can bear, may be conceded;—neither does Sarasate. In intonation, in absolute surety in the midst of the greatest difficulties, in musicianly intelligence in making every point in line with the composer's intention, the performance was a great one, and in the matter of power of tone, too, the artist seems to be advancing. Mr. Kneisel was received with great enthusiasm by the audience and recalls in profusion followed the conclusion of the work. It might have been as well to have ended the composition with the first movement. Spite of the beautiful touches in parts of the second movement, the concerto is overshadowed by the grandeur of its beginning, and the finale lags superfluous upon the stage. Not even the genius of Beethoven could animate the dry bones of this old rondo form, and the strength of the development of the allegro only emphasizes the triviality of the end. This same work was Mr. Kneisel's visiting card when he first came to Boston, and at that time criticism was most anxious to find a flaw in the armor, for he had replaced a long-established concert master of much riper years; it found no weak spot then,—it finds none now.

At this point Mr. Paur "cried 'Havock' and let slip the dogs of war"; at least he gave a composition which it is difficult to review seriously. It was as unfair to bring Tschaikowsky to memory by his "1812" overture as it would have been to commemorate Beethoven with his battle symphony ("The Battle of Vittoria"), and such a racket has not been heard in Music Hall, not even in the days of the cat shows.

The "Marseillaise" attacked an innocent Russian folk-theme, and the result was terrible. The two themes coalesced very much as the Kilkenny cats did, or as the blue paper does with the white in a seidlitz powder. Auditors clung to their seats in excited enthusiasm as the Russian trombones and the French bass drums met; amidst the tumult one could see the brave conductor standing undaunted in the centre of the contending forces; then came the clangor of bells; the writer does not know whether they were the triumphant tones of festival chimes, or whether a general alarm had been turned in from the fire at Moscow, but they were out of tune in either case. Finally the work culminated with a varied assortment of thunderbolts, and now the ear doctors of Boston are with Mr. Paur, to a man.

LOUIS C. ELSON.

Kneisel Quartette Concert.

This evening at Chickering Hall the Kneisel Quartette will give the first public performance of Dvorak's Quartette in F major. Mr. F. Busoni will play the piano in Brahm's Quartette in G minor and Mr. Max Zach 2nd viola in Beethoven's Quintette in C major. This will undoubtedly be one of the most interesting concerts of the season.

BOSTON DAILY TRAVELLER
DAILY TRAVELLER. TWO CENTS
MONDAY, JANUARY 1, 1894.

THE TENTH SYMPHONY.

First Time of Dvorak's Misnamed "American Symphony."

The 10th concert of the Boston Symphony Orchestra took place in Music Hall Saturday evening, presenting the following programme:

Symphony No. 5, in E minor, "From the New World".....Dvorak
Concerto for violin, in D major, (Cadenzas by Joachim).....Beethoven
Overture, "1812," in E flat major.....Tschaikowsky.

Mr. Franz Kneisel was the soloist.

The great interest of this occasion centred in the performance for the first time in these concerts of Dvorak's latest symphony which has been advertised extensively, but misleadingly, as an "American Symphony."

The idea of writing this work was probably brought to the mind of Dvorak through a suggestion of Mr. James G. Huneker, the eminent critic of the New York Musical Courier, to which suggestion Dvorak listened attentively and evidently with interest in the idea advanced. Dvorak then studied some of the characteristic melodies of the American negro, and possibly some Indian phrases, and out of this musical digest evolved the themes that appear in this symphony. These themes are presented in the form of simple folk-song, being striking in character and adaptable to a symphonic treatment. That any of these themes are nationally American cannot be claimed, for with a slight stretch of the imagination they could be accepted by most any nationality of the Old World, being quite as oriental as occidental in their flavor.

There is a strong resemblance in the first and principal theme of the opening movement of the symphony, to the nigger tunes sung to the twanging accompaniment of the banjo and the tap of the heel, by the older minstrel composers, the "Alleghanians," the "Christy Minstrels," etc., but otherwise there is nothing that can be recognized as a familiar air of the American people. The slight burlesque on Yankee Doodle in the violas that occurs in the final movement will not serve in modifying this statement in the least.

This symphony was first played at the second concert of the New York Symphony Society under the direction of Mr. Seidl, Dec. 16, being heard of course at the rehearsal of the afternoon previous. On this occasion it was extensively boomed in the New York Tribune in an elaborate article from the pen of Mr. Krehbiel, as well as through a most extraordinary panegyric by Mr. Steinberg in the New York Herald. The latter was something ridiculous in its conclusion.

It matters little what the claims may be of those who see in the composition of this symphony the foundation of an American school of symphonic writing, for time will prove the folly of such conclusions, but it is with gratification that every critical listener recognized in Dvorak's work a composition of fine proportions. Whatever may have stimulated this eminent composer, it is sufficient that his inspiration has never brought forth more spontaneous results.

If it possesses little or nothing that is distinctively American in color, it is none the less an intensely interesting and charming work. The adagio and the scherzo, which are without a suggestion of anything American in their conception, are movements of characteristic value in their respective modes. The depth of poetical feeling that marks the adagio, and the vivacity, the brilliancy and the unique instrumental effects that characterize the scherzo are the outcome of the genius of Dvorak unbridled by any attempt at the delineation of any national music.

There is a fine display of ingenuity in the working out of the last movement; so also has the composer displayed his masterly hand in the first movement. Best of all in this symphony, however, is the simplicity and clearness of the themes and the elaboration also. The polyphony is never obscure; it is easily followed. Neither does it lose in value musically because of this clearness. It is a reproach upon the mysticism and cacophony of many of our modern writers. When one remembers this clearness, as well as the variety and piquancy of the rhythms, the beautiful color of the instrumentation, and the fine contrasts in the dynamic expression, it is easy to bespeak for this work a popularity that will become world wide.

Perhaps of greater importance to us locally was the manner in which the orchestra performed this composition. It settled at once any doubt as to the capabilities of Mr. Paur as a conductor worthy of the position so successfully sustained by Mr. Gericke.

Mr. Paur was alert to every demand of this remarkable symphony, and holding his orchestra in a firm grasp revealed thereby every nuance of the composition. That inflexible and careful carving of the phrases that has caused some to complain when criticizing Mr. Paur's renderings was entirely absent on this occasion, and the music had its rhythmic swing uninterrupted. Also there was a surprising advance in the matter of gradation of tone.

Such splendid results as were made manifest in the playing of this work must have satisfied the cravings of the most exacting of critics. If this is the standard that is to be maintained throughout, then will the patrons of these concerts rejoice and praise the good fortune that has sent us so able a conductor as Mr. Paur. How gratifying it is for the critic to acknowledge such masterly conducting.

When Mr. Kneisel appeared to play his solo he was welcomed so warmly that he was obliged to bow many times before the applause ended. Then followed a most finished and technically accurate performance of the Beethoven concerto. There is always a classical purity to whatever Mr. Kneisel presents in his artistic efforts. His taste is exquisite. He was recalled several times at the end of the concerto. Mr. Paur conducted the accompaniment with great discretion; a difficult task indeed.

The Tschaikowsky overture was replete with the characteristics of its eminent composer. The invasion of Russia and the repulse of the French were depicted in this composer's well known realistic manner. The ending was without doubt the most tremendous noise ever heard within the walls of the Music Hall. When one says that it took six players to "man" the percussion instruments, and that not one bass drum but two were brought to bear in the moment of rejoicing, to which was added a chime of bells, nothing more could be asked to intensify the din, unless the whole audience had joined in hurrahs! and a climax gained by the explosion of a dynamite bomb, could it have been accomplished without other effects than its terrific detonation. I have always declared that nothing pleased the symphony audience so much as a tremendous noise (Nikisch proved that time and time again), so on Saturday evening at the termination of Tschaikowsky's din this cultured aggregation burst forth with shouts and uproarious applause. It is to be hoped that Mr. Paur will not too frequently encourage this latent tendency upon the part of his audience, that merely sleeps to be awakened at a trumpet call or the sound of the stirring drum. Next Saturday evening the programme will be made up of Wagner selections. Mrs. Materna will be the soloist.

WARREN DAVENPORT.

Boston Transcript
MONDAY, JANUARY 1, 1894.

Music Hall: Boston Symphony Orchestra.

The programme of the tenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Dvorák: Symphony No. 8, in E minor, "From the New World," Opus 95 (MS.)
Beethoven: Concerto for violin, in D major, Opus 61. (Cadenzas by Joachim.)
Tschaikowsky: Overture, "1812," in E-flat major, Opus 49.

Mr. Franz Kneisel was the violinist.

The new Dvorák symphony has already made no little noise in the world. Not very long ago the following announcement appeared in, we now forget what paper:

It appears that Dr. Antonín Dvorák, the famous Bohemian composer, has reached the conclusion that the future music of America must be founded upon what are called the Negro melodies, and that these must be the basis of any serious and original school of composition to be developed in the United States. He says that these are the folk-songs of America, and that all great musicians borrow from the songs of the common people. He further states that in the Negro melodies he discovers all that is needed for a great and noble school of music.

In this symphony Dr. Dvorák has taken a pioneer step in the direction indicated in the above quotation; a great deal of the thematic material of the work is either taken directly from negro music, or written in clever imitation thereof. Before considering the symphony itself,—which a single hearing gives but little opportunity for doing to much purpose,—let us first consider the general principle Dr. Dvorák has been anxious to establish in regard to an American school of composition. Certainly the question is an interesting one.

That all schools of composition whatsoever are to be recognized as the result of a process of of evolution from one or the other of two primordial musical facts, hardly anyone will be inclined to deny today, for it is generally established as true. These primordial musical facts are the old, ritual Ambrosian or Gregorian chaunt, and the popular folk-song. Leaving the old church chaunt out of the discussion, as not touching the case in hand, we have the folk-song (which includes what might be called the folk-dance) as the germ from which by far the greater part of modern music, especially instrumental music, has been evolved. And judging from experience and by analogy, it seems more than probable that, if any specially characteristic and individual school of composition is to grow up in a country which does not as yet possess one, it must be evolved in the same way from a similar germ. With this principle itself we cannot quarrel, for it seems inevitable. But let us see for a moment, looking at the matter equally from the point of view of experience and analogy, what its practical application seems likely to involve.

Let us not go too far back in the history of the art of music; it will be enough to consider modern schools of composition, going at most no farther back than Haydn's and Mozart's day in Germany and perhaps not quite so far in other countries. We can count today about six different schools of composition, each one of which can lay just claim to possessing certain sharply marked national characteristics: the German, Italian, French, Magyar, Slavic and Scandinavian schools. If anyone miss the English or Anglo-Saxon school from this list, let its absence be explained by the fact that England and the Anglo Saxon race in general have not as yet done anything in the higher and more developed musical forms in which any specially national or racial traits are to be recognized; the English school, if such school there be, has in no wise differentiated itself from the rest of the world. Again, if anyone is inclined to subdivide the Slavic school into the Russian, Polish and Czech, he is quite at liberty to do so; but these three sub-schools present marks of affinity amply sufficient to make it fair to lump them together under the general head of Slavic.

Now, in studying these six schools, as they are represented in modern music, we can hardly avoid taking one step further in classification, based on certain distinctive characteristics in the use made of "national" material by each of them, and in this very "national" material itself. From this point of view, we find these six schools fall naturally into one or the other of two larger and more comprehensive classes, or orders; the German, Italian, and Magyar, French into one; the Slavic, and Scandinavian into the other. Let this larger classification of ours not be misunderstood. No doubt there are certain points in which the present Slavic and Scandinavian schools exhibit a stronger affinity with the German than either the Italian or French does; but this does not affect our classification one whit; it is based on quite a different principle. We base it principally on a certain marked difference in character to be described in the "national" or "folk-song" material of which the music of these several schools is respectively built up.

Comparing the general run of German, French and Italian folk-songs, on the one hand, with the generality of Slavic, and Scandinavian folk-songs, on the other, we find that the former belong in one respect to a different class from the latter. The general melodic and rhythmic character of the German, Italian and French songs stamps them as examples of a higher stage in musical evolution. They are for the most part based on the modern tonal (major or minor) scales, which scales represent in themselves a higher stage of evolution than the old Church modes or the incomplete, quasi-barbaric scales on which much of the Slavic and Scandinavian folk-music is based. Be it remembered also that the whole development of modern harmony is inseparably connected with the evolution of the modern tonal scales; and that all melodies based on "barbaric" scales prove to be in the end rather recalcitrant subjects for harmonizing. In harmonizing such melodies, one must either employ normal, tonal harmony, which effaces much of their specific character, or else have recourse to a sort of abnormal, more or less barbarous harmony, which only gives additional prominence to what was already barbaric and rude in the melodies themselves. The folk-song raw material on which German, French and Italian music is based was, in a sense, already "civilized" in itself; the folk-song material on which characteristically Slavic and Scandinavian music is based was and is essentially of a more or less barbaric quality, and thus less amenable to "civilized" treatment.

No doubt many German composers, notably Beethoven, have often taken such "outlandish" themes for musical treatment; but notice that Beethoven in almost every case so treated them that they lost almost all of their native "outlandish" flavor; that he "civilized" them, so to speak, before using them. The Russian themes he used at times do not sound in the least characteristically Russian, *as he uses them*. Now, it is hopeless to found a characteristic national school of composition on characteristic national folk-songs, if the whole distinctively characteristic flavor of such songs is to be eliminated in the process of musical development; the school can be recognizable as distinctively national and characteristic only in so far as it preserves the special flavor of the material it works with. And if this material is barbaric, the music made from it must be to a greater or less extent barbaric too.

And this is just what we find nowadays in the higher forms of Russian, Czech, or Scandinavian music, in the works of men like Tschaikowsky, Rimski-Korsakoff, Smetana, Dvorák, Grieg and Svendsen. In so far as it is characteristically Slavic or Scandinavian, in so far as it preserves its specifically "national" flavor, it is essentially barbaric and outlandish. You may talk as much as you please about its strongly marked character, piquancy, zest and "melancholy expression." One may reply—as we do most heartily—that its piquancy and zest are in nine cases out of ten sheer musical ugliness, its strongly marked character that of stunted and half-developed musical growth, and that "tender melancholy" is but a poetic-sounding name which the morbidly inclined are fond of applying to what the more healthy and eupeptic among us prosaically call "blue devils." To our mind, the great bane of the present Slavic and Scandinavian schools is and has been the attempt to make civilized music by civilized methods out of essentially barbaric material. The result has in general been a mere apotheosis of ugliness, distorted forms, and barbarous expression. We gladly admit exceptions; but this seems to us to be the general rule.

And, to arrive at last at our point, our American Negro music has every element of barbarism to be found in the Slavic or Scandinavian folk-songs; it is essentially barbarous music. What is more, it sounds terribly like any other barbarous music. If no one had known that Dr. Dvorák's symphony last Saturday evening was based on Negro material, we think that every man jack of us would have swallowed it unhesitatingly as characteristically Czech. Upon the whole, few of us are at all familiar with Negro music; perhaps the Negro melodies ought to be our folk-songs, but the uncomfortable fact is that they are not; they sound as strange and unaccustomed in our ears as the Czech or Russian melodies do; our intimate musical associations lie elsewhere. How many people in the Music Hall, think you, thought the Dvorák symphony "sounded like home"? Very few, we imagine!

It has been objected that all the music of the higher sort hitherto written in America has been but a reflection of Leipzig, Munich or Paris. This is true enough. But what if we start fresh on a negro basis, according to Dr. Dvorák's plan? Is this basis really original and individual enough to prevent our music seeming like a mere reflection of Moscow and Prag? Of the two alternatives we prefer the former. If we are to have a mere copy in either case, let us at least have a copy of a civilized model! To our mind this whole "negro" scheme seems terribly like going wilfully out of the way in search of originality; and the pursuit of originality is very like what the philosophers tell us the pursuit of happiness is: a hunt in which the fox is never killed.

Of Dr. Dvorák's symphony itself we could form no very definite idea; the first movement was interesting in its development, and to a certain extent pleasing, at a first hearing; but we should much like to hear the work once or twice again before saying anything of the rest of it.

Tschaikowsky's "1812" created more *furore* than we have seen in the Music Hall for a great while; it was literally cheered to the echo. It is a work which, in spite of its outrageousness—perhaps because of it—takes hold of you strongly and irresistibly. We hardly believe that so much noise was ever heard in the Music Hall before; before this overture the united German bands sink into insignificance, and Wagner's overture to "Rienzi" seems a mere bit of muted-string "Träumerei." And we did not have quite the whole of the score, either; the two insignificant items of a whole brass band and a park of artillery were omitted. But what was left was loud enough. The work is immensely exciting and stirring, and does not owe this quality to its volume of tone merely; it is recognizably in the symphonic form and worked out with a very sure hand; its themes, one and all, are rather insignificant in themselves, but they tell for what they were meant to. Since the B-flat minor pianoforte concerto we have heard nothing by Tschaikowsky we have liked so much.

Mr. Kneisel played the great Beethoven concerto simply gloriously. Saving that the final rondo might have gone with a little more dash and force of accent, we cannot see how his rendering of the great work could have been improved. It was great playing at every point.

The next programme is made up wholly of works by Richard Wagner and is as follows: Prelude to "Die Meistersinger von Nürnberg:" prelude and "Love-Death" from "Tristan und Isolde," Siegfried-Idyll, "Eine Faust-Ouvertüre," last scene from "Götterdämmerung." Mme. Amalia Materna will be the singer.

...DEN EVENING RECORD.
...SDAY, JANUARY 1

AN AMERICAN SYMPHONY.

The concert of Saturday, although of intimate length, had points of especial interest which prevented anything like ...ilium setting in. For the first time since music began, a great composer, one of the modern masters, has taken up our folk-song and built a classical work upon this new foundation. The first presentation of such a work was sufficient to make the occasion historical, and to dignify the concert beyond any of its predecessors. One may acknowledge this without conceding absolute success to the work itself. Brilliant as music, the new symphony by Dvorak, founded on native themes, does not achieve a distinct nationality. It is not more clearly American than Bohemian or Russian. The formation of certain passages upon a scale with a flat seventh is more European than American; for if such scales exist here they come from a remote antiquity in other climes.

The work began with a strange mixture of kettledrum explosions and brooding. When the chief theme was ushered in, however, it proved to have something of the lilt of the plantation, and suggested that accentuation of hand and foot which belongs to Afro-American melody. Yet, for the matter of that, the same characteristic can be traced as far back as scriptural music, and the singing of the psalms in ancient Jerusalem was not widely different from the free improvisation and emphatic rhythm of a Southern camp-meeting, a fact which can easily be pro d by references to "clapping of hands" in t.e Old Testament, by Egyptian pictures of contemporary date, and by a study of the character of the poems as they have come down to us.

Nevertheless we may be permitted to call this lilt and rhythm "American" since it is a characteristic of part of our Southern folk-song.

Lastly Mr. Paur "cried 'Havock and let slip the dogs of war"; at least he gave a composition which it is difficult to review seriously. It was as unfair to bring Tschaikowsky to memory by his "1812" overture as it would have been to commemorate Beethoven with his battle symphony ("The Battle of Vittoria"), and such a racket has not been heard in Music Hall, not even in the days of the cat shows.

The "Marseillaise" attacked an innocent Russian folk-theme, and the result was terrible. The two themes coalesced very much as the Kilkenny cats did, or as the blue paper does with the white in a seidlitz powder. Auditors clung to their seats in excited enthusiasm as the Russian trombones and the French bass drums met; amidst the tumult one could see the brave conductor standing undaunted in the centre of the contending forces; then came the clangor of bells; the writer does not know whether they were the triumphant tones of festival chimes, or whether a general alarm had been turned in from the fire at Moscow, but they were out of tune in either case. Finally the work culminated with a varied assortment of thunderbolts, and now the ear doctors of Boston are with Mr. Paur, to a man.

LOUIS C. ELSON.

BOSTON DAILY ADVERTISER
Established 1813.
TUESDAY MORNING, JAN. 2, 1894.

The Kneisel Quartette Concert.

The American symphony is a string quartette! Paradoxical as this may sound it is certainly true that Dvorak's Quartette in F, played for the first time at the Kneisel concert of last night, is far more redolent of the plantation than the master's symphony, performed last Saturday. The chief theme of the first movement was typical negro music, and it was placed in juxtaposition with other equally strong and characteristic Southern melodies. The development was masterly and did not obscure the popular flavor of the movement. The slow, second movement had a peculiarly mournful chief theme, and here violin and viola carried on some beautiful solo work. The shading and general ensemble in this was noteworthy even for the Kneisel quartette; the composition could not have been in better hands for its first performance.

The intermezzo, which came next, was less pronouncedly American, and was as much too short as the preceding movement had been too long. In the finale everything again spoke of native influence; there were plantation effects galore, and had there been a banjo introduced it would scarcely have shocked the auditor, for "walk-round," "breakdown" and every other species of Southern revelry seemed present. The composition is emphatically interesting, and although its second movement is rather given to over-repetition, its first and last movements are beautiful, at least to American ears. It is barely possible that the Southern flavor is accidental, but it is difficult to think so.

Now followed Brahms piano quartette in G minor, a composition that is to be ranked even with Schumann's great work in this form (op. 47). It brought that great artist, Feruccio Busoni, to the piano. Glorious work he certainly did throughout the entire composition, but not a whole string orchestra could have balanced against him when once his enthusiasm broke loose. It was piano, piano and again piano (but very *forte*) and the three string players filled in the chinks as best they could. Yet when there were delicate passages, as in the muted work of the intermezzo, or the rippling cadences with pizzicato support of the Gypsy finale, the audience heard some of the finest Brahm's performance that has ever taken place in Boston, and the close was brilliant in the highest degree. The mysterious effects of the first movement were also superb,—there were spectres abroad in that strange, weird development. The difficulties of tempo were entirely overcome; every passage was as sure as if syncopations and artificial groupings did not exist. But the balance of power was lost as completely as it is in the European political field.

The concert ended with Beethoven's quintette in C, with Mr. Zach, as second viola, added to the forces, a worthy ending of a great concert. Every part of it was interesting, but the Kneisel quartette should not endeavor to outvie the symphony programmes in the matter of length.

LOUIS C. ELSON.

BOSTON POST.
The Representative Democratic Paper
OF NEW ENGLAND.
TUESDAY MORNING, JAN. 2, 1894.

THE KNEISEL CONCERT.

The fourth concert by the Kneisel Quartet at Chickering Hall last evening was attended by a large and interested audience. The programme was Dvorak's quartet in F major, Brahms's piano quartet in G minor, and Beethoven's quintet in C major, with Mr. Busoni assisting at the piano and Mr. Zach the second viola. The first public performance of Dvorak's quartet was received with critical attention. It strongly savors of negro melodies in its thematic construction and is of a light order, with no particular depth or breadth. It is not a composition that is likely to win popular favor to a great degree and will rely more on the fame of its brilliant composer than on its own intrinsic worth. The playing of the quartet was, as usual, almost perfect. The cello work of Mr. Schroeder was delightful. Brahms's piano quartet, Mr. Busoni assisting, was played with splendid artistic feeling and expression. The first two movements were inclined to be dry and prosy. The fourth movement, Rondo a la Zingarese, was read in a brilliant manner, Mr. Busoni playing with pleasing and intelligent expression. Beethoven's quintet in C major, with Mr. Zach second viola, was listened to with intelligent appreciation. The concert attracted many of the celebrities of the social and musical world. The next concert will be Jan. 22.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCV. NO. 2.
TUESDAY, JANUARY 2, 1894.

THE KNEISEL QUARTET.

The audience present at the fourth of the season's concerts by the Kneisel quartet, at Chickering Hall last evening, enjoyed a rare treat in chamber music, the programme including Dr. Dvorak's new string quartet, the quartet for piano and strings in G minor, op. 25, by Brahms, and the quintet for strings in C major, op. 29, by Beethoven.

The Dvorak quartet, still in manuscript, had its first public performance on this occasion and proved a worthy companion to the larger work from the same composer heard at the symphony concert on Saturday.

Like the symphony "From the New World," it is the product of Dvorak's most recent efforts, and reflects the influence which his study of American subjects has had upon him. Its themes are simple, but vastly pleasing melodies, and with the varied treatment given them they take on a constantly interesting character. The melodies are distinctly those of southern life, and they are made worthy of their use by the skill with which they are ornamented and elaborated. The quartet is a very pleasing addition to the organization's repertoire, and can but gain great favor as played by Mr. Kneisel and his associates.

A masterly performance of the Brahms quartet was given, with Mr. F. Busoni at the piano, and although at times the pianist made his instrument unduly prominent in the ensemble, he gave rare enjoyment by his otherwise, at all times, thoroughly artistic playing. An excellent performance of the familiar Beethoven quintet was given, with Mr. Zach as assisting viola player. The fifth concert will be given on the 22d inst.

American Art Journal.
NEW YORK, SATURDAY, JANUARY 6, 1894.

Tenth Symphony Concert: Novelties in Boston.

Nobody has any right to "speak diminutive" of Kelly's Macbeth music after hearing Tschaikowsky's Solemn (?) Overture from The Holy War, commemorating the defeat of Napoleon in his Russian invasion of 1812. It is indeed exciting to hear the Marseillaise chased and routed by the Russian theme, amid a fanfare of bells and booms. Grandly played! Who dare call Director Paur humdrum after this?

Beethoven's Violin Concerto in D, with cadenzas by Joachim, Hellmesberger, and the soloist, won for Mr. Kneisel an ovation thoroughly deserved.

But the great novelty of the day was Dvorak's Manuscript Symphony in E minor, No. 8, bearing "From the New World" as its title. Very enjoyable in its graceful treatment of themes partially familiar; but is it fair to call this an American Symphony? Negro melodies, made up of nobody knows what historic elements, are not really so American as the chants of the aboriginal Indians. To be sure slavery brought Africans hither, and their music with them, and this music has been modified by camp meetings, French blood, and other influences; but is it specially American? The composer's suggestion, that negro melodies would work well into symphonic forms, was at first understood as referring to such popular tunes as Susanna, Ole Virginny, Dearest Mae and so on, and there was a disposition to sneer at this notion, partly because these modern songs were written for negroes, not by them. Why laugh? Some of those melodies were borrowed from German symphonies, like Katy Darling, which comes from Mendelssohn. Then there are the so-called Spitituals, sung on the plantation, such as "Lord, Make Me More Patient!" and these might be mulled into classic mould, as indeed every strain can be; but this would not make them American. Dvorak's Symphony is delightful to hear, but it represents an infinitesimal fragment of imported America. Like the eminent composer himself, it is from the Old World rather than the New. A musician behind me whispered that he was mad clean through over the thought that such music, however fetching, should be accepted abroad as distinctively native to our shores.

Beethoven's First Symphony was indeed lovely under Paur's interpretation, at our ninth symphony concert. Then came Mozart's Hoffner Serenade, five of its light movements, with fine obligato passages by Mr. Kneisel; and Carl Baermann's velvety touch was most conspicuous in the Beethoven Concerto, No. 4, in G.; but the most refreshing number of the over-long concert was Schubert's Rosamunde Overture, like a spring morning. The cadenzas in the concerto were of Mr. Baermann's own arranging.

Boston Journal.
TEN PAGES.
TUESDAY, JANUARY 2, 1894.

THE KNEISEL QUARTETTE.

This was the program of the fourth concert of the Kneisel Quartette given last evening in Chickering Hall:

Quartette, F major, op. 96 (MS).....Dvorak
(First public performance.)
Piano quartette, G minor, op. 25.....Brahms
(Piano, Mr. Busoni.)
Quintette, C major, op. 29.....Beethoven
(2d Viola, Mr. Zach.)

It is said that this new quartette was composed by Dvorak between June 12 and 23, 1893. I believe that Spillville, Iowa, saw its birth, as well as the birth of a quintette for strings that has not yet appeared here. The symphony played Saturday night in Music Hall was written in the spring of the same year. The symphony, the quartette and the quintette are said to be built out of "American" material, and by some enthusiasts they are thought to be at least a starting point for the great American music of the future.

Now let us, in considering briefly the quartette, leave "Americanism" out of the question. Let us look only at the music itself. The question raised by certain claims made earnestly and sincerely in New York may be discussed in next Sunday's Journal.

This new quartette is, on the whole, a delightful and refreshing work. It is spontaneous, that is, with the exception of the scherzo, which seems to me comparatively sought-out and labored. Whatever the "national character" of the themes may be, the development is natural, healthy, simple, in a word, musical. There is no morbidness. There is no self-analysis or analysis of the universe and other things in this charming composition. The first movement is particularly frank in its expression. The slow movement abounds in romantic simplicity. The last movement is jolly without affectation. Here is music that reminds one of Gounod's remark on the ultra-modern school. There is a return to eighteenth century musical honesty and simplicity. The themes are characteristic—but not necessarily or inevitably characteristic of negro temperament, which seems now in certain quarters to be regarded as synonymous with American temperament. The negroes encountered by Mr. Dvorak have a singular habit of whistling Scotch and Bohemian tunes. The only reproach that might be perhaps justly made against this quartette, is that a too frequent use of the pentatonic scale might weary after several hearings, although at first it may be attractive.

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It was a great pleasure to hear Mr. Busoni again. He is a pianist of remarkable, if limited, talent. His technique is peculiarly, and at times aggressively, brilliant. He dazzles, he dominates, he compels admiration, and, alas! he stuns. Not only is he a robust performer, but, to borrow a word from the new inspiration of Dvorak's muse, Mr. Busoni is frequently "robustious." Last evening he showed his peculiar qualities to full advantage. He played with overwhelming dash and power. A scale was the crack of a whip. A chord was like the crash of a boulder. But Mr. Busoni forgot occasionally the size of the hall, the fact that the piano cover was raised and that catgut cannot vie with the strings of a grand piano when they are smitten by fingers of steel.

The playing of the members of the quartette was admirable throughout.

PHILIP HALE.

Boston Daily Globe.
TUESDAY, JAN. 2, 1894.

KNEISEL QUARTET.

First Public Performance of the Dvorak F Major Quartet.

The Kneisel quartet concerts are always long, and last night's consumed even more time than usual. It was 10 o'clock before the last number was finished; by that time many of the audience had left the hall.

And yet it was one of the most interesting concerts ever given in Chickering hall. First on the program was the Dvorak quartet in F major, which has never before been played in public, and only once anywhere. It was given a private performance in New York recently, and the composer was so pleased with the playing of the Kneisels that he gave them the manuscript which they used last night.

This composition is the result of the coming of Dvorak to this country. It was written last summer, and is supposed to be distinctly American. There is certainly in it much that is strikingly original, and the melodious parts strongly recall the type of southern negro music which the composer says he had in mind when he wrote the quartet. The whole is tuneful and taking. Last night the playing of the performers was exceptionally good, and the listeners were stirred to a high pitch of enthusiasm. It is safe to say that the Dvorak quartet is a success.

The other numbers on the program were the Brahms piano quartet in G minor, with Mr Busoni at the piano, and the Beethoven quintet in C major, in which Mr Zach played the second viola. Both were superbly performed, and Mr Busoni was given a handsome recall after his performance.

BOSTON DAILY TRAVELLER
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Mr. F. Busoni was the pianist.

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Mr. Busoni assisted in the Brahms quartet in his usually artistic manner. His playing last evening was marked by a hard and brilliant touch, and at times it was overpowering, leaving little opportunity for the three strong players to be heard. The concert closed with a most delightful rendering of the C major Quintet of Beethoven, making on the whole a rather long programme. Mr. ach, second violin, assisted in this latter piece. The next concert will take place, Jan. 22.

WARREN DAVENPORT.

Boston Transcript
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Dvorák: Quartet in F major, Opus 96 (MS.) (First time.)
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The new Dvorák quartet, written like the eighth symphony, on "Negro-American" material, is a charming work at a first hearing. Of its true value one can hardly form much of an idea before hearing it oftener and studying it better; but the first impression it makes is certainly pleasing. It was admirably played.

Mr. Busoni played grandly in the great Brahms quartet, with noble fire, profoundness of conception, and that dazzling brilliancy of technique which is peculiarly his own; unfortunately also with an overpowering weight of tone often wholly out of proportion with the string parts. With this single exception, it was great playing. The ever beautiful Beethoven quintet, one of those earlier works of the master that, with all their Haydn and Mozart reminiscences, show his individuality of feeling unveiled by conventionality of expression, was exquisitely given and made the most delightful effect.

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BOSTON EVENING RECORD.
MONDAY, JANUARY 1

AN AMERICAN SYMPHONY.

The concert of Saturday, although of inordinate length, had points of especial interest which prevented anything like tedium setting in. For the first time since music began, a great composer, one of the modern masters, has taken up our folk-song and built a classical work upon this new foundation. The first presentation of such a work was sufficient to make the occasion historical, and to dignify the concert beyond any of its predecessors. One may acknowledge this without conceding absolute success to the work itself. Brilliant as music, the new symphony by Dvorak, founded on native themes, does not achieve a distinct nationality. It is not more clearly American than Bohemian or Russian. The formation of certain passages upon a scale with a flat seventh is more European than American, for if such scales exist here they come from a remote antiquity in other climes.

The work began with a strange mixture of kettledrum explosions and brooding. When the chief theme was ushered in, however, it proved to have something of the lilt of the plantation, and suggested that accentuation of hand and foot which belongs to Afro-American melody. Yet, for the matter of that, the same characteristic can be traced as far back as scriptural music, and the singing of the psalms in ancient Jerusalem was not widely different from the free improvisation and emphatic rhythm of a Southern camp-meeting, a fact which can easily be pro d by references to "clapping of hands" in e Old Testament, by Egyptian pictures of contemporary date, and by a study of the character of the poems as they have come down to us.

Nevertheless we may be permitted to call this lilt and rhythm "American" since it is a characteristic of part of our Southern folk-song.

Lastly Mr. Paur "cried 'Havock and let slip the dogs of war"; at least he gave a composition which it is difficult to review seriously. It was as unfair to bring Tschaikowsky to memory by his "1812" overture as it would have been to commemorate Beethoven with his battle symphony ("The Battle of Vittoria"), and such a racket has not been heard in Music Hall, not even in the days of the cat shows.

The "Marseillaise" attacked an innocent Russian folk-theme, and the result was terrible. The two themes coalesced very much as the Kilkenny cats did, or as the blue paper does with the white in a seidlitz powder. Auditors clung to their seats in excited enthusiasm as the Russian trombones and the French bass drums met; amidst the tumult one could see the brave conductor standing undaunted in the centre of the contending forces; then came the clangor of bells; the writer does not know whether they were the triumphant tones of festival chimes, or whether a general alarm had been turned in from the fire at Moscow, but they were out of tune in either case. Finally the work culminated with a varied assortment of thunderbolts, and now the ear doctors of Boston are with Mr. Paur, to a man.

LOUIS C. ELSON.

Boston Journal.
TEN PAGES.
TUESDAY, JANUARY 2, 1894.

THE KNEISEL QUARTETTE.

This was the program of the fourth concert of the Kneisel Quartette given last evening in Chickering Hall:

Quartette, F major, op. 96 (MS).....Dvorak
(First public performance.)
Piano quartette, G minor, op. 25.....Brahms
(Piano, Mr. Busoni.)
Quintette, C major, op. 29.....Beethoven
(2d Viola, Mr. Zach.)

It is said that this new quartette was composed by Dvorak between June 12 and 23, 1893. I believe that Spillville, Iowa, saw its birth, as well as the birth of a quintette for strings that has not yet appeared here. The symphony played Saturday night in Music Hall was written in the spring of the same year. The symphony, the quartette and the quintette are said to be built out of "American" material, and by some enthusiasts they are thought to be at least a starting point for the great American music of the future.

Now let us, in considering briefly the quartette, leave "Americanism" out of the question. Let us look only at the music itself. The question raised by certain claims made earnestly and sincerely in New York may be discussed in next Sunday's Journal.

This new quartette is, on the whole, a delightful and refreshing work. It is spontaneous, that is, with the exception of the scherzo, which seems to me comparatively sought-out and labored. Whatever the "national character" of the themes may be, the development is natural, healthy, simple, in a word, musical. There is no morbidness. There is no self-analysis or analysis of the universe and other things in this charming composition. The first movement is particularly frank in its expression. The slow movement abounds in romantic simplicity. The last movement is jolly without affectation. Here is music that reminds one of Gounod's remark on the ultra-modern school. There is a return to eighteenth century musical honesty and simplicity. The themes are characteristic—but not necessarily or inevitably characteristic of negro temperament, which seems now in certain quarters to be regarded as synonymous with American temperament. The negroes encountered by Mr. Dvorak have a singular habit of whistling Scotch and Bohemian tunes. The only reproach that might be perhaps justly made against this quartette, is that a too frequent use of the pentatonic scale might weary after several hearings, although at first it may be attractive.

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It was a great pleasure to hear Mr. Busoni again. He is a pianist of remarkable, if limited, talent. His technique is peculiarly, and at times aggressively, brilliant. He dazzles, he dominates, he compels admiration, and, alas! he stuns. Not only is he a robust performer, but, to borrow a word from the new inspiration of Dvorak's muse, Mr. Busoni is frequently "robustious." Last evening he showed his peculiar qualities to full advantage. He played with overwhelming dash and power. A scale was the crack of a whip. A chord was like the crash of a boulder. But Mr. Busoni forgot occasionally the size of the hall, the fact that the piano cover was raised and that catgut cannot vie with the strings of a grand piano when they are smitten by fingers of steel.

The playing of the members of the quartette was admirable throughout.

PHILIP HALE.

BOSTON DAILY ADVERTISER
Established 1813.
TUESDAY MORNING, JAN. 2, 1894.

The Kneisel Quartette Concert.

The American symphony is a string quartette! Paradoxical as this may sound it is certainly true that Dvorak's Quartette in F, played for the first time at the Kneisel concert of last night, is far more redolent of the plantation than the master's symphony, performed last Saturday. The chief theme of the first movement was typical negro music, and it was placed in juxtaposition with other equally strong and characteristic Southern melodies. The development was masterly and did not obscure the popular flavor of the movement. The slow, second movement had a peculiarly mournful chief theme, and here violin and viola carried on some beautiful solo work. The shading and general ensemble in this was noteworthy even for the Kneisel quartette; the composition could not have been in better hands for its first performance.

The intermezzo, which came next, was less pronouncedly American, and was as much too short as the preceding movement had been too long. In the finale everything again spoke of native influence; there were plantation effects galore, and had there been a banjo introduced it would scarcely have shocked the auditor, for "walk-round," "breakdown" and every other species of Southern revelry seemed present. The composition is emphatically interesting, and although its second movement is rather given to over-repetition, its first and last movements are beautiful, at least to American ears. It is barely possible that the Southern flavor is accidental, but it is difficult to think so.

Now followed Brahms piano quartette in G minor, a composition that is to be ranked even with Schumaunn's great work in this form (op. 47). It brought that great artist, Ferucclo Busoni, to the piano. Glorious work he certainly did throughout the entire composition, but not a whole string orchestra could have balanced against him when once his enthusiasm broke loose. It was piano, piano and again piano (but very *forte*) and the three string players filled in the chinks as best they could. Yet when there were delicate passages, as in the muted work of the intermezzo, or the rippling cadences with pizzicato support of the Gypsy finale, the audience heard some of the finest Brahm's performance that has ever taken place in Boston, and the close was brilliant in the highest degree. The mysterious effects of the first movement were also superb,—there were spectres abroad in that strange, weird development. The difficulties of tempo were entirely overcome; every passage was as sure as if syncopations and artificial groupings did not exist. But the balance of power was lost as completely as it is in the European political field.

The concert ended with Beethoven's quintette in C, with Mr. Zach, as second viola, added to the forces, a worthy ending of a great concert. Every part of it was interesting, but the Kneisel quartette should not endeavor to outvie the symphony programmes in the matter of length.

LOUIS C. ELSON.

Boston Daily Globe.
TUESDAY, JAN. 2, 1894.

KNEISEL QUARTET.

First Public Performance of the Dvorak F Major Quartet.

The Kneisel quartet concerts are always long, and last night's consumed even more time than usual. It was 10 o'clock before the last number was finished; by that time many of the audience had left the hall.

And yet it was one of the most interesting concerts ever given in Chickering hall. First on the program was the Dvorak quartet in F major, which has never before been played in public, and only once anywhere. It was given a private performance in New York recently, and the composer was so pleased with the playing of the Kneisels that he gave them the manuscript which they used last night.

This composition is the result of the coming of Dvorak to this country. It was written last summer, and is supposed to be distinctly American. There is certainly in it much that is strikingly original, and the melodious parts strongly recall the type of southern negro music which the composer says he had in mind when he wrote the quartet. The whole is tuneful and taking. Last night the playing of the performers was exceptionally good, and the listeners were stirred to a high pitch of enthusiasm. It is safe to say that the Dvorak quartet is a success.

The other numbers on the program were the Brahms piano quartet in G minor, with Mr Busoni at the piano, and the Beethoven quintet in C major, in which Mr Zach played the second viola. Both were superbly performed, and Mr Busoni was given a handsome recall after his performance.

Boston Transcript
TUESDAY, JANUARY 2, 1894.

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The Kneisel Quartet, assisted by Mr. Ferruccio Busoni and Mr. Max Zach, gave their fourth concert in Chickering Hall last evening, the programme being as follows:

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The new Dvorák quartet, written like the eighth symphony, on "Negro-American" material, is a charming work at a first hearing. Of its true value one can hardly form much of an idea before hearing it oftener and studying it better; but the first impression it makes is certainly pleasing. It was admirably played.

Mr. Busoni played grandly in the great Brahms quartet, with noble fire, profoundness of conception, and that dazzling brilliancy of technique which is peculiarly his own; unfortunately also with an overpowering weight of tone often wholly out of proportion with the string parts. With this single exception, it was great playing. The ever beautiful Beethoven quintet, one of those earlier works of the master that, with all their Haydn and Mozart reminiscences, show his individuality of feeling unveiled by conventionality of expression, was exquisitely given and made the most delightful effect.

BOSTON POST,
The Representative Democratic Paper OF NEW ENGLAND.
TUESDAY MORNING, JAN. 2, 1894.

THE KNEISEL CONCERT.

The fourth concert by the Kneisel Quartet at Chickering Hall last evening was attended by a large and interested audience. The programme was Dvorak's quartet in F major, Brahms's piano quartet in G minor, and Beethoven's quintet in C major, with Mr. Busoni assisting at the piano and Mr. Zach the second viola. The first public performance of Dvorak's quartet was received with critical attention. It strongly savors of negro melodies in its thematic construction and is of a light order, with no particular depth or breadth. It is not a composition that is likely to win popular favor to a great degree and will rely more on the fame of its brilliant composer than on its own intrinsic worth. The playing of the quartet was, as usual, almost perfect. The cello work of Mr. Schroeder was delightful. Brahms's piano quartet, Mr. Busoni assisting, was played with splendid artistic feeling and expression. The first two movements were inclined to be dry and prosy. The fourth movement, Rondo a la Zingarese, was read in a brilliant manner, Mr. Busoni playing with pleasing and intelligent expression. Beethoven's quintet in C major, with Mr. Zach second viola, was listened to with intelligent appreciation. The concert attracted many of the celebrities of the social and musical world. The next concert will be Jan. 22.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCV. NO. 2.
TUESDAY, JANUARY 2, 1894.

THE KNEISEL QUARTET.

The audience present at the fourth of the season's concerts by the Kneisel quartet, at Chickering Hall last evening, enjoyed a rare treat in chamber music, the programme including Dr. Dvorak's new string quartet, the quartet for piano and strings in G minor, op. 25, by Brahms, and the quintet for strings in C major, op. 29, by Beethoven.

The Dvorak quartet, still in manuscript, had its first public performance on this occasion and proved a worthy companion to the larger work from the same composer heard at the symphony concert on Saturday.

Like the symphony "From the New World," it is the product of Dvorak's most recent efforts, and reflects the influence which his study of American subjects has had upon him. Its themes are simple, but vastly pleasing melodies, and with the varied treatment given them they take on a constantly interesting character. The melodies are distinctly those of southern life, and they are made worthy of their use by the skill with which they are ornamented and elaborated. The quartet is a very pleasing addition to the organization's repertoire, and can but gain great favor as played by Mr. Kneisel and his associates.

A masterly performance of the Brahms quartet was given, with Mr. F. Busoni at the piano, and although at times the pianist made his instrument unduly prominent in the ensemble, he gave rare enjoyment by his otherwise, at all times, thoroughly artistic playing. An excellent performance of the familiar Beethoven quintet was given, with Mr. Zach as assisting viola player. The fifth concert will be given on the 22d inst.

BOSTON DAILY TRAVELLER
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Piano quartet in G minor, op. 25.....Brahms
Quintet in C major, op. 29.....Beethoven
Mr. F. Busoni was the pianist.

The quartet of Dvorak is one of the three compositions written during the past season by its eminent composer with the idea of presenting themes characteristic of the music of the Southern negro. Where there was little of this element displayed in the symphony played last Saturday evening there is quite a variety to be found in the quartet given in the above programme. Not only was the melody of the negro represented, but also many of the dance rhythms. These were all developed in that clear but masterly manner that has particularly marked the latest writings of Dvorak. This quartet was pungent with the flavor of these Southern airs and dances and held the attention of the audience to the end. One can see how monotonous this material might become in the hands of a less talented composer. It is to be hoped that mediocrity will not deluge our programmes in consequence of this innovation upon the part of the eminent Bohemian who has sought thus to display his genius. The quartet was played in the highest style identical with the artistic efforts of the Kneisel Quartet. It was enthusiastically applauded.

Mr. Busoni assisted in the Brahms quartet in his usually artistic manner. His playing last evening was marked by a hard and brilliant touch, and at times it was overpowering, leaving little opportunity for the three strong players to be heard. The concert closed with a most delightful rendering of the C major Quintet of Beethoven, making on the whole a rather long programme. Mr. ach, second violin, assisted in this latter piece. The next concert will take place, Jan. 22.

WARREN DAVENPORT.

American Art Journal.
NEW YORK, SATURDAY, JANUARY 6, 1894.

Tenth Symphony Concert: Novelties in Boston.

Nobody has any right to "speak diminutive" of Kelly's Macbeth music after hearing Tschaikowsky's Solemn (?) Overture from The Holy War, commemorating the defeat of Napoleon in his Russian invasion of 1812. It is indeed exciting to hear the Marseillaise chased and routed by the Russian theme, amid a fanfare of bells and booms. Grandly played! Who dare call Director Paur humdrum after this?

Beethoven's Violin Concerto in D, with cadenzas by Joachim, Hellmesberger, and the soloist, won for Mr. Kneisel an ovation thoroughly deserved.

But the great novelty of the day was Dvorak's Manuscript Symphony in E minor, No. 8, bearing "From the New World" as its title. Very enjoyable in its graceful treatment of themes partially familiar; but is it fair to call this an American Symphony? Negro melodies, made up of nobody knows what historic elements, are not really so American as the chants of the aboriginal Indians. To be sure slavery brought Africans hither, and their music with them, and this music has been modified by camp meetings, French blood, and other influences; but is it specially American? The composer's suggestion, that negro melodies would work well into symphonic forms, was at first understood as referring to such popular tunes as Susanna, Ole Virginny, Dearest Mae and so on, and there was a disposition to sneer at this notion, partly because these modern songs were written for negroes, not by them. Why laugh? Some of those melodies were borrowed from German symphonies, like Katy Darling, which comes from Mendelssohn. Then there are the so-called Spitituals, sung on the plantation, such as "Lord, Make Me More Patient!" and these might be mulled into classic mould, as indeed every strain can be; but this would not make them American. Dvorak's Symphony is delightful to hear, but it represents an infinitesimal fragment of imported America. Like the eminent composer himself, it is from the Old World rather than the New. A musician behind me whispered that he was mad clean through over the thought that such music, however fetching, should be accepted abroad as distinctively native to our shores.

Beethoven's First Symphony was indeed lovely under Paur's interpretation, at our ninth symphony concert. Then came Mozart's Hoffner Serenade, five of its light movements, with fine obligato passages by Mr. Kneisel; and Carl Baermann's velvety touch was most conspicuous in the Beethoven Concerto, No. 4, in G.; but the most refreshing number of the over-long concert was Schubert's Rosamunde Overture, like a spring morning. The cadenzas in the concerto were of Mr. Baermann's own arranging.

[65]

The Musical Courier.

NEW YORK, WEDNESDAY, JANUARY 3, 1894.

The program of the Symphony concert given last evening in Music Hall was as follows :

Symphony, No. 5, E minor (MSS).....Dvorák
Concerto for violin.....Beethoven
Overture, "1812".....Tschaikowsky

I confess that I was not excited over the news that Dvorák's "American" symphony would be played at the tenth Symphony concert in Music Hall until I accidentally came across a copy of the New York "Herald" of the 17th ult. I there learned that the importation of Dvorák was chiefly "to persuade the composer to attempt a bold exploration into the musical material of America and lay the foundations for a national school of composition."

And what did Mr. Dvorák do?

* * *

According to the New York "Herald" the said Mr. Dvorák began to study native music after his arrival in New York. Unfortunately for the future historian we are not told how he studied it, or whether he disguised himself in his exploration so that the music would not become suspicious, frightened, and then escape. It would be a pleasure to read of his wanderings in the jungles of the Bowery and in the deserts of Central Park. It would be interesting to know precisely his first thought on seeing the Harlem goat, an animal now rare. The composer is a modest man, and he has not even hinted at his perilous trips on the Elevated Railway or the Belt Line.

After I read of these adventures and of the intrepidity of the trip to Spillville, Ia., I was curious to hear the symphony, this symphony founded on "negro and Indian tunes," *i. e.*, American tunes.

Then I read in other newspapers statements about Dvorák and this symphony, which convinced me that the work could only be appreciated properly by an audience composed exclusively of intelligent negroes and combed and washed Indians.

* * *

But, bless your soul, Dvorák has written delightful music, music that can be enjoyed by men and women, and children of any or every land, and without indulging himself in musical Americanisms.

I am told that a phrase of four measures announced by the horn in the first allegro is "American." It is "American," because it has a rhythmical construction "characteristic of the music which has a popular charm in this country;" and this rhythmical construction is what? Why, the Scot's snap, "a device common in Scottish music," and "it is found in Hungarian music too." Therefore it is American.

The phrase, this American phrase, "is built on the pentatonic, or five-note scale, which omits the fourth and seventh tones of our ordinary diatonic series." Now, this scale is Scotch, Irish, Chinese, "for the old music of these peoples and many others is marked by this peculiarity." Therefore it is American.

Then the subsidiary melody "gives a somewhat Oriental tinge to the movement." Therefore it is American.

The next specimen of Americanism is in the larghetto, "Dr. Dvorák's proclamation of the mood which he found in the song of Hiawatha's wooing, as set forth in Longfellow's poem." Hiawatha was an Indian. Therefore the symphony is American.

* * *

If this symphony were played without any advance and explanatory notice in any European city, would a German, or Italian, or Russian, or Scot, or Frenchman say at once, "Why, this is American music!"

Would he not find any and all music but American?

Would he not find Scandinavian hints, Hungarian rhythm, Bohemian thought, Scotch melody and Oriental feeling; would he not find tributes to all nations; would he not admire the workmanship and leave the concert hall without a thought of negro, Indian or native born white citizen of the United States?

The rhythm of the first phrase of the first movement is perhaps suggestive of the Southern steamboat and the plantation; but the rhythm is also partly European. The larghetto is full of Scotch and Scandinavian suggestion. The scherzo is anything you please; but: this may be said as an exhibition of American characteristics real or alleged, as a musical exhibition of dash, "smartness," lack of reverence and general devil-me-care, it is not to be named in the same breath with Mr. Chadwick's symphonic scherzo. As for the finale, that, too, is what-you-will; there is a hint at "Yankee Doodle," but the temporary use of a transplanted tune does not make an "American" symphony.

Nor can you expect a Bohemian composer to throw off suddenly his nationality and forget it when he writes.

* * *

But there is much that is beautiful in this same symphony. First of all, it is cheerful and agreeable music. There is no touch of pessimism. There is no struggle with the Infinite. The composer has the simple faith of a healthy child. There is the spirit of Nature. There is a thought of woods and fields. Simple and pleasing thoughts are expressed intelligibly. At times the thoughts are clad gorgeously in instrumental colors, but the beauty of the thoughts does not suffer thereby, nor is it puffed up or distorted.

* * *

The overture of Tschaikowsky abounds in "alarums within and without." The plaintive church hymn is at first frightened by the triumphant "Marseillaise;" but the French conquer only for a moment. Cossacks scour the plain. There is the Russian general with the terrible name. There is the fire; there is the snow. The "Marseillaise" is heard no more. There is the exultation of a delivered nation. Such music as this overture of Tschaikowsky is perhaps panoramic, or even cycloramic. It would not do as a weekly dose. But it is a good thing to hear such music once in a while, to have the pulse stirred, to feel the consciousness of the raging animal that is in the body of even the most smug and exemplary citizen, although he may not know it.

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Mr. Kneisel played his part in the concerto by Beethoven with infinite care and taste. The fine characteristics of his performance have always received full praise in this city. While it is only justice to this admirable violinist to praise at length his accuracy, his usually faultless intonation, his elegance and general finish, it may also be said that his temperament is such that he does not appear to complete advantage in such a work as the Beethoven concerto, which demands a player of more heroic mold.

* * *

Whether the performance of the symphony was in accordance with wishes indicated or suggested by the composer I know not, as I had no opportunity of seeing the score. Mr. Paur certainly took the greatest of pains in the bringing out of the work. He was diligent in rehearsal. In the concert he seemed to be unusually flexible in directing. The performance of the orchestra was excellent throughout the concert. The concert itself was too long. The second and the third movements of the concerto might well have been omitted.

* * *

This is the program of the Kneisel concert in Chickering Hall to-morrow evening: Dvorák's quartet, F major (MS.); Brahms' piano quartet, G major; Beethoven's C major quintet, op. 29. The Dvorák quartet will be played for the first time in public. Mr. Busoni will be the pianist. Mr. Zach will play the second viola.

This is the program of the Symphony concert at the Sanders Theatre, Cambridge, Thursday evening: Brahms' C minor symphony; air, "Alceste," Gluck; overture, "Euryanthe," Weber; air, "Oberon," Weber; overture, "1812," Tschaikowsky. Mrs. Amalia Materna will sing.

The program of the Symphony rehearsal and concert in Music Hall this week will be as follows. All the works are by Wagner:

Prelude to "Die Meistersinger von Nuernberg;" "Vorspiel" und "Liebestod" ("Prelude and Love-death"), from "Tristan and Isolde;" "Siegfried Idyl;" a "Faust" overture; "Siegfried's Funeral March," from "Götterdämmerung;" "Brünhilde's" dying speech. Mrs. Amalia Materna will sing.

AND the Boston "Transcript" is prepared to state to its readers that Mr. Emil Paur's contract with the Boston Symphony Orchestra runs *bona fide* for a term of five years? We shall refer to this subject at the end of Mr. Paur's first term.

Gazette

BOSTON, SUNDAY MORNING, JAN. 7.

The Symphony Concert.

The programme for the eleventh concert of the Boston Symphony Orchestra, in Music Hall, last evening, was devoted wholly to Wagner, as follows: Prelude to "Die Meistersinger"; Vorspiel and "Liebestod" from "Tristan and Isolde"; the Siegfried Idyl; the "Faust" overture; Siegfried's Funeral March and Brünnhilde's lament over Siegfried's body, from "Götterdämmerung." This is a very large dose of Wagner for one evening, but there were doubtless many in the audience who enjoyed every bar of it. However, to others, who were not enthusiastic worshippers of Wagner, it proved somewhat cloying, not to say wearisome. All the selections had been heard frequently at these concerts, and Mr. Krehbiel kindly came on from New York, on several occasions, to explain to us the meaning of several of them, in order that we might be enabled to palpitate with the right emotion, anent them. It might have added interest to the occasion if he could have been induced to enlighten us regarding them at this concert, but the chances are that he would have found serious objections, owing to the fact that a hearing of the Dvorak American Symphony caused him so much discomfort that he cryptogramically pronounced the orchestra to be "N. G." There is nothing new to be said about the music. Of the performances we feel justified in writing in the warmest terms of commendation. Mr. Paur's readings were masterly throughout, and the playing of the orchestra was faultless. The "Meistersinger" overture had never been given here with the perfect clearness that attended its interpretation by Mr. Paur, last night. The Idyl was also beautifully read and played. The soloist was Mme. Materna, who sang the Liebestod from "Tristran," and Brunnhilde's lament. She acquitted herself with all necessary robustness of style, and doubtless with thorough fidelity to the composer's intentions. She certainly declaimed with great dramatic fervor. For singing, pure and simple, the music affords slight opportunity; and it must be said that the voice part in the score has little meaning or interest without its proper stage surroundings. In fact, it has little meaning under any conditions. The words are of the chief importance, and these can only seldom be heard through the din of the orchestra. Madame Materna's voice sounded worn in its middle notes, and her high notes alone were effective. These she shouted forth with penetrating effect, and doubtless achieved all that could be achieved under the circumstances. She was applauded with furious enthusiasm, which proves that musical noise is not without appreciation. The programme for the next concert is: Suite, B-minor, Bach; Scotch Symphony, Mendelssohn; Overture, "King Lear," Berlioz.

Settled on the Music Hall Site.

West Chester park and Huntington avenue will be the location of the new Music Hall. That point was definitely settled at the meeting of the stockholders of the new association, which was held at 50 State street, yesterday. The corporation assumed the loan raised to pay for the land, and all other obligations. The lot measures 150 feet on the avenue and has a depth of 225 feet. The price was $170,000, which was borrowed for five years at 4½ per cent. The model of the interior of the hall, which has been prepared by McKim, Mead & White, will be displayed in the new Public Library building, to the stockholders, this week. The model is twelve feet square and fourteen feet high, and gives an excellent idea of the building which their architects would like to be commissioned to erect.

Boston Courier.

SUNDAY MORNING, JAN. 7, 1894.

The symphony programme last night was wholly Wagnerian and wholly satisfactory from the opening "Meistersinger Prelude" to the grandly dramatic "Brunnhilde's dying speech" in the concluding number, from the Gotterdammerung. The selections are all too well known to call for analysis or criticism. To criticize Wagner, indeed, seems today almost sacrilegious, standing as he does, a god among composers. To the performance of his work only words of praise can be given, viewing it "by and large." The new conductor is rapidly acquiring the perfect control of his men which is necessary to a fluent and coherent translation of great musical thought, and the orchestra already shows the strong influence of a strong leadership. Few preformances since Mr. Gericke's reign have been so distinctly animated by a dominating virility as that of the "Funeral Music," for instance. The brasses were occasionally a bit energetic and there were intermittent roughnesses in the double basses, in the Prelude from the Meistersingers, but they were not strongly marked defects, and the vigorous direction of Mr. Paur quickly made itself felt. Madame Materna, the famous Wagnerian soprano, reappeared in Boston at this and the Friday concert, for the first times in several years, and was received with a warmth of welcome that deepened into enthusiasm after her noble rendering of the Isolde music (the Love-death). Her voice retains its breadth and richness and her dramatic feeling conveys every shade of sentiment in that most exquisite love song which shows Wagner to have been as true a poet as musician. In the Brunnhilde music her singing was superbly dramatic, thrillingly intense; but here the orchestra may be gravely criticised for forgetting the singer at times and playing with an unrestrained fervor in which only the voice of a steam calliope could hold its own. Indeed this was the one serious blemish of the performance.

It is interesting to watch the conductor as he sways his potent baton. Every nerve is tense with feeling, every fibre thrills with the music spell. No cool, impassive man is here, with calm, intellectual deliberation, seeking "effects," but a musician with brain, soul and body all on fire with the music and intent only on uttering what it says to him. Mr. Paur is evidently a rarely gifted director and with the superb body of musicians under his control there is no limit to the musical possibilities of the next few years.

RENÉ S. PARKS.

NEW MUSIC AT THE KNEISEL—A WAGNER NIGHT AT THE SYMPHONY, ETC.

Always notable among the concerts of the season are those given by the Kneisel Quartet, and the fourth on Monday night was almost pre-eminently fine. The first number, perhaps, claimed a somewhat special attention, as it was the first public performance of a quartet by Dvorak, and played from the MS. The great Hungarian composer seems to have emancipated himself with almost startling rapidity from the atmosphere of his native land, for in this quartet (in F. major) he writes in a spirit more truly American than any American composer. It is not idle to speak of an "American spirit" in music, although some so conceive it; certainly the work presented by the Kneisel Quartet breathes of southern air, of northern vigor. It is all in impalpable suggestion, it is true, but the feeling is unmistakable. The quality throughout is delightful—frank, musical in the highest degree, simple with the simplicity that is consummate art. The first movement might be considered a trifle over-developed by a carping critic, but let us take the gifts the gods provide—and is truly of such—and be devoutly thankful.

The artistic work of the players cannot be too highly commended. The shading throughout was exquisite and on this much of the beauty of the second movement depended.

The second number on the programme was the Brahms piano quartet in G minor, opus 25, with Mr. Ferrucio Busoni as pianist. It is a marvelous composition and take it all in all, was performed superbly. Mr. Busoni is not at his best, however, in ensemble work of this character. His intensity at times overpowers the strings and sweeps away regard for the unities of the work. He is a great artist; his technique is perfect; his interpretations always intellectual, but he lacks or has not yet fully developed the sense of proportion in which some other great players excel—our own. Mr. Baermann, for instance, whose poise is always as perfect as his technique.

The third and closing number was Beethoven's Quintet in C major, op. 29, to which that always delightful player, Mr. Zach, contributed the additional force. It was a fitting ending to an exceptionally lovely concert.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCV. NO. 7.

SUNDAY, JANUARY 7, 1894.

The Symphony Concert Soloist, Mme. Materna.

Conductor Emil Paur evidently pleased himself, and certainly gratified his patrons of the symphony concerts, last evening, by presenting them with a programme exclusively confined to excerpts from the Wagner music-dramas.

Whatever opinions may be held as to the desirability of concert performances of such programmes, there can be but one opinion in regard to such interpretations of the several numbers as were given by Conductor Paur last evening. His readings showed a thorough familiarity with the Wagnerian repertoire, and were characterized by a dramatic treatment of the several selections eminently in keeping with their characteristics. Without striving for sensational effects, he gave to all the selections a life and freshness that showed him to be a master in the treatment of this school of music.

The prelude to the "Meistersingers," which made the opening number of the programme was magnificently played, its ever varying movements being brought out with splendid strength and dramatic feeling. The "Siegfried" idyl was given with a beauty and delicacy that has rarely been equalled in former performances, and the "Faust" overture had a broadly dramatic reading which was very satisfying. Conductor Paur was equally successful in the great funeral march from "Gotterdammerung," which completed the list of strictly instrumental selections, and was played with magnificent effect.

Mme. Amalia Materna was the soloist of the evening being heard in "Isolde's Love Death" and Brunnhilde's "Dying Speech." This great artist has been absent from Boston for many years, and it was very gratifying to find that time had dealt very gently with her vocal abilities. She will be recalled as one of the principal singers in the German opera seasons of some years ago, and also as the prima donna of the notable Wagner festivals which created such a sensation throughoutthe country some 10 years ago. She is a great dramatic artist, and her treatment of such numbers as those in which she was heard last evening may well be taken as a standard. The severe tests put to the singer were met with splendid success by Mme. Materna, and she contended with the orchestra in a way to arouse the greatest respect for her physical endurance. Her reception upon her entrance showed that her earlier triumphs were still fresh in the minds of many of the audience, and she was repeatedly recalled to acknowledge the applause which followed each of her numbers.

As a whole Mr. Paur is to be heartily congratulated upon the success of his first Wagnerian programme. It is to be hoped, however, that he will not assume that such programmes are desired often by the patrons of these concerts.

The usual concert and rehearsal will be omitted next week, and on the evening of the 20th inst. the programme will consist of Bach's suite in B minor for flute and strings, Mendelssohn's symphony No. 3 in A minor, and the "King Lear" overture, Berlioz.

Boston Sunday Globe.

SUNDAY, JAN. 7, 1894.

Wagner Music Sung and Played at the Symphony—Benefit Concerts Tonight—Other Events.

The program of yesterday's symphony concert, the 11th of this season, was composed entirely of selections from the writings of Richard Wagner, as follows; Prelude to "The Master Singers of Nuremberg," in C major; prelude and "Isolde's Love-death," from "Tristan and Isolde;" a Siegfried idyl, in E major; a Faust overture, in D minor; Siegfried's Funeral march, from "Gotterdammerung," act 3, scene 2; Brunnhilde's dying speech over Siegfried's body, from "Gotterdammerung," act 3, scene 3.

The soloist was Mme Amalia Materna, a singer who has often won praises here in the past for admirable interpretation of Wagner music.

The audience was one of the largest of the season at the Friday afternoon rehearsal as well as at last night's concert. It is notable that the attendance is always increased when a vocal soloist is to be heard, which would indicate that the exceeding popularity of director Paur would be even greater were he to more frequently have vocalists upon his programs.

The playing of the orchestra yesterday was so generally excellent that it is unnecessary to single out any one selection for special praise. Each was played with superb effect; no more forcible, intelligent or sympathetic reading of Wagner's writings has ever been given by this orchestra. It is very gratifying to note that the Boston symphony orchestra's past standard of excellence has not only been maintained, but has actually improved under Mr Paur's direction.

Yesterday's program may have seemed rather heavy to many in the audience, and it could have been wished that some of the German master's earlier and more melodious compositions had been included in the selections, but everybody must have enjoyed the work of orchestra and soloist.

Mme Materna's robust personality and resonant voice is well adapted to interpreting the weighty music with which Wagner has laden his dramas. Very few singers would be able to hold their own against the volume of tone brought forth by the heartiest efforts of 60 symphony orchestra players. That Mme Materna's voice could be heard above all was evidence of the splendid vigor of her vocal organs. Her voice is of excellent quality, a clear soprano of good range and remarkable power. In the recitative passages the words were clearly enunciated and sung with much dramatic effect.

There will be no public rehearsal or concert this week. For the concert on Jan 20 the program will be: Suite in B minor, Bach; Symphony No. 3, in A minor (Scotch), Mendelssohn; overture, "King Lear," Berlioz.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, JAN. 8, 1894.

The Symphony Concert.

A Wagner programme, with a famous Wagnerian singer, was sufficient to crowd Music Hall at the concert of Saturday. The prelude to "The Mastersingers" began the programme. It received a good reading, Mr. Paur being exactly in his element in preserving the clearness of the polyphonic strands of the intricate web; not a sub-theme or a *motif* was lost, although there was something of rigidity in the presentation of them. Those who imagine that Wagner is formless can study this prelude to advantage, for in its way it is as logical as any overture, and even the violations of contrapuntal laws find extenuation in coherent leading of the voices.

The death scene from "Tristan and Isolde" brought Madame Materna back to our concert platform after a long lapse of years. It is pleasant to be able to say that time has dealt gently with the singer. A trifle of explosive force instead of sustained power, a slight inequality in middle register, that is all that the severest critic is able to animadvert upon, and against this one must balance a perfect understanding of the music, an artistic intelligence of highest rank and years of earnest service to art rather than to mammon. The ensemble was excellent, and the surety of the singer led to a sense of security on the part of the audience that added not a little to the enjoyment of the number. The heartiest enthusiasm followed the conclusion of the work, and Mme. Materna was recalled with most spontaneous applause. The orchestra did excellently, both in this and the prelude leading up to it.

The "Siegfried Idyl," which followed, proves two points definitely—firstly, Wagner was able to present his ideas with a small orchestra when necessary. The intertwining of the two phrases, "Siegfried, treasure of the world," and the "Peace-theme," is a great effect, although produced by simple means and slight orchestral resources. Secondly, one finds in this a complete refutation of Rowbotham's statement that Wagner did not actually believe in his own theories, for here, in a work intended only for the family circle, a composition celebrating his wife and son, we find all the essential theories put in practice. The Germans have playfully called this work "Treppenmusik" ("stairway-music") because it was first performed on the stairway leading to Madame Wagner's chamber in Villa Triebschen near Luzerne. That the sense of the work may be fully comprehended a translation of Wagner's poem, which he gave to his wife just before the performance, (which took place on her birthday) is appended:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim.
In the dark hour of conflict they upbore me,
Until my labor reached a sturdy frame.

Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming;
Siegfried, must be our youthful hero's name.

For him and thee in tones I now am praising,
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free.

Within its cadence I have held united
Siegfried, our dearly cherished son, and thee,
And all the harmonies I now am bringing,
But speak the thought which in my heart is ringing.

There has never been a better performance of the "Faust Overture" than was given upon this occasion. Probably no subject in poetry has been set to music so frequently as the great poem by Goethe, and the diverse treatments could scarcely be described in a volume. Gounod's and Wagner's treatments of the theme mark the extreme limits, and are in a degree opposites. Gounod discarded all the philosophical part of the work, and made the love episode with Gretchen the central point of his endeavor, so that in Germany his opera is not unjustly called "Margarethe;" Wagner renounced the feminine element altogether and gave a philosophical tone-picture of Faust, the self-tormenting, the yearner after the infinite. Begun in the dark days of Wagner's early Parisian experiences, in 1840, one can readily imagine that the poet's line,

"Forego thou must, thou must forego,"

would speak with especial force to his imagination, and this would seem to give the keynote to the imagination better than the motto which Wagner attached to it when he rewrote the work in Zurich fifteen years later. This motto is:—

Der Gott der mir in Busen wohnt,
Kann tief mein Innerstes erregen;
Der ueber allen meinen Kraeften thront,
Er kann nach aussen nichts bewegen,
Und so ist mir das Dasein eine Last,
Der Tod erwuenscht, das Leben mir verhasst

The last lines

And so I live on, weary of my breath,
Yet life I hate, and wish and long for Death,

are, however, palpably present even from the first remarkable phrase upon the contrabasses and tuba.

The Siegfried funeral march is not so definitely a march as a Bardic recital of history. The orchestra tells the story of Siegfried's life and death. Chopin's funeral march may be the noblest specimen of its school upon the piano, Beethoven's heroic symphony may present what Coleridge called "A funeral march in purple," but this Wagnerian reproduction of ancient heroic recital overtops all the mortuary music ever written, in fitness to the situation, in grandeur of conception, in sublimity of working-out. Every *leit-motif* was given with clearness, so that the tale lost nothing in the telling.

Every number of the programme was well chosen, so that Wagner was heard in many different moods, and no effect of monotony was produced. No better ending to the concert could have been found than the finale to the "Goetterdaemmerung." What a bold departure from old usage it is in itself! No chorus standing around with perfunctory expressions of stereotyped woe, no grouping of the chief singers for a *tour de forces*, but the expression of mortal sorrow from a woman that

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Boston Journal.

SUNDAY, JANUARY 7, 1894.

THE ELEVENTH SYMPHONY CONCERT.

The program of the Symphony Concert given last evening in Music Hall was as follows:

Prelude to "The Master of Singer of Nuremberg"
Prelude and "Isold's Love Death," from "Tristan and Isolde"
A Siegfried Idyl
A Faust overture
Siegfried's funeral march, from "Gotterdammerung"
Brunnhilde's dying speech over Siegfried's body, from "Gotterdammerung"
} Wagner.

These pieces have been played and sung on many occasions and there is no need now of extended criticism. The Wagner of theory would not have allowed such excerpts from his works. The Wagner of practice, no doubt, would have joined heartily in the applause. It may be said that the "Siegfried Idyl" was the feature of last evening's program, and it was played superbly.

In the prelude to the "Master Singers" and in the "Faust overture" the brass was blatant. The string orchestra throughout the evening was most excellent. If the "Faust" overture was omitted, the program would have given greater satisfaction.

Mrs. Materna was not heard in the excerpt from "Tristan and Isolde." She seemed to recognize her inability to cope with the orchestra in this number. In the scene from "Die Goetterdaemmerung" she was more effective; but the weakness of her middle register in this speech was so noticeable that it precluded full enjoyment.

CORNER OF PARK AND AVENUE.

Site of New Music Hall Settled at Last by Stockholders.

The question of the site of the new Music Hall has been finally determined.

Saturday a meeting of the stockholders was held in the office of Harvard College at 50 State Street, and it was voted to purchase the lot of land on the corner of West Chester Park and Huntington Avenue.

This is the same lot that was secured last year by four of the stockholders, who offered the property to the corporation for $170,000, the same amount which they paid for. At a meeting Saturday it was decided to accept the offer.

The lot contains about 33,986 square feet, with a frontage of 150 feet on the avenue and 225 feet on the park.

This does not necessarily mean that the work of preparing plans for a building will be commenced right away or even in the near future, as it is impossible to tell when any move toward that end will be made.

No plans have been solicited by the Directors, but a suggestion for an interior has been made by McKim, Mead & White of New York in the form of a plaster model, and the Directors are to place it on exhibition at the Public Library on Monday morning, where they hope the public will see it and criticise it fully.

The model which is to be exhibited at the new Public Library building is only of the interior, and is entirely different from anything in New England. The nearest approach to it is Sanders Theatre at Harvard, and here the similarity is only very general, in detail the idea suggested for the Music Hall being very unlike this theatre.

There are to be no galleries, but the seats are arranged in the form of a big horseshoe and form one great bank. They are so constructed that under the rear ones others can be put in, but the space under these seats it is intended to use mainly for standing room.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, JAN. 7, 1894.

Last evening was a Wagner night at the Symphony concert in Music Hall. All the numbers were from compositions of the famous German, and the soloist was Mme. Amalia Materna. The first selection was the prelude to "The Meistersinger," which was interesting from the artistic and somewhat novel reading of Mr. Paur.

The "Siegfried Idyl," a "Faust" overture, "Siegfried's Funeral March" were the other numbers given by the orchestra, all of which were played with skill and displayed a new phase of Mr. Paur's conducting.

Mme. Materna sang the prelude and "Love, Death" from "Tristan and Isolde" and Brunhilde's dying speech from "Gotterdammerung." The eminent singer has been heard in both selections in this city, and it can only be said that she shows no deterioration from her past efforts. She easily stands at the head of exponents of Wagner in soprano roles, and her fine voice was given full scope.

The selection from "Tristan and Isolde" was less familiar than the other, but it was equally well received, and the audience showed its hearty appreciation.

The programme for the rehearsal and concert Friday afternoon and Saturday evening, Jan. 19 and 20, will consist of Bach's suite in B minor for string orchestra and flutes; Mendelssohn's Symphony No. 3 in A minor, and Berlioz's overture "King Lear."

THURSDAY, JANUARY 4 1894

THE SPENCER SUN

Boston Symphony Orchestra.

It was a somewhat larger audience which greeted the Boston Symphony Orchestra upon the occasion of their second concert in Worcester last week than on the first night, and we were glad to see so large a party from Spencer. The program being rather more severely classical than that of the first concert, may possibly have given less pleasure to the ordinary concert goer. Yet even a Brahms symphony, difficult of comprehension though it may be, when played as it was last Thursday evening, cannot fail to be exceedingly interesting, and, doubtless, to some present, delightful. All were on the qui vive for the second number on the program, which introduced to the audience the soloist of the evening, Mrs. Emil Pauer, wife of the conductor, whose first appearance in Worcester had been looked forward to with much interest.

Although Mrs. Pauer may not have realized the expectations of some of her hearers, there was certainly much to enjoy in her rendering of Schubert's "Wanderer fantasis." If not a great player, she is, without doubt, a most excellent pianist. The Saint Saens "Spinning Wheel" was a most delightful number and evidently thoroughly appreciated by the audience, judging by the applause it called forth. The program closed with the Benvenuto Cellini Overture by Berlioz, which was given by the orchestra with brilliant effect. The next concert will be given Tuesday evening, January 30.

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The Symphony Concert.

A Wagner programme, with a famous Wagnerian singer, was sufficient to crowd Music Hall at the concert of Saturday. The prelude to "The Mastersingers" began the programme. It received a good reading, Mr. Paur being exactly in his element in preserving the clearness of the polyphonic strands of the intricate web; not a subtheme or a *motif* was lost, although there was something of rigidity in the presentation of them. Those who imagine that Wagner is formless can study this prelude to advantage, for in its way it is as logical as any overture, and even the violations of contrapuntal laws find extenuation in coherent leading of the voices.

The death scene from "Tristan and Isolde" brought Madame Materna back to our concert platform after a long lapse of years. It is pleasant to be able to say that time has dealt gently with the singer. A trifle of explosive force instead of sustained power, a slight inequality in middle register, that is all that the severest critic is able to animadvert upon, and against this one must balance a perfect understanding of the music, an artistic intelligence of highest rank and years of earnest service, to art rather than to mammon. The ensemble was excellent, and the surety of the singer led to a sense of security on the part of the audience that added not a little to the enjoyment of the number. The heartiest enthusiasm followed the conclusion of the work, and Mme. Materna was recalled with most spontaneous applause. The orchestra did excellently, both in this and the prelude leading up to it.

The "Siegfried Idyl," which followed, proves two points definitely—firstly, Wagner was able to present his ideas with a small orchestra when necessary. The intertwining of the two phrases, "Siegfried, treasure of the world," and the "Peace-theme," is a great effect, although produced by simple means and slight orchestral resources. Secondly, one finds in this a complete refutation of Rowbotham's statement that Wagner did not actually believe in his own theories, for here, in a work intended only for the family circle, a composition celebrating his wife and son, we find all the essential theories put in practice. The Germans have playfully called this work "Treppenmusik" ("stairway-music") because it was first performed on the stairway leading to Madame Wagner's chamber in Villa Triebschen near Luzerne. That the sense of the work may be fully comprehended a translation of Wagner's poem, which he gave to his wife just before the performance, (which took place on her birthday) is appended:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim.
In the dark hour of conflict they upbore me,
Until my labor reached a sturdy frame.

Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming;
Siegfried, must be our youthful hero's name.

For him and thee in tones I now am praising,
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free.

Within its cadence I have held united
Siegfried, our dearly cherished son, and thee,
And all the harmonies I now am bringing,
But speak the thought which in my heart is ringing.

There has never been a better performance of the "Faust Overture" than was given upon this occasion. Probably no subject in poetry has been set to music so frequently as the great poem by Goethe, and the diverse treatments could scarcely be described in a volume. Gounod's and Wagner's treatments of the theme mark the extreme limits, and are in a degree opposites. Gounod discarded all the philosophical part of the work, and made the love episode with Gretchen the central point of his endeavor, so that in Germany his opera is not unjustly called "Margarethe;" Wagner renounced the feminine element altogether and gave a philosophical tone-picture of Faust, the self-tormenting, the yearner after the infinite. Begun in the dark days of Wagner's early Parisian experiences, in 1840, one can readily imagine that the poet's line,

"Forego thou must, thou must forego,"

would speak with especial force to his imagination, and this would seem to give the keynote to the imagination better than the motto which Wagner attached to it when he rewrote the work in Zurich fifteen years later. This motto is:—

Der Gott der mir in Busen wohnt,
Kann tief mein Innerstes erregen;
Der ueber allen meinen Kraeften thront,
Er kann nach aussen nichts bewegen,
Und so ist mir das Dasein eine Last,
Der Tod erwuenscht, das Leben mir verhasst

The last lines

And so I live on, weary of my breath,
Yet life I hate, and wish and long for Death,

are, however, palpably present even from the first remarkable phrase upon the contrabasses and tuba.

The Siegfried funeral march is not so definitely a march as a Bardic recital of history. The orchestra tells the story of Siegfried's life and death. Chopin's funeral march may be the noblest specimen of its school upon the piano, Beethoven's heroic symphony may present what Coleridge called "A funeral march in purple," but this Wagnerian reproduction of ancient heroic recital overtops all the mortuary music ever written, in fitness to the situation, in grandeur of conception, in sublimity of working-out. Every *leit-motif* was given with clearness, so that the tale lost nothing in the telling.

Every number of the programme was well chosen, so that Wagner was heard in many different moods, and no effect of monotony was produced. No better ending to the concert could have been found than the finale to the "Goetterdaemmerung." What a bold departure from old usage it is in itself! No chorus standing around with perfunctory expressions of stereotyped woe, no grouping of the chief singers for a *tour de force*, but the expression of mortal sorrow from a woman that had been immortal, a climax of grief without weakness. The writer recalls a performance of this finale by this same artist at Villa Wahnfried on the day after the first performance of "The Mastersingers" in Bayreuth; Mottl was at the piano, Stavenhagen, Lamoureux, Prince Alexander of Hesse, and a whole host of the Wagnerian inner circle were among the auditors; then and there Materna made that number her own by right of conquest, almost by right of discovery, for she brought a heroism into it that one could not realize from the score. At the concert of Saturday there was something of this heroism, much was achieved, and yet more suggested, and it was a worthy tribute to a veteran in Wagner's music, the lingering of the audience after the last number of the programme, to recall the singer (and the conductor, too) again and again.

LOUIS C. ELSON.

Boston Journal.

SUNDAY, JANUARY 7, 1894.

THE ELEVENTH SYMPHONY CONCERT.

The program of the Symphony Concert given last evening in Music Hall was as follows:

Prelude to "The Master of Singer of Nuremberg"
Prelude and "Isold's Love Death," from "Tristan and Isolde"
A Siegfried Idyl
A Faust overture
Siegfried's funeral march, from "Gotterdammerung"
Brunnhilde's dying speech over Siegfried's body, from "Gotterdammerung"
} Wagner.

These pieces have been played and sung on many occasions and there is no need now of extended criticism. The Wagner of theory would not have allowed such excerpts from his works. The Wagner of practice, no doubt, would have joined heartily in the applause. It may be said that the "Siegfried Idyl" was the feature of last evening's program, and it was played superbly.

In the prelude to the "Master Singers" and in the "Faust overture" the brass was blatant. The string orchestra throughout the evening was most excellent. If the "Faust" overture was omitted, the program would have given greater satisfaction.

Mrs. Materna was not heard in the excerpt from "Tristan and Isolde." She seemed to recognize her inability to cope with the orchestra in this number. In the scene from "Die Goetterdaemmerung" she was more effective; but the weakness of her middle register in this speech was so noticeable that it precluded full enjoyment.

CORNER OF PARK AND AVENUE.

Site of New Music Hall Settled at Last by Stockholders.

The question of the site of the new Music Hall has been finally determined.

Saturday a meeting of the stockholders was held in the office of Harvard College at 50 State Street, and it was voted to purchase the lot of land on the corner of West Chester Park and Huntington Avenue.

This is the same lot that was secured last year by four of the stockholders, who offered the property to the corporation for $170,000, the same amount which they paid for. At a meeting Saturday it was decided to accept the offer.

The lot contains about 33,986 square feet, with a frontage of 150 feet on the avenue and 225 feet on the park.

This does not necessarily mean that the work of preparing plans for a building will be commenced right away or even in the near future, as it is impossible to tell when any move toward that end will be made.

No plans have been solicited by the Directors, but a suggestion for an interior has been made by McKim, Mead & White of New York in the form of a plaster model, and the Directors are to place it on exhibition at the Public Library on Monday morning, where they hope the public will see it and criticise it fully.

The model which is to be exhibited at the new Public Library building is only of the interior, and is entirely different from anything in New England. The nearest approach to it is Sanders Theatre at Harvard, and here the similarity is only very general, in detail the idea suggested for the Music Hall being very unlike this theatre.

There are to be no galleries, but the seats are arranged in the form of a big horseshoe and form one great bank. They are so constructed that under the rear ones others can be put in, but the space under these seats it is intended to use mainly for standing room.

BOSTON POST.
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JAN. 7, 1894.

Last evening was a Wagner night at the Symphony concert in Music Hall. All the numbers were from compositions of the famous German, and the soloist was Mme. Amalia Materna. The first selection was the prelude to "The Meistersinger," which was interesting from the artistic and somewhat novel reading of Mr. Paur.

The "Siegfried Idyl," a "Faust" overture, "Siegfried's Funeral March" were the other numbers given by the orchestra, all of which were played with skill and displayed a new phase of Mr. Paur's conducting.

Mme. Materna sang the prelude and "Love, Death" from "Tristan and Isolde" and Brunhilde's dying speech from "Gotterdammerung." The eminent singer has been heard in both selections in this city, and it can only be said that she shows no deterioration from her past efforts. She easily stands at the head of exponents of Wagner in soprano roles, and her fine voice was given full scope.

The selection from "Tristan and Isolde" was less familiar than the other, but it was equally well received, and the audience showed its hearty appreciation.

The programme for the rehearsal and concert Friday afternoon and Saturday evening, Jan. 19 and 20, will consist of Bach's suite in B minor for string orchestra and flutes; Mendelssohn's Symphony No. 3 in A minor, and Berlioz's overture "King Lear."

THURSDAY, JANUARY 4 1894

THE SPENCER SUN

Boston Symphony Orchestra.

It was a somewhat larger audience which greeted the Boston Symphony Orchestra upon the occasion of their second concert in Worcester last week than on the first night, and we were glad to see so large a party from Spencer. The program being rather more severely classical than that of the first concert, may possibly have given less pleasure to the ordinary concert goer. Yet even a Brahms symphony, difficult of comprehension though it may be, when played as it was last Thursday evening, cannot fail to be exceedingly interesting, and, doubtless, to some present, delightful. All were on the qui vive for the second number on the program, which introduced to the audience the soloist of the evening, Mrs. Emil Pauer, wife of the conductor, whose first appearance in Worcester had been looked forward to with much interest.

Although Mrs. Pauer may not have realized the expectations of some of her hearers, there was certainly much to enjoy in her rendering of Schubert's "Wanderer fantasis." If not a great player, she is, without doubt, a most excellent pianist. The Saint Saens "Spinning Wheel" was a most delightful number and evidently thoroughly appreciated by the audience, judging by the applause it called forth. The program closed with the Benvenuto Cellini Overture by Berlioz, which was given by the orchestra with brilliant effect. The next concert will be given Tuesday evening, January 30.

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McKIM'S MUSIC HALL.

Model of the Interior at the New Library.

A Classic Design of the Greek Order.

An Amphitheatre Replaces the Customary Galleries.

Seats Allowed for Twenty-five Hundred Persons.

An ingenious arrangement by which the visitor who wishes to examine at the new Public Library the model for the suggested building for the proposed Boston Music Hall is enabled to pop up, in the fashion of a colossal Mephistopheles, through a trap in the floor, and thus to survey from the middle of the parquette the whole interior, makes it possible for the least imaginative observer to obtain a very satisfactory and complete notion of the McKim, Mead & White project. It is beyond the possibility of a doubt, today, that if this project is accepted Boston will shortly possess one of the most beautiful structures devoted to music in the world. Every line, every proportion, and every detail, so far as the details have been determined, attests the creation of a masterpiece of architecture worthy to be the shrine of the best music. There is not a discordant note. To the eyes of the artist in form, there is in the noble and simple purity of this design a source of exquisite and durable pleasure, as fine in its kind as the emotions of the musician who listens to the composition of the greatest master. The same terms express the qualities to be felt in it that might be employed by the musician in describing the sources of his pleasure. Great art of any kind has this striking kinship with the sister arts. At the base of it dwells logic, honesty and good sense; it makes no show of itself; it does not divorce use from ornament; it grows out of what is needed; and no art combines so solidly these simple qualities as the art of architecture. The interior of the new Music Hall will be a symphony in form. The eyes will there be fed as well as the ears.

The style of the hall is the most unadulterated Greek which can be conceived, so far as the proportions and general aspect of the amphitheatre are concerned, and the details admirably consort with the classical shape of the whole. There is to be a great chance for decoration in the way of statuary and reliefs and mural painting, but of course that will not be settled at present. It is also too early now to tell what the color scheme of the interior is to be. The proportions are the essential thing.

The model shows only the interior, and makes no effort to indicate what the exterior will be like. The shape of the interior will be clearly exhibited by the outside, however, and it is safe to say that it will have the unmistakable character of an important music hall, as seen from the street. Moreover, the architectural treatment of the details as well as of the masses outside will echo the treatment of the interior in its general features, with its pilasters, its panels, its niches, its reliefs, etc. The outlines of the façade apparently will all be curved. It should afford a superb opportunity for extensive sculptural decorations. The hall will be set back a considerable distance from the street, and the main entrance is to receive the thoughtful attention its importance demands. Although the structural lines may be severe, the effect cannot be judged before the entire conception is visible in its completed state. The same remark should apply to the interior. No one would think of making a final estimate of the character of a picture or of a statue before completion; and it would be very desirable to see something of the same reserve manifested with respect to a building.

The model will attract a great deal of attention this week. It was made in New York from plans drawn in the office of McKim, Mead & White, and stands between the pillars in the big, bright catalogue room, once amusingly described as a "dark crypt" by some one in a mood for fault-finding in print.

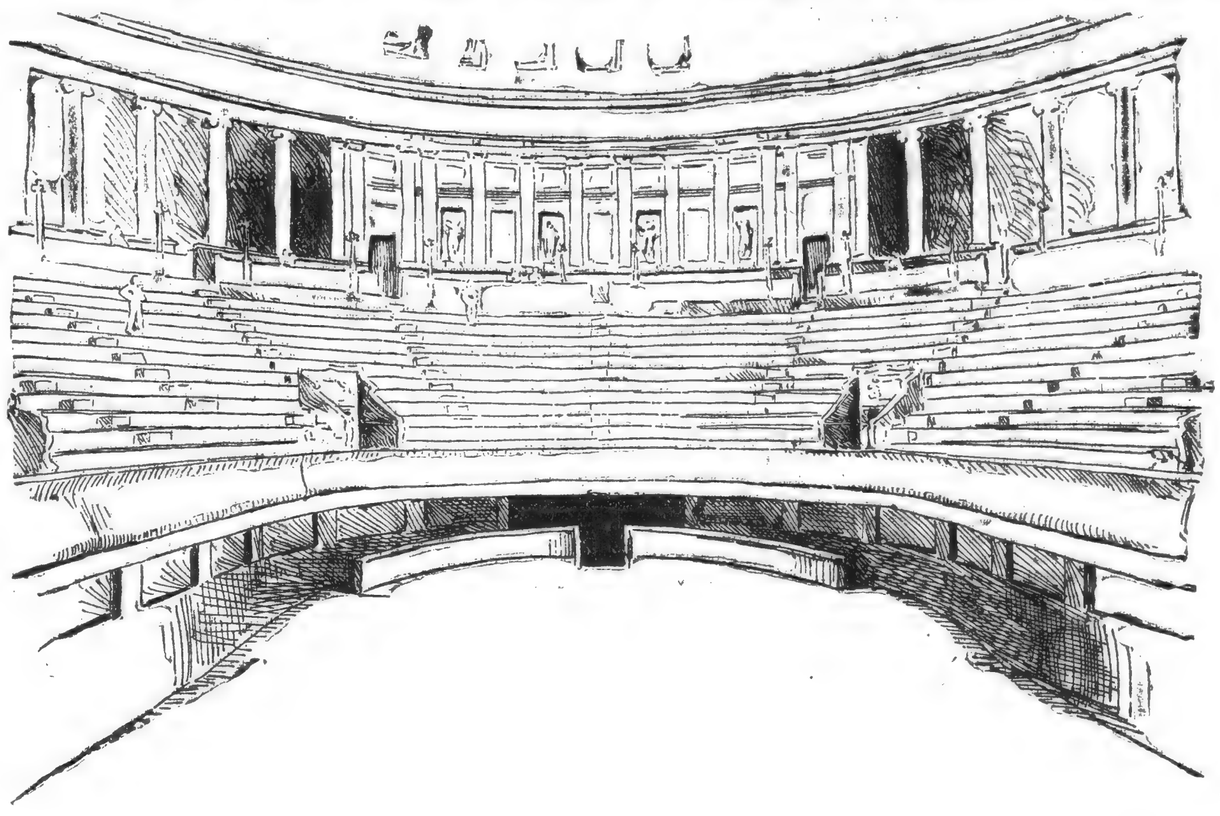
It is the plan of the interior of the new Music Hall which is to be seen; the exterior of the model is draped with white cloth, and, except for the general contour, is not ready to be judged by amateurs in architecture. But for these and for musical people, the public of Modern Athens, which dearly likes to discuss a new thing, the interior of the Music Hall (which may one day stand on the second right-hand corner of Huntington avenue and West Chester Park as the citizen goes up the avenue out of town) is now to be seen by cards of admission to be obtained from Mr. C. E. Cotting of 9 Tremont street. Mr. G. E. Wolters represents McKim, Mead & White at the exhibition.

As said above, the visitor stands below and putting head and shoulders through an opening where the floor of the parquet will be, looks about with his eyes near the level of the figure of Orpheus at the back of the stage or practically with the view of the observer standing on the floor of the pit in the finished house. The model is all in white, of plaster and of wood, to represent the iron construction (like that in the new Bates Hall) covered with decorative fibrous plaster which the completed building will have.

The great circular amphitheatre will seat 3500 people. The plans show that the scale is for an interior 150 feet from the grand entrance to the back of the stage, 143 feet from

CONTINUED ON PAGE FIVE.

side to side, and with a height of 83 feet from the lowest part of the parquette to the highest point of the domed ceiling. Several unusual and original features immediately strike the eyes and mind of the observer. The tier-on-tier arrangement of the stage, with the double sounding-board above, forming a sort of vast, imperceptible funnel, is first. The stage has room for about 120 musicians or 350 chorus. The four stairways with small entrances in the amphitheatre come up from the corridor and offer direct access to all of the upper part of the house from a large ambulatory or circular corridor on the street floor below. There are no rows on rows of galleries with entrances above as in opera houses already built in Europe or America; but the people come up from below into the body of the house. The house is divided into the pit, the chief ampitheatre, the *baignoir* beneath the ampitheatre, where spectators are unseen by those above, as in the new Metropolitan Opera House in New York, and two room-like extensions at the top and back of the amphitheatre, each thirty-six by twenty-one feet; these are above the great stairways on either side of the main entrance, and will form an important part of the exterior significance of the building as well as contributing to the impressive grace of the interior. There are two large and two small stage boxes. The domed ceiling is decorated with small square sunken panels, adding to the acoustic advantage. The provision for a great organ all around the apse is a matter of course. The plan is based upon the Greek theatres (again our Modern Athens!) and cannot be compared with other examples of music hall architecture for many reasons. The important difference of the four stairways wider at the foot in the corridors than at the top in the amphitheatre, and the fact that there is literally no



THE AUDITORIUM.

places in the house where people cannot both see and hear will be appreciated. Many places in the Paris Opera House, to say nothing of many houses nearer home, lack these first necessities of a music hall. There are also two very large cloakrooms opening upon the ambulatory. Certainly the æsthetic beauty of the interior shown by this model, with its possibilities of sculptural adornment and decorative design, is undeniable.

A DEMAND FOR A COMPETITION IN DESIGNS.

To the Editor of the Transcript: In your issue of Saturday an article on the model for the new Music Hall about to be exhibited, announces that the subscribers to that building need not accept the scheme thus offered by Messrs. McKim, Mead & White of New York. The question naturally arises, How shall the subscribers make known their opinions and desires? The committee appointed to receive funds and select a site for the Music Hall have committed themselves to these New York architects. Though they may not yet have commited the subscribers, and though, as your article says, the latter may still be free to desire other plans and other architects, what can they do about it?

There are many subscribers who do not think it fair for their trusted and competent architects to be thus ignored in favor of any architects. This new building is to be built by direct individual contributions, and it is not fair to deprive these individuals of an opportunity to express their opinions and wishes as to how plans and architects should be selected. It seems as if an effort was being made by the only committee the subscribers have appointed —and that for another specied purpose—to forestall discussion by getting plans so far and so expensively developed that there will be hesitation about demanding more thorough consideration of the subject.

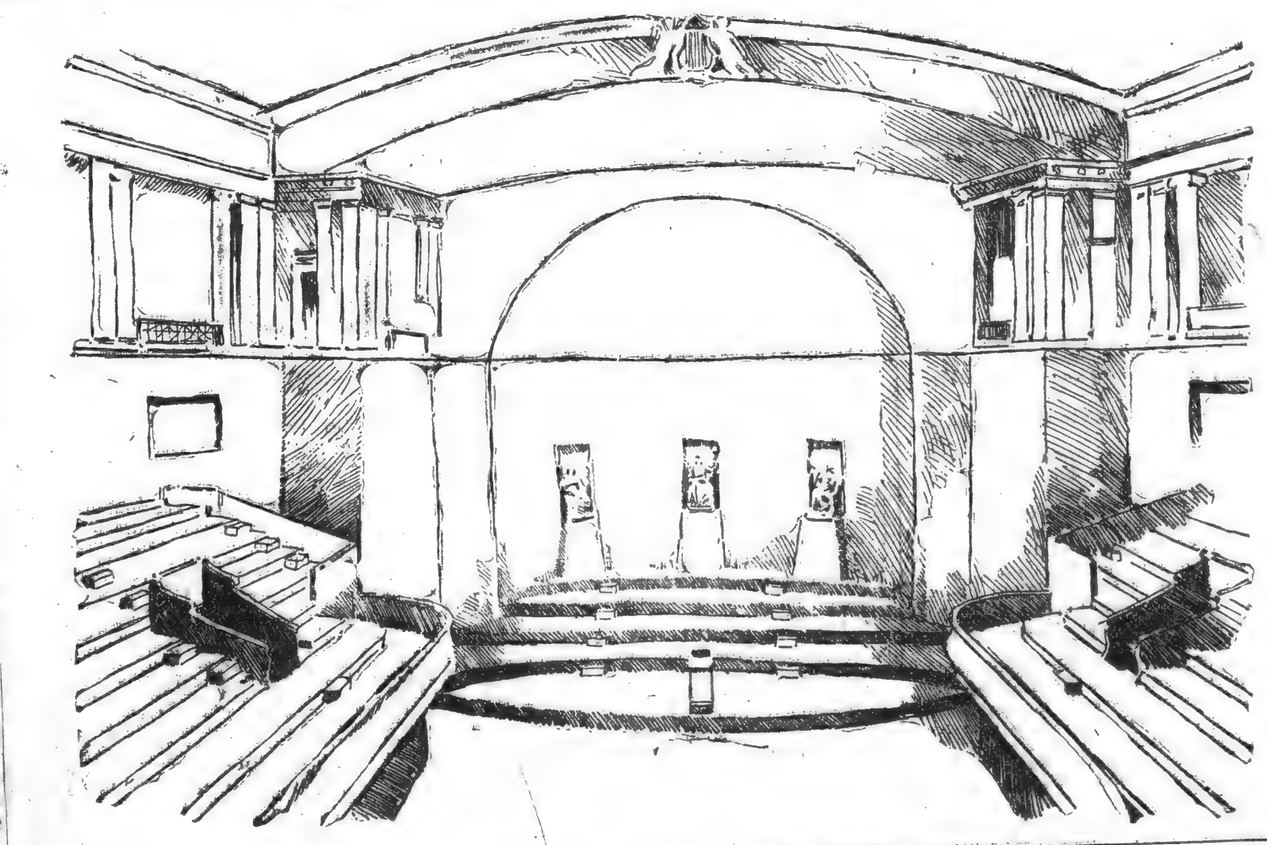
There is no doubt it will save time and trouble to at once acclaim and adopt the present model, but also there can be no doubt that a well conducted competition would reveal a great variety of excellent schemes, with chances in favor of some one being better than that now about to be shown. At all events many valuable ideas would surely be brought forward, which could be incorporated in the accepted design. Competitions in designs take time and trouble, but in this case there is no hurry with the present Music Hall site for the present; and surely a committee representing such a vast subscription fund should not recoil before the pains needed to get the best result.

Competitions have often been unsatisfactory in the past from want of care in framing their rules and provisions, but there is now a better understanding of the subject, and the recent ones have been acknowledged successes—such as that of the Cathedral of St. John, New York, and that just decided for the New York City Hall. These have produced results which assure the best solution of the problem being hit upon. Now, Boston and the subscribers to the Music Hall will not be satisfied till they know they have sifted this difficult problem through many minds and have found, not a fair solution, but the best of all.

The committee who represent the subscribers are so eminently respectable that one hesitates to criticise their action, but they are mistaking the temper of Boston in thus conspicuously passing over our own architects, who have time and again wrested competitions away from this same New York firm. Boston architects should have an opportunity to present plans for what should be a typical Boston monument and if they fail to hold their own, it will be time enough to call for outside assistance—though there can be no objection for architects from other cities competing. It must not be forgotten that Boston architects presented the best plans for the great Carnegie Music Hall at Pittsburgh last year, and won the first prize not only from Messrs. McKim, Mead & White, but from a host of the best architects from all over the country.

FAIR PLAY.

Jan. 7, 1894



THE STAGE.

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Boston Transcript

MONDAY, JANUARY 8, 1894.

Music Hall: Boston Symphony Orchestra.

The programme of the eleventh symphony concert, given last Saturday evening in the Music Hall, was made up wholly of selections from the works of Richard Wagner, and was as follows:

Prelude to "Die Meistersinger von Nürnberg."
Prelude and "Isoldens Liebestod" from "Tristan und Isolde."
A Siegfried Idyl.
"Eine Faust-Ouvertüre."
Siegfried's Funeral March, from "Götterdämmerung," Act III., Scene 2.
Brünnhilde's dying speeeh over Siegfried's body, from "Götterdämmerung, Act III., Scene 3.
Mme. Amalia Materna was the singer.

All these selections are pretty familiar here, having been frequently heard at concerts and, with the exception of the scene from "Tristan," at least once or twice on the stage. Curiously enough, they are all examples of Wagner's third manner; the "Faust-Ouvertüre," to be sure, was first written in 1840, thus dating from the "Rienzi" period; but it was remodelled from beginning to end in 1855, about a year before the completion of the music of "Die Walküre," so that, in its present shape, it fairly belongs to the composer's third manner. The programme was very well arranged, saving that it was a little long; we think the "Faust-Ouvertüre" might well have been left out: it, as well as the two succeeding numbers, is essentially tragic in character, and thus helped to make the second half of the concert rather grimly serious.

The orchestra played admirably almost throughout, falling short of perfect finish in execution only in parts of the closing scene from "Götterdämmerung." In one place in the "Siegfried Funeral March" the absence of two of the required tubas made some havoc with the phrase, but the want of them was in general not seriously felt. We have a suspicion, however, that some of the wind parts in both the selections from "Götterdämmerung" were not strictly in accordance with the original score, but belonged to a condensed concert version for smaller orchestra; but in this we may be wrong.

Mr. Paur's reading of the several numbers, barring an occasional tendency to over-slowness, was admirable. We have seldom heard the "Meistersinger" prelude go so well, and the "Siegfried Idyl" was given to perfection. Mme. Materna, whom one was heartily glad to welcome back here once more, sang wonderfully. Her voice has lost very little, if any, of its commanding beauty of quality, and in the matter of perfect accuracy of intonation her singing left nothing to be desired. But above all this her warmth, depth and beauty of feeling and dramatic force of expression were what gave her performance its superb character. In the matter of correct tradition, derived from the fountain head itself, she is still impeccable; her absolute mastery over and sympathy with Wagner's idea, and her rich, receptive artistic nature enable her fully to incarnate and realize this idea; her singing of the scenes from "Tristan" and "Götterdämmerung" is not only *mustergiltig* (model-worthy), but instinct with the finest dramatic power. We cannot remember any one artist's creating such a furore at one of our symphony concerts as she did last Saturday evening. The audience symply went wild with enthusiasm, and had the best of reasons therefor. The next programme is: Bach, suite in B minor for strings and flutes; Mendelssohn, symphony No. 3, in A minor ("Scotch"); Berlioz, overture to "Le Roi Léar."

BOSTON DAILY TRAVELLER

MONDAY, JANUARY 8, 1894.

THE ELEVENTH SYMPHONY.

A Wagner Programme with Mme. Materna as Soloist.

The eleventh concert of the Boston Symphony Orchestra took place in Music Hall Saturday evening. Mrs. Amalia Materna was the soloist. The programme was as follows:

Prelude to "Die Meistersinger von Nuernberg," C major.
Vorspell und "Liebestod" (Prelude and "Love-death") from "Tristan und Isolde." Isolde; Mme. Materna.
Siegfried Idyl.
A Faust Overture.
Siegfried's Funeral March, from "Gotterdammerung," Act III., scene 2.
Brunnhilde's Dying Speech over Siegfried's Body, from "Gotterdammerung." Act III., scene 3.
Brunhilde: Mme. Materna.

A Wagner programme is almost always sure to attract a large audience and on this occasion the hall was filled to overflowing with an interested gathering of listeners that remained intact until the end of this quite lengthy programme. The playing of the orchestra was of the first quality, and Mr. Paur really achieved a triumph. It was plainly evident that he was familiar with the scores, and to his credit it must be said that Wagner has never before been so satisfactorily presented in Boston. There was a gratifying degree of repose at the proper moments in Conductor Paur's interpretation of the selections chosen that intensified the effect of the performance when the highly dramatic passages appeared.

The playing of the "Siegfried idyl" was indescribably beautiful. Better playing has seldom been heard from this superb orchestra. One can praise equally the entire performance.

Mr. Paur's conception of Wagner is remarkably comprehensive, and at the same time so wonderfully happy in the working out of the detail, so delicate, and so sensitively refined in all the nuances of the composition, that it renders the coarse interpretation we have had from such noise dispensing and inferior conductors as Seidl and Nikisch appear as a satire on the intentions of this great master of modern musical forms. Seidl and Nikisch can both sit at the feet of Conductor Paur and learn much to their advantage.

Mrs. Materna encompassed the spirit and intention of the author, and delineated to the best of her vocal ability the demands of the situation. It was an inspired effort upon her part, and if it failed of effect always it was because no human voice is capable of effectively meeting such extraordinary demands. This is one of the incongruities of the Wagner musicdrama.

The audience did not appear to appreciate the marvelious manner in which Mr. Paur revealed either the beauties of the "Siegfried Idyl" or the fanciful ideas of "A Faust Overture." Perhaps, after the four years that its taste has been vitiated by the coarse and vulgar interpretation of every class of music that came from the baton of Mr. Paur's immediate predecessor, it is not to be wondered that it failed to recognize the highly artistic and refined efforts of Mr. Paur in his masterly presentation of the pieces named.

But the tremendous effect gained with the ending of the last number upon the programme brought the audience to its feet and it indulged in the most enthusiastic applause.

This was the cause of Mrs. Materna returning many times to bow, but finally someone with a lusty shout called for Paur! Paur! Then modestly appeared the hero of the occasion to receive a most tumultuous applause, with shouts of bravo! bravo!

This praise was modestly received by Conductor Paur. And how genuinely modest is this man—how simple, how frank and how earnest! That sort of an appearance of hangdog affectation that Nikisch often showed is entirely foreign to such a nature as Conductor Paur possesses.

Mr. Paur deserved every bit of the praise that was accorded him on this occasion, and more besides. It must be said that his success with the programme was greater than even his most ardent admirers had expected.

There will be no concert next Saturday evening. On Saturday evening, Jan. 20, the following programme will be performed: Suite in B minor, for string orchestra and flutes, Bach; Symphony No. 3, in A minor, "Scotch," Mendelsshon, and overture, "King Lear," Berlioz.

WARREN DAVENPORT.

Boston Journal.

TUESDAY, JANUARY 9, 1894.

NEW MUSIC HALL.

Its Model Shows a Beautiful Structure.

It Is a Delight to the Eye of the Architect,

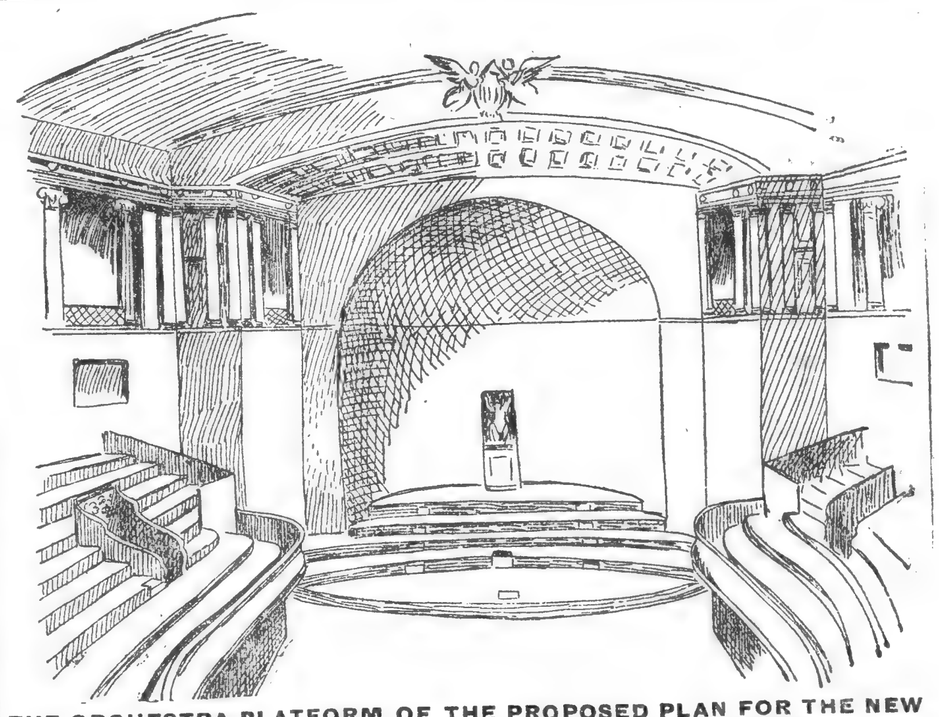
And a Wonder and Pleasure to the Layman.

The Hall Is Fashioned After the Old Greek Theatre.

On Monday the model of the new Music Hall was exhibited to the directors of the enterprise and to members of the press at the new Public Library building.

The future home of the Boston Symphony Orchestra, as projected and designed, is a most beautiful structure, a delight to the eye of the architect and equally a wonder and pleasure to the sight of the layman. Even the most inexperienced can appreciate in some degree the beauties and magnificence of the structure.

The model is erected in the catalogue room of the library building, and occupies the space between two of the pillars. It represents the interior of the hall only, and is about 12 feet square by perhaps 14 feet in height.



THE ORCHESTRA PLATFORM OF THE PROPOSED PLAN FOR THE NEW MUSIC HALL, OFFERED BY McKIM, MEAD AND WHITE.

Mr. Gustave E. Walters, the supervising architect of the Library, who represents Messrs. McKim, Mead & White, the architects of the new hall, was ready to explain it in all its details. He pointed out its beauties and conveniences and was generally a mine of information.

As has been already mentioned no thought has been taken for the exterior design of the hall. That will be something to be decided upon later. It will probably be a cubical structure, about 100 feet in all its dimensions, with a tower on each of the four corners. It is with the interior, as designed by architect Chas. F. McKim, that we have to deal.

Like the Greek Theatre.

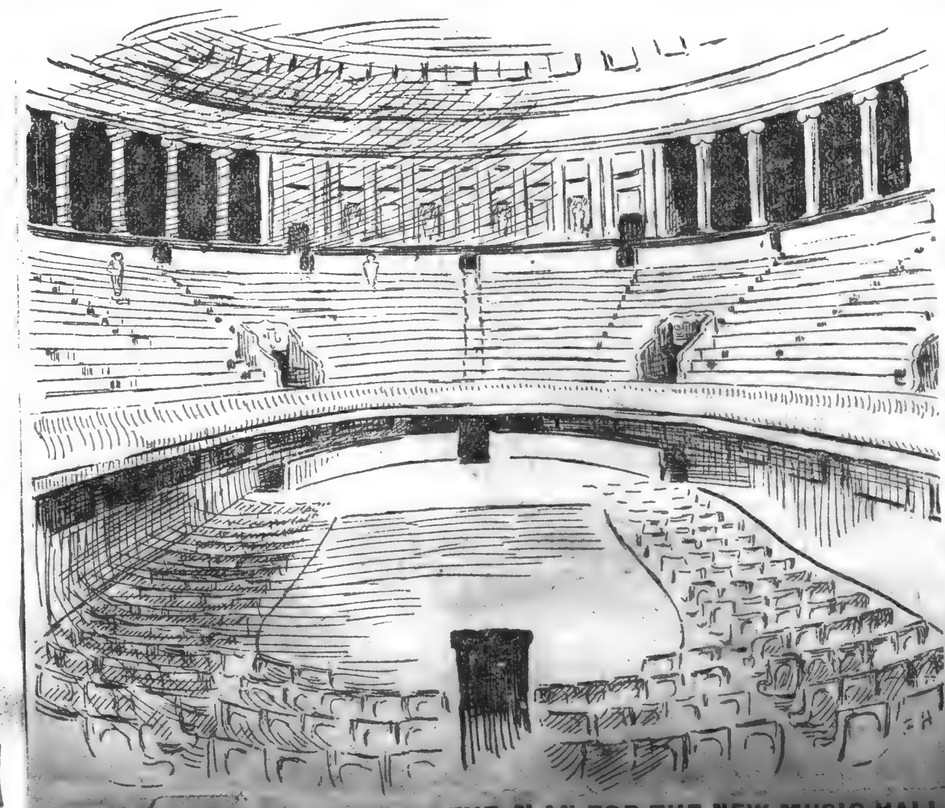
The hall is patterned on the Greek theatre, and there is no such thing as an angle or with solid brick walls, iron beams, brick arches and fibrous plaster on the ceiling. All the lighting, ventilating and other appliances will, of course, be of the best sort.

The hall was designed by Mr. McKim, who made a special trip to Europe last summer and inspected every music hall of importance on the Continent. In this, his production, he thinks that he has combined the best features of all and eliminated much that is faulty and unsatisfactory. It most resembles the Music Halls of Vienna and Liepsic, which are considered to be among the finest in existence.

The design meets with the enthusiastic approval of the committee in charge and will be accepted without doubt. Many details, including all the exterior, the ornamentation and the like have not even been thought of, and there is a great deal yet to be done before the hall stands complete.

Even were work to be begun at once, Mr. Wolters thinks that it would be impossible to complete it in time for next season's concerts, but it can be easily finished by 1895.

The illustrations which the Journal presents to-day are from photographs taken from the model and are the first to appear in any newspaper.



VIEW OF THE AUDITORIUM OF THE PLAN FOR THE NEW MUSIC HALL.

...hanging balcony in the house. Its ...eat shape is not so much that of the ...e shoe as of the toy magnet with which ...ry boy is familiar.

The centre of the floor is occupied by what in the old theatres was called the "pit," corresponding to the "orchestra" in the mo... Rising from this, on all sides, in sweeping ...philheatrical series, are the great ... seats. Their wide, easy curves, ... pillars which support the gal... the hollow, domelike ... ample scale upon which ... gives a classic air to th... interior.

And from it all the stairways, entries and exits, cloakrooms, smoking and toilette-rooms are reached.

The Pit.

Directly in front of the main doors is the entrance to the "pit" through a wide and convenient doorway of its own, emerging under the amphitheatre in a gracefully moulded arch. On either hand are side galleries leading to the "baignoirs," which are spaces containing a limited number of seats stowed away underneath the amphitheatre and behind the chairs in the pit. This same arrangement exists in the Metropolitan Opera House in New York and is generally recognized. The baignoir is for the accommodation of people who come to a performance who are not in full dress, who are obliged to leave early, or who for other reasons do not wish to occupy conspicuous places.

At intervals along the ambulatory arise four flights of stairs, by which access is given to those levels of the amphitheatre, which are about half way between the top and bottom. It will not be necessary to ascend to the very top, and then come down again in order for one to reach one's seat. To attain the very highest seats there are four other stairways. This makes every part of the auditorium accessible with extreme ease, and in case of a panic or other emergency the hall could be emptied without the slightest danger, in a very few minutes.

The Cloak Rooms.

The cloak rooms are immense. They occupy nearly all the space under the amphitheatre as far as the baignoirs, and one has more room in it than all the dressing rooms of the Boston Theatre combined. Turning once more to the stage an examination of the structure shows that there is virtually a system of double sounding boards. First the stage is closed by a segmental arch and half dome and beyond this the proscenium arch is not flat but opens like the mouth of a trumpet. All the vibrations of sound are thrown as from the mouth of the trumpet directly at the audience.

Yet another point of interest is the arrangement of the lights. They will be so placed as not to interfere in the slightest degree with the view of the stage. There will be one strong light directly overhead in the dome of the ceiling. But its elevation will be so great as not to interfere. All the other lights will be placed along the gallery, which runs at the back of the amphitheatre, and which is supported by graceful Ionic pillars, and where are niches filled with chaste statuary.

The gross dimensions of the interior of the building are 150 feet in length, 143 feet in breadth and 83 feet from the floor to the highest point of the ceiling. It will be made as nearly fireproof as human ingenuity and experience can devise

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BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR
VOL. XCV. NO. 9.
TUESDAY, JANUARY 9, 1894.

SEATS FOR 2500 PERSONS.

Description of Boston's New Music Hall.

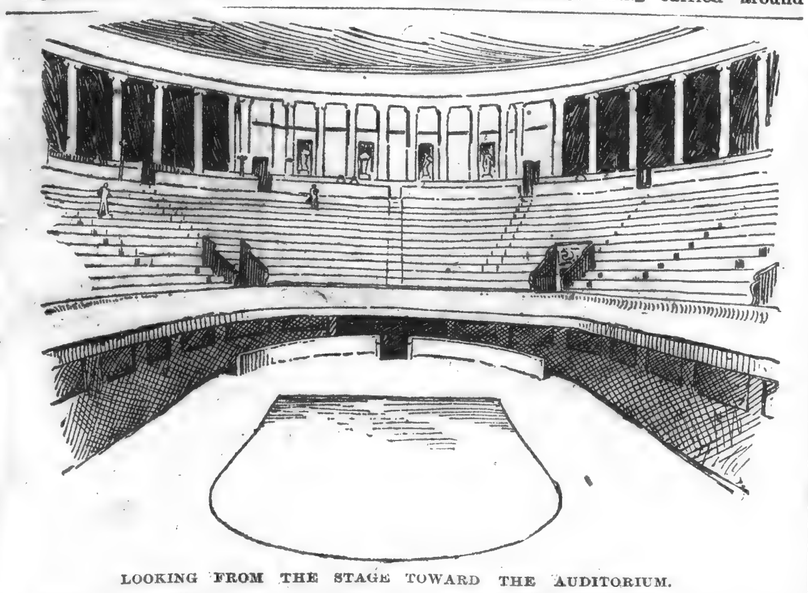
Its Model Now on Exhibition in the New Public Library—Structure of Entirely Original Design—To Contain Many Novel Features—Will Not Be Completed Before Oct. 1.

The plans of Boston's new Music Hall, which is to be erected on the northwest corner of Huntington avenue and West Chester park, has taken form under the skilled hands of Charles F. McKim of McKim, Mead & White, architects, and the plaster model of the auditorium was placed on exhibition yesterday in the new Public Library. Invitation cards had been issued only to the stockholders and to the members of the press.

The model, sheeted like a statue awaiting its unveiling, occupied the centre of one of the eastern rooms of the library, and gave no particular idea as to the achitectural features of its exterior. Indeed, the architects disown any attempt to give more than an idea of what its interior will be.

The model is constructed on the scale of one inch to the foot, and the interior measurements are 12 feet square by 7 feet high. The building, when completed, is to be 150 feet long from wall to wall. 143 feet broad and 83 feet from the floor to the highest point of the domed ceiling. The stage will accomodate 120 orchestral performers and a chorus of 350 voices. There will be seats in the auditorium for 2500 people.

The main entrance will be on St. Stephen street, and the visitors will be ushered into a wide and commodious lobby, from which



LOOKING FROM THE STAGE TOWARD THE AUDITORIUM.

of the main lobby, to the gentlemen's smoking rooms and lavatory, and on the left side of the lobby to the ladies' parlors and retiring rooms.

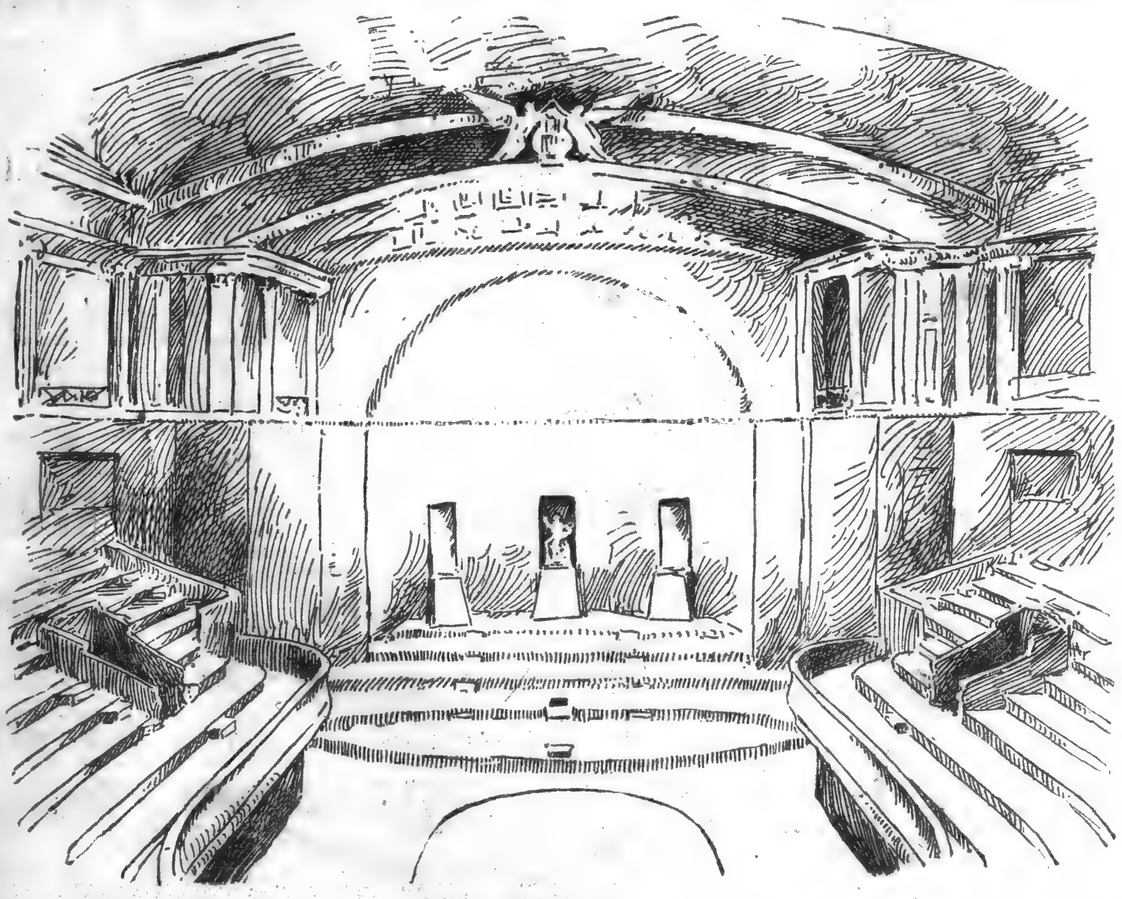
There is a smaller lobby and two entrances on the West Chester park side of the building, so that

Means of Easy Exit Are Afforded.

A peculiarity of the stairways which lead to the galleries is that their opening into the theatre are at their narrowest parts; that is, they widen as one descends, the circular form of the building making this construction convenient.

The general form of the hall is that of a Greek theatre, and all the details are worked out on classical models. There is nothing like it in Boston, nor, indeed, anything precisely like it in this country. It was designed by Mr. McKim, after a careful examination of the best music halls in Europe, and approaches as nearly the new theatres at Vienna and Leipsic as any existing structures.

The first thing that strikes the visitor is its resemblance in general outline to the



THE STAGE.

two doors open directly into the amphitheatre, while from either hand a wide ambulatory leads entirely around the theatre to the stage. This is one of the unique features of the hall. It is 18 feet wide, and entirely closed, except for the doors which lead from it. There are eight stairways which lead from the ambulatory to the galleries, four opening nearly on a level with the lower tiers of seats, and four others leading directly to the upper corridor, which runs around the entire gallery, and, of course, commands a full view of the hall, looking toward the stage. From this same wide ambulatory there are doors leading, on the right hand

SIDE GALLERY AND BOXES ON WEST CHESTER PARK.

to the theatre is provided on either side with large coat rooms, however, there will be few, if any, outer garments or hats worn by the audience; so that this provision, convenient as it is, would not be so urgently demanded as it is now in the theatres and halls of this city.

The walls of the theatre will be of remarkable beauty, being carried around from one side of the stage to the other by a row of ionic pilasters, broken at the right and left of the rear entrance to the upper corridor by a row of ionic columns, back of which is a recess with seats for any overflow that cannot find accommodation in the galleries.

The theatre will be lighted entirely from the centre of the ceiling, and from a row of lamps around the upper corridor. Thus the light will fall directly on the heads of the people, or will be thrown toward the stage, thus avoiding the unpleasant glare which is so annoying to the patrons of the present Music Hall, whatever attempts are made to soften the light.

The organ will be built within the circle back of the orchestra. The hollow conformation of the walls of the stage will give the acoustic effect of a double sounding board, opening outward somewhat

Like the Mouth of a Trumpet,

and being further assisted by the breaks in the proscenium arches. On either side of the stage are commodious rooms for the musicians.

The building throughout will be as nearly fireproof as it is possible to make it. The walls will be solid, the floors constructed of iron supported by brick arches, the ceiling of iron and fibrous plaster, and the entire interior finished in stucco work.

The present design contemplates an appropriate statue, allegorical in nature, in the rear of the stage, and a line of statues in niches around the hall.

Under the galleries and back of the seats in the amphitheatre will be the "baignoirs," or accommodations, for people who, for any reason, wish to attend in street attire, who are unable to remain through the whole performance, or who wish to drop in to hear a special part of the programme. A new hall in New York has this feature, and it has proved wonderfully popular. In fact, these seats are filled at nearly every performance. It affords people a chance to see and to hear; to come and to go at their own convenience without the trouble of making an elaborate toilet, or of annoying those who come prepared to sit out the whole programme.

The building will probably not be ready for occupancy until some time after October, 1894. How soon after that date its doors will be opened and Boston lovers of music permitted to realize all the pleasure which they now receive only in anticipation will depend upon the vigor and promptness with which those who have charge of placing the contract for construction prosecute their duties. It may be stated that the location of the building on the lot will be such as to allow a space of 55 feet on the Huntington avenue side, which can be utilized for stores, and made a means of considerable revenue.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
TUESDAY MORNING, JAN. 9, 1894.

A TEMPLE OF MUSIC.

Such Is Planned for the New Music Hall.

THE MODEL EXHIBITED.

It Contains All the Best and None of the Bad Features of the World's Musical Structures.

In the catalogue room of the new Public Library on Copley square stands a most beautiful and ingenious model of the interior of the suggested building for the new Music Hall, after the design of Mr. McKim of the firm of celebrated New York architects. It is exhibited by G. E. Wolters, who is now supervising the work of this firm at the library. Admission is by card, issued only to stockholders and to the press.

This model is made on a scale of one inch to a foot, and is about twelve feet square and seven feet in height. Outwardly it is swathed in white cloth, for no endeavor has as yet been made to fix upon the exact outside form and decorations. If no sweeping modifications are made, the exterior will probably present a succession of curves such as would be produced by a sweeping ellipse (drawn within an oblong, which would represent the shape of the plot upon which it is to stand), the corners being filled out by intersecting circular towers.

The model is raised above the floor five feet, so observers may walk beneath it, and by putting their heads up through an opening in the orchestra flooring, survey the whole. Steps also lead up on the outside of the model, upon which one may mount and peer through the doll-house-like doors into the interior.

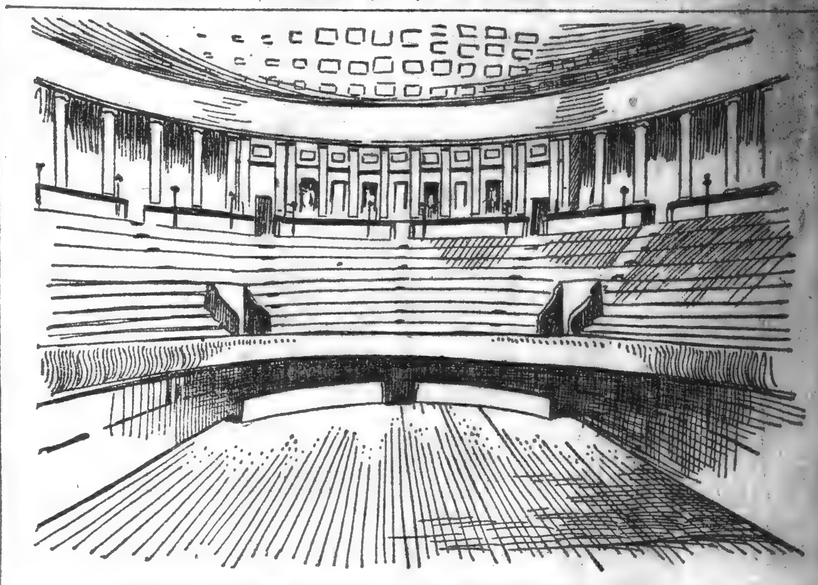
The inside of the wood and plaster model was dazzlingly white, and the whole, lit by electricity from the dome, looked like a restored Greek theatre of purest marble.

In the centre of the oval structure is the main entrance, opening into a spacious lobby. Under the raised tier of seats and close to the outer and elliptical wall runs the "ambulatory," a lofty arch passage to be eighteen feet wide. This opens to the right and left from the main lobby and completely encircles the "pit." The towers are the ends of the "ambulatory," those near the lobby opening on the ground floor to be for the ladies' parlor and retiring rooms, the other for gentlemen's smoking room and lavatory.

The main entrance to the pit is straight off the foyer. The "baignoirs" are spaces containing a limited number of seats under the overhang of the balcony, and from which persons may look out over the "pit" through wide openings. The seats are for the accommodation of people who are not in full dress, who are obliged to leave early, or who for other reasons do not wish to occupy conspicuous places.

The floor of the orchestra rises gradually toward the rear from the musicians' platform. There are provisions for four and perhaps more private boxes, while at the rear, the upper stories of the two circular towers are taken into the auditorium, separated only by graceful Ionic columns, affording extra seating capacity.

The dimensions of the proposed temple to music are 150 feet from the entrance to the back of the stage recess, 143 feet from side to side, and 83 feet to the highest point of the domed ceiling. The stage is composed of a semi-circular recess with a half dome, above which are two flaring proscenium arches, the whole forming a vast, almost imperceptible funnel or concave sound reflector. It measures 72 feet wide and 30 deep, and the floor rises in concentric amphitheatric tiers towards the rear. There is room for an orchestra of 120 and a chorus of 350. The centre of the concavity is proposed to be filled with an organ, the pipes curving round to fit the recess.



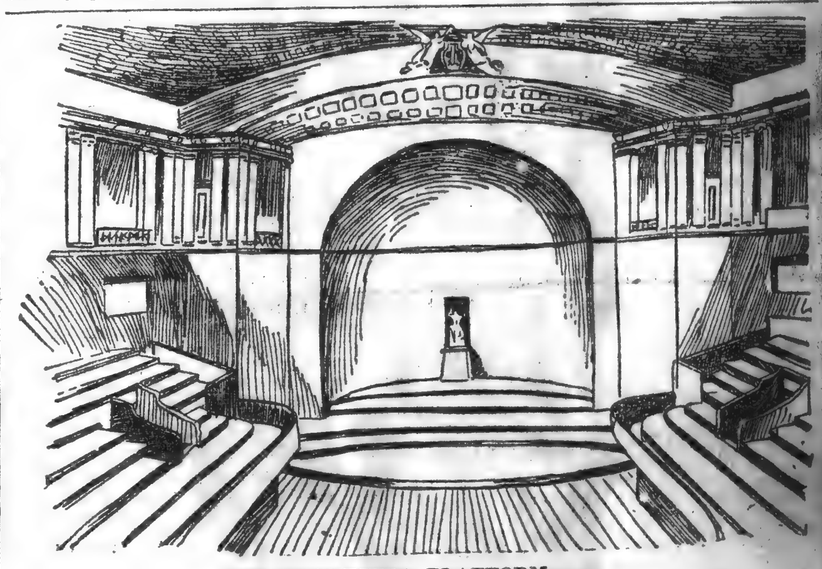
INTERIOR VIEW OF THE PROPOSED NEW MUSIC HALL.

The vast hall will be entirely shut in from the outside world. Not a window opens into it, not a sound can penetrate. Light other than from the skylight will be electric, and ventilation artificial, but perfect. The building will be as near fireproof as mortal can devise.

Acoustically, the proposed building is claimed to be perfect. Mr. McKim last summer visited all the famous music halls of Europe to discover and avoid any defects which they might have.

This building will seat 2500 people. The inner walls are decorated with beautiful pilasters, niches and statues—all in miniature, but the scheme of decoration and many other things still remain for consideration and elaboration.

It is proposed to place the new Music Hall upon the plot of ground bounded by Huntington avenue, West Chester park and St. Stephen street—on the same block upon which the Children's Hospital is situated. The main entrance will be on St. Stephen street, the side extend along West Chester park, then an alley of fifteen feet in width will be laid off, back of the stage, and then the remaining strip forty feet in width and running along Huntington avenue will be built up as stores. Two entrances will probably be cut from the West Chester park side into the "ambulatory."



THE ORCHESTRA PLATFORM.

BOSTON DAILY TRAVELLER.
TUESDAY, JANUARY 9, 1894.

THE NEW MUSIC HALL.

Model of the Handsome Structure Placed on Exhibition.

BUILDING OF CHASTE BEAUTY.

Description of the Interior of the Hall—How the Stage is Arranged.

Yesterday the model of the new Music Hall was exhibited at the new Public Library building. As projected and designed it is a most beautiful structure. The model represents the interior of the hall only, and is about 12 feet square by 14 feet in height. Only members of the press and directors were admitted to inspect the new model, and even then a ticket was necessary to gain admittance. If the design is followed Boston will possess the most suitable and beautiful structure devoted to music in the world.

The designer of the new hall was Mr. C. F. McKim of McKim, Mead & White, the well-known New York architects.

Mr. McKim made a special trip to Europe last summer, and inspected every music hall of importance on the continent. Upon his return home, plans were drawn, and the model placed on exhibition yesterday, is the result of those plans.

The style of the new Music Hall is unadulterated Greek. There is to be a great chance for decoration in the way of statuary and reliefs and mural painting.

It mostly resembles the music halls of Vienna and Leipsic, which are considered to be among the finest in existence. In his production Mr. McKim believes that he has combined the best features of these famous music halls, and produced a model that is satisfactory.

The seating capacity of the hall is 2500. The gross dimensions of the interior of the building are 150 feet in length, 143 feet in breadth and 83 feet from the floor to the highest point of the ceiling. It will be made as nearly fireproof as human ingenuity and experience can devise, with solid brick walls, iron beams, brick arches and fibrous plaster on the ceiling. At the lighting, ventilating and other appliances will be of the best sort.

The general shape of the hall is that of the toy magnet, with which every boy is or ought to be familiar. The spectators' seats occupy the central and curved portions, the musicians' stage being placed across the two ends. The seats all focus on the platform, which affords an uninterrupted view of the stage.

The centre of the floor is occupied by what in the old theatres was called the "pit," corresponding to the "orchestra" in the modern. Rising from this on all sides in sweeping, amphitheatrical series are the great body of the seats. Their wide, easy curves, with the Ionic pillars which support the gallery at the rear, the hollow, domelike ceiling and the ample scale upon which everything is designed gives a classic air to the impressive interior.

The stage is semi-circular, occupies almost the entire width of the building, and has a double break, which insures most perfect acoustic properties. It is 72 feet wide and 30 feet deep in the centre, and rises in concentric, broad steps from the front. It will seat 120 members of the orchestra and 350 singers.

Passing through the main entrance, one comes at once into a stately, curving "Ambulatory," as it is described in the architect's plans. It is a corridor which follows the curve of the raised seats passing underneath them and terminating in two large lobbies on either side, nearly opposite the extremities of the stage. The ambulatory is 18 feet wide, and from it all the stairways, entries and exits, cloakrooms, smoking and toilet rooms are reached; when completed it will be ornamented with statuary and carving.

Every part of the auditorium is accessible with extreme ease, and in case of a panic or other emergency the hall could be emptied without the slightest danger in a very few minutes.

The cloak rooms are immense. It is evidently the intention of the managers of the new hall to encourage the evening dress idea as it never has been before at concerts.

No man will be encouraged to hang his ulster over the back of his seat and hold his hat between his knees throughout the performance.

An examination of the stage shows that it is virtually a system of double sounding boards. It is closed by a segmental arch and half dome, and beyond this the proscenium arch is not flat but opens like the mouth of a trumpet.

All the vibrations of sound are thrown as from the mouth of the trumpet directly at the audience.

Yet another point of interest is the arrangement of the lights. They will be so placed as not to interfere in the slightest degree with the view of the stage.

There will be one strong light directly overhead in the dome of the ceiling. All the other lights will be placed along the gallery, which runs at the back of the amphitheatre, and is supported by graceful Ionic pillars.

The lot selected for the site is the westerly corner of Huntington avenue and West Chester Park. The left side of the hall is to be parallel with West Chester Park, with the main entrance on Falmouth street and side entrances on West Chester Park. The price paid for the land was $170,000. The lot has already been described in the *Traveller*.

The hall will be set back a considerable distance from the street, and the main entrance is to receive the thoughtful attention its importance demands. Although the structural lines may be severe, the effect cannot be judged before the entire conception is visible in its completed state.

BOSTON DAILY ADVERTISER.
Established 1813.
TUESDAY MORNING, JAN. 9, 1894.

THE NEW MUSIC HALL.

The Model at the Public Library Satisfies All Critics—If Accepted, Boston Will Have Most Beautiful Hall in the World.

The model of the proposed new music hall was exhibited yesterday morning to the directors of the enterprise and members of the press at the new Public Library building, and it is not too much to say that if the design is followed Boston will possess the most efficient and beautiful structure devoted to music in the world. It seems to meet with the enthusiastic approval of the committee in charge.

The hall was designed by C. F. McKim, who made a special trip to Europe last summer and inspected every music hall of importance on the Continent. In this production he thinks that he has combined the best features of all and eliminated much that is faulty and unsatisfactory. It most resembles the music halls of Vienna and Leipsic, which are considered to be among the finest in existence.

The entire seating capacity is 2500. The gross dimensions of the interior of the building are 150 feet in length, 143 feet in breadth and 83 feet from the floor to the highest point of the ceiling. It will be made as nearly fireproof as human ingenuity and experience can devise with solid brick walls, iron beams, brick arches and fibrous plaster on the ceiling. All the lighting, ventilating and other appliances will be of the best sort.

The hall is patterned on the Greek theatre, and there is no such thing as an angle or overhanging balcony in the house. Its general shape is that of the toy magnet with which every boy is familiar, the seats for the spectators occupying the central and curved portions, and the musicians' stage being placed across the two ends. All the seats focus on the platform, and the view of each and every spectator will be uninterrupted.

The centre of the floor is occupied by what in the old theatres was called the "pit," corresponding to the "orchestra" in the modern. Rising from this on all sides in sweeping, amphitheatrical series, are the great body of the seats. Their wide, easy curves, with the Ionic pillars which support the gallery at the rear, the hollow, domelike ceiling and the ample scale upon which everything is designed gives a classic air to the impressive interior.

The stage is semi-circular, occupies almost the entire width of the building, and has a double break, which insures most perfect acoustic properties. It is 72 feet wide and 30 feet deep in the centre, and rises in concentric, broad steps from the front. It will seat 120 members of the orchestra and 350 singers.

Passing through the main entrance, one comes at once into a stately, curving "Ambulatory," as it is described in the architect's plans. It is a corridor which follows the curve of the raised seats, passing underneath them and terminating in two large lobbies on either side, nearly opposite the extremities of the stage. The ambulatory is 18 feet wide, and from it all the stairways, entries and exits, cloakrooms, smoking and toilet rooms are reached, when completed it will be ornamented with statuary and carving.

Every part of the auditorium is accessible with extreme ease, and in case of a panic or other emergency the hall could be emptied without the slightest danger, in a very few minutes.

The cloak rooms are immense. It is evidently the intention of the managers of the new hall to encourage the evening dress idea as it never has been before at concerts. No man will be encouraged to hang his ulster over the back of his seat and hold his hat between his knees throughout the performance.

An examination of the stage shows that it is virtually a system of double sounding boards. It is closed by a segmental arch and half dome and beyond this the proscenium arch is not flat but opens like the mouth of a trumpet. All the vibrations of sound are thrown as from the mouth of the trumpet directly at the audience.

Yet another point of interest is the arrangement of the lights. They will be so placed as not to interfere in the slightest degree with the view of the stage. There will be one strong light directly overhead in the dome of the ceiling. All the other lights will be placed along the gallery, which runs at the back of the amphitheatre, and is supported by graceful Ionic pillars.

If work on the new structure were to begin at once, the building would probably be completed for the concert season of 1895. The lot selected for the site is the westerly corner of Huntington ave. and West Chester Park. The left side of the hall is to be parallel with West Chester Park, with the main entrance on Falmouth st. and side entrances on West Chester Park.

TON DAILY GLOBE—TUESDAY, JANUARY 9, 1894.

PROPOSED MUSIC HALL.

Model Shows a Number of Novel Features.

On the Whole it Commands Admiration From the Public.

Views and a Detailed Description of the Possible Structure.

There are a number of new features in the suggestion for the new music hall which will be erected sometime on the corner of West Chester pk and Huntington av, but the interior is modelled after the old Grecian amphitheater in general plan.

A large plaster cast of the interior of a music hall was made by McKim, Mead & White of New York and submitted to the members of the committee of the stockholders of the corporation organized to build one in Boston, as a suggestion for their consideration.

The model was expressed to Boston and placed in one of the smaller rooms in the new public library building for the inspection of the stockholders.

No attempt is made to outline the exterior, as that can easily be adapted to the interior.

The cast is a very large one, being 12 feet square and 14 feet high, and is raised so that the visitor enters underneath, and putting his head through a trap door in the parquet floor becomes practically in the center of the hall, while short flights of stairs lead to points of vantage in the upper part of the auditorium and boxes, so that views of the interior are obtained from all parts of the hall.

Built upon the plan of a Grecian amphitheater the auditorium when filled is bound to make a most brilliant show, and it seems to be particularly effectively designed for acoustic excellence.

The stage, 72 by 30 feet, rounds out in the rear with a swelling paneled ceiling, forming a recess for the organ, and from the edge of the organ space the stage flooring takes on a gentle decline, forming a platform capable of accommodating 120 musicians or a chorus of 250 voices. A statue of Apollo is designed to occupy a niche in the center of the stage wall.

In the same manner the ceiling is made gradually higher, the walls diverge to the point at which the auditorium walls begin to round, the idea being to form a large sounding board of the walls and ceiling.

This is one of the obviously excellent features of the plan as it makes everything subordinate to the purposes of the hall and yet makes a grand architectural effect, which will be more pronounced with a large brilliantly dressed audience filling all of the seats.

There is a pit which, commencing on almost a level with the front of the platform, rises with a gentle ascent to the rear, where the single entrance to the lower part of the house is located. This center doorway is almost concealed from view from the stage by the rear elevation of the last rows of seats.

Above this rises the balcony, horseshoe in form, like a huge bank, constituting really the most desirable part of the hall. It has a much larger seating capacity than the pit.

Entrance to and exit from this balcony is facilitated by four sets of stairways built in among the seats well down front, which removes the necessity of those holding checks for the front seats from mounting the stairs to the rear of the balcony and then walking clear down the aisles to the front rows.

This balcony has a curve and rise beautifully consistent with the lines of the platform and gracefully carries out the sounding board idea.

The balcony balustrade furnishes opportunities for decoration that will undoubtedly be taken advantage of if the plan is ever elaborated upon.

Around the upper end of the balcony, running from where the walls diverge at the termination of the platform, is a narrow open corridor which can be used for standing room while on either side of the center in the rear of the amphitheater are two galleries with raised tiers of seats, the front of which are on a line with the rear wall, the galleries themselves projecting out beyond it.

Four tall ionic columns are placed across this opening, and the remaining wall is paneled with occasional niches, which, when filled with statues, will make an imposing rear.

The architects have introduced a line of gaslight pillars around the upper edge on the balcony.

The designers have adopted the "baignoir" idea, which has been found to be so appreciated in the new Metropolitan opera house in New York, that is, placing seats under the front amphitheater and on a level with the parquet all around the horseshoe, where occupants can see and hear well, but will not be seen by the rest of the audience.

This is intended for the many who wish to run in hastily from business to attend some concert and have not time to dress as they would wish to in order to occupy a place in the pit or amphitheater.

All of the seats are so carefully focussed that there is not a poor one in the house, and all have the appearance of being concentrated near the stage.

There are only eight boxes and are all on a level with the amphitheater and directly over the orchestra platform.

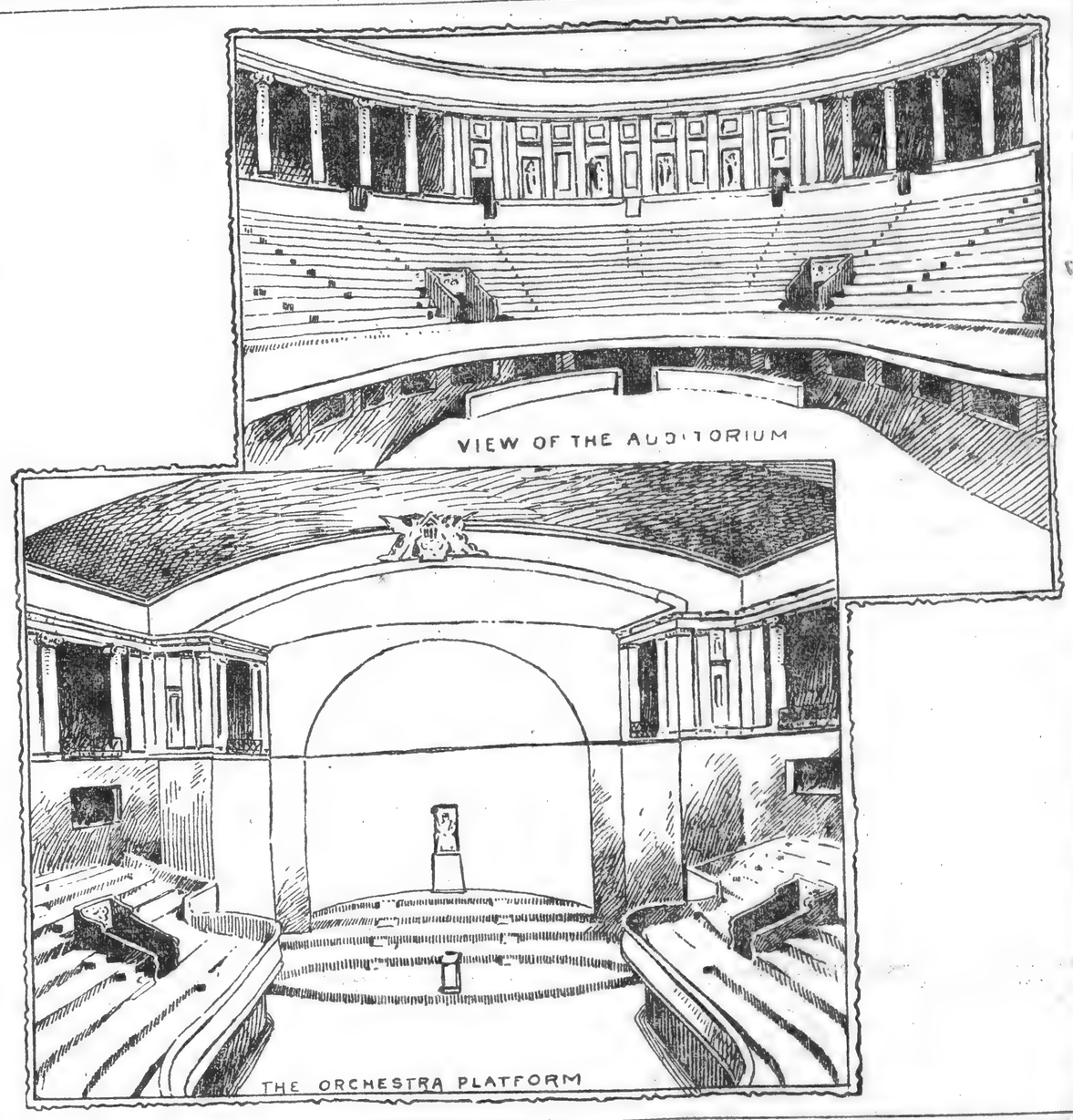
The two uppermost ones on either side are the desirable ones, being large, with columns rising at the sides and commanding the finest view of any point in the interior. The ceiling is domed, with small panels and some little decorative work has been attempted in the model, suggesting the possibilities when worked out in elaborate detail.

The light comes entirely from two windows in the side walls near the platform and the center of the ceiling, which is one large skylight.

In the rear of the auditorium a wide corridor is designed to run around the three sides of the building where the cloakrooms are located and from which all the staircases lead.

A hall built similar to this model will seat 2500 people, and G. E. Wolters, the agent of the architects, who courteously explains the model to visitors, says that in making this estimate they arranged the seats at a distance from those in front sufficient to ensure plenty of room and comfort to every occupant in the house.

Upon entering the building through the main door, according to this plan, there is a corridor following the long curve of the amphitheater seats, which passes underneath them and terminates in the lobbies, substantially at either end of the stage. It is proposed to make this 18 feet wide, as all of the cloakrooms and stairways are directed from it. Here there will be an opportunity for statues, wall decoration and elaborate ornamentation, which will make it a brilliant promenade.



A new idea in stairway construction is brought out in this model. In all of the staircases the walls diverge from the corridor, so that while the crowd may be jammed at the head of the stairs, yet with every step towards the corridor it will obtain more room.

The cloak rooms are large and are intended to be adequate to receive the outer garments of every attendant, no matter how large an audience there may be.

The architects, Mr Wolters said, have no estimates as to the cost of a building of this kind, as that depends entirely upon the amount allowed by the company, as the construction will be subordinate to the available funds. Yet the building will undoubtedly be of fire proof material, with iron beams, brick arches and everything necessary to make it of first-class construction. Although it is all conjecture, as no plans have been drawn, the building will probably be some 150 feet long, 143 feet broad and 83 feet from floor to ceiling.

The hall was designed by Mr McKim, who made a special trip to Europe last summer and inspected every music hall of importance on the continent. In this, his production, he thinks that he has combined the best features of all and eliminated much that is faulty and unsatisfactory. It most resembles the music halls of Vienna and Liepsic, which are considered to be the finest in existence.

Boston's new music hall may or may not be of this design, as it may not satisfy the committee or stockholders, yet the people who viewed the model yesterday expressed themselves enthusiastically as favoring it. If it were decided to accept this design and build, the structure could be completed in time for the concerts of 1895.

The Musical Courier.

NEW YORK, WEDNESDAY, JANUARY 10, 1894.

BOSTON, January 7, 1894.

THE program of the Kneisel Quartet concert, given in Chickering Hall, Monday evening, the 1st, was as follows:

Quartet in F major, op. 96. (MS.).....Dvorák
Allegro ma non troppo.
Lento.
Molto vivace.
Finale. (Vivace.)
(First public performance.)
Piano quartet in G minor, op. 25.....Brahms
Piano, Mr. Busoni.
Quintet in C major, op. 29.....Beethoven
Second viola, Mr. Zach.

There was naturally curiosity to hear the new "American" quartet, that had its birth in the now classic town of Iowa, known as Spillville. The music is cheerful and delightful, tuneful and spontaneous. Even the recollection of it brings to the mind the saw of Athenæus: "Music softens moroseness of temper; for it dissipates sadness, produces affability and a sort of gentleman-like joy." Only the scherzo seems to me to bear the evident marks of labor; the rest of the quartet seems as though Dvorák had spoken easily and freely that which was in his mind. The music is as frank and honest as a quartet by Haydn. Such a work does not need a long and illustrated analysis; there is no riddle to solve, no parable to explain.

As to its alleged "Americanism," Mr. Louis C. Elson remarks epigrammatically "The American Symphony is a string quartet!" and he then adds "Paradoxical as this may sound, it is certainly true that Dvorák's quartet in F is far more redolent of the plantation than the master's symphony performed last Saturday." There are others who suspect or are sure they see a negro in Dr. Dvorák's woodpile. But the negroes on Dvorák's plantation have a singular habit of whistling Scotch, Scandinavian and Bohemian tunes.

Mr. Busoni played with prodigious energy and fire. His performance was a technical masterpiece. The other players in the Brahms' piano quartet, Messrs. Kneisel, Svecenski and Schroder, were heard occasionally, it is true, but as a rule the pianist had everything his own way. Admirable pianist! Equally admirable for endurance was the piano.

The Kneisel Quartet played with the finish and the taste that characterize always its performances.

* * *

I observe with pain that Mr. H. E. Krehbiel, of your town, uncorked a large bottle of indignation and poured it on our orchestra, leader and newspaper men. For in the New York "Tribune" of the 1st inst. he spoke thus of Mr. Paur:

Mr. Paur had evidently taken ample pains in studying it with his band, but he misconceived the tempo of every movement so completely that the work was robbed of half its charm. It reminded one of the dinner at which everything was cold except the ice cream. Every movement was played with great moderation, except the larghetto, which was played much too fast. The temptation is strong to say that Mr. Paur, a newcomer in America, unconsciously gave a certificate of national character to the work in showing so convincingly his inability to grasp its spirt.

According to Mr. Krehbiel, "the newspaper critics in their reviews are unanimous in praising the beauty of the music, and denying its right to be called American." But Mr. Krehbiel wrote this article before he read the review in the "Advertiser" (Mr. Louis C. Elson), and the review in the "Transcript" (Mr. William Apthorp). These two papers have no Sunday edition. I do not dispute the meaning of Mr. Krehbiel's statement, but he should be more accurate. Mr. Elson, if I am not mistaken, was inclined to find folk-song in this symphony if possible, for, as you know, he is interested deeply in national music, but he wrote as follows in the "Advertiser," of January 1.

Brilliant as music, the new symphony by Dvorák, founded on native themes, does not achieve a distinct nationality. It is not more clearly American than Bohemian or Russian. The formation of certain passages upon a scale with a flat seventh is more European than American, for if such scales exist here they come from a remote antiquity in other climes.

The work began with a strange mixture of kettledrum explosions and brooding. When the chief theme was ushered in, however, it proved to have something of the lilt of the plantation, and suggested that accentuation of hand and foot which belongs to Afro-American melody. Yet, for the matter of that, the same characteristic can be traced as far back as scriptural music, and the singing of the psalms in ancient Jerusalem was not widely different from the free improvisation and emphatic rhythm of a Southern camp meeting, a fact which can easily be proved by references to "clapping of hands" in the Old Testament, by Egyptian pictures of contemporary date, and by a study of the character of the poems as they have come down to us.

Nevertheless we may be permitted to call this lilt and rhythm "American," since it is a characteristic of part of our Southern folk-song.

The development of the phrase which contained the gist of this theme was remarkable and its varied orchestral coloring was full of interest. This first movement seemed, at a single hearing, the finest part of the work, and it was the only portion which gave to the reviewer the impression of being typical.

The slow movement which came next was given over to vagueness and dreamy melancholy. The tone color was well chosen, and a tender theme for English horn and a delicate use of woodwind effects made a picture of much beauty, which, however, was not of any especial nationalty, although a bold episode of lively character and with a drone bass made some attempt at local color.

The scherzo was a disappointment, for here at least one might have expected the folk-dance, the break-down, or some flavor of plantation life, just as Mendelssohn threw the Gaelic spirit into the scherzo of his Scotch symphony. Instead of this one had a reminiscence of the figure with which Beethoven began the scherzo of his Ninth symphony, a march-like trio of strong contrast and intrinsic beauty, but very much more of Dvorák and his genius than of America.

The finale presented a bold theme full of dash and bric with dissonances that were still more courageous as the coda. That Europe will play this symphony as a contribution to music from a new quarter, may be confidently predicted, but if transatlantic critics accept it as a portrayal of the spirit of American folk-song they will go far astray. Yet the attempt made in this work will be worth something in the development of our musical resources, and others will dig where Dvorák has done surface mining.

Mr. Apthorp's excellent article in the "Transcript" is long and it does not lend itself easily to quotation. It should be read in full. The article is practically a protest against "the barbaric" in music.

* * *

Then Mr. Krehbiel welcomed the fact that "the reviewers and musicians" would have an opportunity "to continue their studies in musical nationalism at the Kneisel Quartet of the 1st.

* * *

He seems disquieted because there are "doubting Thomases of Boston." The inference is plain.

If we are doubting Thomases, of course Dvorák is the Messiah, and I suppose Mr. Krehbiel is playing the part of John the Baptist, the forerunner.

Mr. Krehbiel spoke of me by name in his article, and said: "Mr. Philip Hale thinks it wondrous amusing that anything should be called American which has attributes or elements that are also found among the peoples of the Old World. Much of this kind of talk is mere quibbling. Mr. Hale does not deny that Dr. Dvorák's melodies reflect the characteristics of the songs of the negroes in the South, and that the symphony is beautifully and consistently made. If so why should it not be called American? Those songs, though they contain intervallic and rhythmic peculiarities of African origin, are the product of American institutions; of the social, political and geographical environment within which the black slave was placed here; of the influences to which he was subjected here; of the joys and sorrows which fell to his lot here."

I admit that I wrote in the "Journal" of December 31 a eulogistic notice of the symphony. I still think, even in spite of Mr. Krehbiel's negro discoveries, that the symphony contains much that is beautiful. But just where and just when did I ever write that "Dr. Dvorák's melodies reflect the characteristics of the songs of the negroes in the South?" Did I not state expressly that in my opinion the symphony was anything but negro-American; although at the same time I acknowledged that the rhythm of the first motive of the first movement was in a measure suggestive of "the Souhern steamboat and plantation?" And I added in the same sentence that the rhythm was European.

* * *

Reduced to its quintessence, Mr. Krehbiel's argument might be put as follows: Certain rhythmic and tonal characteristics of the folk music of certain European countries are found (or alleged to be found) in genuine negro music; therefore such rhythmic and tonal characteristics are American.

But first, did the negroes bring from Africa this "national music?"

Second, did they invent it after they came here?

Or is not Mr. B. E. Woolf correct in saying in the "Gazette" of to-day: "For these so-called negro songs are simply distortions of tunes that they have heard sung or played in the families of their masters."

Nor do I believe as does Mr. Krehbiel apparently, that folk-songs are created by a folk. I believe that an individual is the creator, and that Böhme was also right when he said: "The people's poet never composes his words without a tune; he may invent it; he may use one that is in existence; or he may use snatches of known melodies."

* * *

Mr. Krehbiel came to Boston, via Spillville, with pieces of Dvorák in his carpet bag. We were all glad to see him, and we should have had unalloyed pleasure if Mr. Paur had not insisted on playing the new symphony. It was not our fault if Mr. Paur "misconceived the tempo of every movement so completely." No one of us had any opportunity of even looking at the sacred score, until it was placed reverently on Mr. Paur's desk; for the manuscript had been intrusted solely to the conductor, and he was faithful to his trust. Mr. Krehbiel has had opportunities. He has summered and wintered with the score, and no doubt been through it with a dark lantern. But is Mr. Krehbiel now cock-sure that Mr. Paur really mangled the symphony with his stick? Would the work have appeared so fresh and beautiful if the pace of the movements was so hideously wrong? I confess that I do not see any just reason for such violent rhetoric on the part of Mr. Krehbiel.

* * *

But enough of this subject. I have made some interesting discoveries in the musical history of Guinea, the fons et origo of Mr. Krehbiel's Americans, but I fear that some of them are not adapted to tea-table conversation or any New England fireside.

* * *

The program of the Symphony concert given last evening in Music Hall was as follows:

Prelude to "The Mastersingers of Nuremburg"...
Prelude and "Isolde's Love-Death," from "Tristan and Isolde"...
A "Siegfried" idyl...
A "Faust" overture...
"Siegfried's Funeral March," from "Götterdämmerung"...
"Brünhilde's" dying speech over "Siegfried's" body, from "Götterdämmerung"..... Wagner

I regret that I was unable to be present. May I take the liberty of quoting Mr. Woolf's review in the "Gazette" of to-day? You will find it mighty entertaining reading, even if you object to the sly thrusts at Wagner. I think that even Mr. Finck would smile at this:

This is a very large dose of Wagner for one evening, but there were doubtless many in the audience who enjoyed every bar of it. However, to others who were not enthusiastic worshippers of Wagner it proved somewhat cloying, not to say wearisome. All the selections had been heard frequently at these concerts, and Mr. Krehbiel kindly came on from New York on several occasions to explain to us the meaning of several of them, in order that we might be enabled to palpitate with the right emotion anent them. It might have added interest to the occasion if he could have been induced to enlighten us regarding them at this concert, but the chances are that he would have found serious objections, owing to the fact that a hearing of the Dvorák American Symphony caused him so much discomfort that he cryptogramically pronounced the orchestra to be "N. G." There is nothing new to be said about the music. Of the performances we feel justified in writing in the warmest terms of commendation. Mr. Paur's readings were masterly throughout, and the playing of the orchestra was faultless. The "Meistersinger" overture had never been given here with the perfect clearness that attended its interpretation by Mr. Paur last night. "The Idyl" was also beautifully read and played. The soloist was Mrs. Materna, who sang the "Liebestod" from "Tristan" and "Brünhilde's" lament. She acquitted herself with all necessary robustness of style, and doubtless with thorough fidelity to the composer's intentions. She certainly declaimed with great dramatic fervor. For singing, pure and simple, the music affords slight opportunity, and it must be said that the voice part in the score has little meaning or interest without its proper stage surroundings. In fact, it has little meaning under any conditions. The words are of the chief importance, and these can only seldom be heard through the din of the orchestra. Mrs. Materna's voice sounded worn in its middle notes, and her high notes alone were effective. These she shouted forth with penetrating effect, and doubtless achieved all that could be achieved under the circumstances. She was applauded with furious enthusiasm, which proves that musical noise is not without appreciation. The program for the next concert is Suite, B minor, Bach; Scotch Symphony, Mendelssohn; overture, "King Lear," Berlioz."

PHILIP HALE.

The Washington Post

PUBLICATION OFFICE.

TUESDAY, JANUARY 9,

Boston Symphony Orchestra.

Society packed Metzerott Hall to the last row in the gallery yesterday evening, the occasion being the third concert of the Boston Symphony Orchestra.

The performance was of the usual high standard of this organization. The opening selection, Brahm's Symphony No. 1 in C minor, was given with the artistic finish, spirit, and feeling that was expected, the rendition of the Allegro in the second division being especially fine. The soloist of the organization, Mme. Amalia Materna, possesses a voice, the power of which has apparently no limits. She filled the hall with a volume of sound as if it were an ordinary drawing-room, and could be heard clear and distinct above the full orchestra in every note of every trill, even in the lower and softer tones. Gluck's aria from "Alceste" was her first number. She was recalled four times, but contented herself and disconcerted the audience by bowing her acknowledgments.

The serenade of Volkman, a violoncello solo, given by Mr. Alwin Schroeder, was an exquisite thing, a classic in simplicity, yet fullness of feeling, and rendered both in the solo and accompanying parts with extreme delicacy of execution and conception.

Mme. Amalia Materna sang Weber's aria, "Ocean, Thou Mighty Monster," and again elicited applause for her wonderful power and execution. The closing number, the overture to "Euryanthe," by Weber, was given with the same characteristic skill and brilliancy as distinguished the remainder of the selections.

Baltimore American AND COMMERCIAL ADVERTISER

ONE HUNDRED AND TWENTY YEARS OLD, AND THE OLDEST DAILY NEWSPAPER IN AMERICA.

WEDNESDAY, JANUARY 10, 1894.

Concert by the Great Symphony Orchestra of Boston.

The third concert of the Boston Symphony Orchestra, given yesterday afternoon at Ford's Opera House, was begun with Brahm's first symphony—the composer's finest orchestral work. From the beginning it gives evidence of the long study bestowed upon it by the author, and everywhere bears the stamp of the genius of one of the most profound and original composers of modern days. In his departure from the style of the older writers in distributing his parts, in handling the themes; in his combinations, transitions in time, in harmony and in innovations of one sort or another, Brahm exhibits boldness and peculiarities that give the listener pause, but there is nothing weak or commonplace in what he produces. To the average listener parts of the symphony may possibly be obscure; but, as played yesterday afternoon, it could not but command the closest attention, even of those who make no pretension of telling the world all Brahm had in mind when he wrote this symphony.

So many of the strings are grouped together and the distribution of the music for the wind instruments is such that, in an orchestra of the size and training of Mr. Paur's, the effect of this difficult but scholarly and thoroughly profound work was in the highest degree impressive. The audience hardly warmed up to its excellence until the first allegro was reached, but, after the playing of that movement and the elaborate andante, they were prepared to enjoy in the adagio the remarkably beautiful and original melody played by the horn, followed by the flute and the strings, perhaps the most attractive and touching bit of writing to the general hearer in the whole symphony. The stirring hymn to joy and what follows wind up a remarkably striking work. It would be ticklish business for the average orchestra to attempt to play this symphony, but Mr. Paur's artists handled it in fine style.

Madame Materna, who was heard here six or seven years ago with Scaria and Winkelmann—a trio who have sung Wagner's operas with so much success for years, sang an air from Gluck's "Alceste," and the well-known air, "Ocean," from Weber's "Oberon." When one considers how much and what great work she has done in Wagner's masterpieces, singing against orchestras containing so many wind instruments, the wonder is that her voice could be what is is. Yesterday she was almost, if not quite, the Materna of other days. Her voice has that peculiar, broad, thrilling, impressive dramatic quality necessary to interpret to the hearer the thought in the words the music carries. Materna is one of the foremost of dramatic sopranos—voices that are very rare. She has satisfied Wagner and his students, and she pleased her audience so much yesterday that she was repeatedly called back to the footlights. Her diamonds were remarkable in size and beauty.

The only other selection was Volkmann's serenade for strings (No. 3), an exquisitely beautiful composition, which was delightfully played. Mr. Alwin Schroeder, the leading 'cellist of the orchestra, played the solo parts like the accomplished musician he is.

SYMPHONY CONCERT.

Mme. Materna and the Boston Orchestra Under Paur's Leadership.

Director Paur and his musicians are getting to know each other well, and the result of their better acquaintance was shown in the improved work of the orchestra at the third concert of the Boston Symphony Orchestra yesterday afternoon at Ford's Opera House.

The concert opened with the C minor symphony of Brahms, truly an auspicious beginning. After listening to the powerful movements of this first symphony of the composer one can hardly describe it in too enthusiastic terms, for it is undoubtedly one of the strongest of modern works of the kind. In it Brahms illustrates with wonderful emphasis his conception of music in its noblest form, unallied with any other art and created merely for its own sake. It is abstract and profound, wholly apart from the slightest tendency toward programme music. It is the kind of music that seems broader and deeper at each new hearing, the kind which has fresh delights in store with the study of its scores passage by passage. It is rich in tone-color, varied and striking in orchestration, and shows throughout the touch of a masterhand in the development of it original themes.

Mme. Amalia Materna, the famous Wagnerian soprano, was the vocal soloist. Her name is closely associated with the Bayreuth festivals, at which she presented some of the most exacting of the Wagnerian opera roles, and she was a favorite singer with the composer himself. Mme. Materna's career, which includes many triumphs in German opera in New York, is not of short duration, and, knowing that the singer had reached and passed her prime, the audience hardly expected to hear so clear, strong and well-preserved a voice as that which rang through the theatre. Rich in quality, with a large compass and with great dramatic force, her voice has just the needed elements for the sucessful production of the operatic works of the German school. Her numbers were well selected, including a splendid aria from Gluck's "Alceste" and the familiar "Ocean, Thou Mighty Monster," from Weber's "Oberon," both of which brought out the full scope and breadth of her voice.

Volkmann's serenade for strings, in D minor, *Larghetto non troppo*, was delightfully given, for the orchestra is superbly equipped in its strings. The solo part was well rendered by Alwin Schroeder, violoncellist, and the number was received with enthusiasm. The overture to Weber's "Euryanthe" closed an interesting concert.

The Philadelphia Press.

THURSDAY, JANUARY 11, 1894.

BOSTON SYMPHONY CONCERT.

The Great Orchestra Heard in a Wagner Programme at the Academy.

The Wagner devotees were out in full force last evening at the Boston Symphony Orchestra concert, and filled the Academy of Music to overflowing. The immense audience was a credit to Philadelphia, it being composed of the most critical element of the local musical public, and it evidently enjoyed the classical beauties of the Wagnerian school and rendered and bestowed much applause where such was merited. The lovers of "the music of the future" came prepared for a rare treat, and the very highest expectations were realized. Mr. Emil Paur, the conductor, made up the programme from some of the heaviest works of Wagner, and eschewed all attempt of catering to the popular taste, for which he is entitled to much praise. That his extremely scholarly achievements are appreciated by the proper parties is shown by the fact that Mr. Higginson, the founder of the orchestra, has recently signed a five years' contract with Mr. Paur.

This conductor looks upon a symphony orchestra from the proper standpoint, that of giving the public the very best works of the greatest masters of the classical school. He leaves it to other organizations to render popular selections, and in this he is perfectly right. Strauss and the Austrian Band and others of their order are better adapted for popular concert work, while his great music corps is supremely fitted for the very highest order of music.

The "piece de resistance" was the "Siegfried Idyll," which Mr. Paur gave with a poetic beauty seldom heard here before. The birds were almost visible and flitting about. An entrancing effect was produced by the manner in which the finale gradually faded away. In "A Faust Overture" all the beautiful climaxes were clearly brought out and given with a Satanic irony which was very effective. "Seigfried's Funeral March," from "Gotterdaemmerung," was full of anguish and despair, and the true spirit intended by Wagner prevailed throughout.

The opening number was the "Prelude" to "Die Meistersinger," which was beautifully played. The brass section had an additional charm, there being an absence of the glaring effect generally given in the selection. It was sufficiently strong, although subdued and mellow, and blended charmingly with the balance of the orchestra. Mr. Paur brought out all the beautiful filigre embellishments of the string and wood wind and kept the fortissimo under control so that nothing was drowned out. The "Vorspiel und Liebestod," from "Tristan and Isolde," was intelligently interpreted and played with admirable coloring and phazing.

As "Isolde" in this number Mme. Amalia Materna demonstrated that she still is the greatest of all Wagnerian sopranos. Her voice to-day contains that same grandeur and excellent quality that won for her eminence at Bayreuth and throughout the musical world. She is a living contradiction of the theory of many that Wagner music is ruinous to the voice, for even at the present time she retains much freshness of voice and numerous superior vocal qualifications, despite the fact that she is considerably beyond the age of the first half of a century. In the last selection on the programme "Brunhilde's Dying Speech over Siegfried's Body," from "Gotterdaemmerung," she displayed the same fire and dramatic force as in days gone by and which won for her much fame.

[72]

The Musical Courier.

NEW YORK, WEDNESDAY, JANUARY 10, 1894.

BOSTON, January 7, 1894.

THE program of the Kneisel Quartet concert, given in Chickering Hall, Monday evening, the 1st, was as follows:

Quartet in F major, op. 96. (MS.).....Dvorák
Allegro ma non troppo.
Lento.
Molto vivace.
Finale. (Vivace.)
(First public performance.)

Piano quartet in G minor, op. 25.....Brahms
Piano, Mr. Busoni.

Quintet in C major, op. 29.....Beethoven
Second viola, Mr. Zach.

There was naturally curiosity to hear the new "American" quartet, that had its birth in the now classic town of Iowa, known as Spillville. The music is cheerful and delightful, tuneful and spontaneous. Even the recollection of it brings to the mind the saw of Athenæus: "Music softens moroseness of temper; for it dissipates sadness, produces affability and a sort of gentleman-like joy." Only the scherzo seems to me to bear the evident marks of labor; the rest of the quartet seems as though Dvorák had spoken easily and freely that which was in his mind. The music is as frank and honest as a quartet by Haydn. Such a work does not need a long and illustrated analysis; there is no riddle to solve, no parable to explain.

As to its alleged "Americanism." Mr. Louis C. Elson remarks epigrammatically "The American Symphony is a string quartet!" and he then adds "Paradoxical as this may sound, it is certainly true that Dvorák's quartet in F is far more redolent of the plantation than the master's symphony performed last Saturday." There are others who suspect or are sure they see a negro in Dr. Dvorák's woodpile. But the negroes on Dvorák's plantation have a singular habit of whistling Scotch, Scandinavian and Bohemian tunes.

Mr. Busoni played with prodigious energy and fire. His performance was a technical masterpiece. The other players in the Brahms' piano quartet, Messrs. Kneisel, Svecenski and Schroder, were heard occasionally, it is true, but as a rule the pianist had everything his own way. Admirable pianist! Equally admirable for endurance was the piano.

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According to Mr. Krehbiel, "the newspaper critics in their reviews are unanimous in praising the beauty of the music, and denying its right to be called American." But Mr. Krehbiel wrote this article before he read the review in the "Advertiser" (Mr. Louis C. Elson), and the review in the "Transcript" (Mr. William Apthorp). These two papers have no Sunday edition. I do not dispute the meaning of Mr. Krehbiel's statement, but he should be more accurate. Mr. Elson, if I am not mistaken, was inclined to find folk-song in this symphony if possible, for, as you know, he is interested deeply in national music, but he wrote as follows in the "Advertiser," of January 1.

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Nevertheless we may be permitted to call this lilt and rhythm "American," since it is a characteristic of part of our Southern folk-song.

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The finale presented a bold theme full of dash and brio with dissonances that were still more courageous at the coda. That Europe will play this symphony as a contribution to music from a new quarter, may be confidently predicted, but if transatlantic critics accept it as a portrayal of the spirit of American folk-song they will go far astray. Yet the attempt made in this work will be worth something in the development of our musical resources, and others will dig where Dvorák has done surface mining.

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If we are doubting Thomases, of course Dvorák is the Messiah, and I suppose Mr. Krehbiel is playing the part of John the Baptist, the forerunner.

Mr. Krehbiel spoke of me by name in his article, and said: "Mr. Philip Hale thinks it wondrous amusing that anything should be called American which has attributes or elements that are also found among the peoples of the Old World. Much of this kind of talk is mere quibbling. Mr. Hale does not deny that Dr. Dvorák's melodies reflect the characteristics of the songs of the negroes in the South, and that the symphony is beautifully and consistently made. If so why should it not be called American? Those songs, though they contain intervallic and rhythmic peculiarities of African origin, are the product of American institutions; of the social, political and geographical environment within which the black slave was placed here; of the influences to which he was subjected here; of the joys and sorrows which fell to his lot here."

I admit that I wrote in the "Journal" of December 31 a eulogistic notice of the symphony. I still think, even in spite of Mr. Krehbiel's negro discoveries, that the symphony contains much that is beautiful. But just where and just when did I ever write that "Dr. Dvorák's melodies reflect the characteristics of the songs of the negroes in the South?" Did I not state expressly that in my opinion the symphony was anything but negro-American; although at the same time I acknowledged that the rhythm of the first motive of the first movement was in a measure suggestive of "the Souhern steamboat and plantation?" And I added in the same sentence that the rhythm was European.

* * *

Reduced to its quintessence, Mr. Krehbiel's argument might be put as follows: Certain rhythmic and tonal characteristics of the folk music of certain European countries are found (or alleged to be found) in genuine negro music; therefore such rhythmic and tonal characteristics are American.

But first, did the negroes bring from Africa this "national music?"

Second, did they invent it after they came here?

Or is not Mr. B. E. Woolf correct in saying in the "Gazette" of to-day: "For these so-called negro songs are simply distortions of tunes that they have heard sung or played in the families of their masters."

Nor do I believe as does Mr. Krehbiel apparently, that folk-songs are created by a folk. I believe that an individual is the creator, and that Böhme was also right when he said: "The people's poet never composes his words without a tune; he may invent it; he may use one that is in existence; or he may use snatches of known melodies."

* * *

Mr. Krehbiel came to Boston, via Spillville, with pieces of Dvorák in his carpet bag. We were all glad to see him, and we should have had unalloyed pleasure if Mr. Paur had not insisted on playing the new symphony. It was not our fault if Mr. Paur "misconceived the tempo of every movement so completely." No one of us had any opportunity of even looking at the sacred score, until it was placed reverently on Mr. Paur's desk; for the manuscript had been intrusted solely to the conductor, and he was faithful to his trust. Mr. Krehbiel has had opportunities. He has summered and wintered with the score, and no doubt been through it with a dark lantern. But is Mr. Krehbiel now cock-sure that Mr. Paur really mangled the symphony with his stick? Would the work have appeared so fresh and beautiful if the pace of the movements was so hideously wrong? I confess that I do not see any just reason for such violent rhetoric on the part of Mr. Krehbiel.

* * *

But enough of this subject. I have made some interesting discoveries in the musical history of Guinea, the fons et origo of Mr. Krehbiel's Americans, but I fear that some of them are not adapted to tea-table conversation or any New England fireside.

* * *

The program of the Symphony concert given last evening in Music Hall was as follows:

Prelude to "The Mastersingers of Nuremburg"...
Prelude and "Isolde's Love-Death," from "Tristan and Isolde"...
A "Siegfried" idyl...
A "Faust" overture...
"Siegfried's Funeral March," from "Götterdämmerung"...
"Brünhilde's" dying speech over "Siegfried's" body, from "Götterdämmerung"...
.....Wagner

I regret that I was unable to be present. May I take the liberty of quoting Mr. Woolf's review in the "Gazette" of to-day? You will find it mighty entertaining reading, even if you object to the sly thrusts at Wagner. I think that even Mr. Finck would smile at this:

This is a very large dose of Wagner for one evening, but there were doubtless many in the audience who enjoyed every bar of it. However, to others who were not enthusiastic worshippers of Wagner it proved somewhat cloying, not to say wearisome. All the selections had been heard frequently at these concerts, and Mr. Krehbiel kindly came on from New York on several occasions to explain to us the meaning of several of them, in order that we might be enabled to palpitate with the right emotion anent them. It might have added interest to the occasion if he could have been induced to enlighten us regarding them at this concert, but the chances are that he would have found serious objections, owing to the fact that a hearing of the Dvorák American Symphony caused him so much discomfort that he cryptogramically pronounced the orchestra to be "N. G." There is nothing new to be said about the music. Of the performances we feel justified in writing in the warmest terms of commendation. Mr. Paur's readings were masterly throughout, and the playing of the orchestra was faultless. The "Meistersinger" overture had never been given here with the perfect clearness that attended its interpretation by Mr. Paur last night. "The Idyl" was also beautifully read and played. The soloist was Mrs. Materna, who sang the "Liebestod" from "Tristan" and "Brünhilde's" lament. She acquitted herself with all necessary robustness of style, and doubtless with thorough fidelity to the composer's intentions. She certainly declaimed with great dramatic fervor. For singing, pure and simple, the music affords slight opportunity, and it must be said that the voice part in the score has little meaning or interest without its proper stage surroundings. In fact, it has little meaning under any conditions. The words are of the chief importance, and these can only seldom be heard through the din of the orchestra. Mrs. Materna's voice sounded worn in its middle notes, and her high notes alone were effective. These she shouted forth with penetrating effect, and doubtless achieved all that could be achieved under the circumstances. She was applauded with furious enthusiasm, which proves that musical noise is not without appreciation. The program for the next concert is Suite, B minor, Bach; Scotch Symphony, Mendelssohn; overture, "King Lear," Berlioz."

PHILIP HALE.

The Washington Post

PUBLICATION OFFICE.

TUESDAY, JANUARY 9,

Boston Symphony Orchestra.

Society packed Metzerott Hall to the last row in the gallery yesterday evening, the occasion being the third concert of the Boston Symphony Orchestra.

The performance was of the usual high standard of this organization. The opening selection, Brahm's symphony No. 1 in C minor, was given with the artistic finish, spirit, and feeling that was expected, the rendition of the Allegro in the second division being especially fine. The soloist of the organization, Mme. Amalia Materna, possesses a voice, the power of which has apparently no limits. She filled the hall with a volume of sound as if it were an ordinary drawing-room, and could be heard clear and distinct above the full orchestra in every note of every trill, even in the lower and softer tones. Gluck's aria from "Alceste" was her first number. She was recalled four times, but contented herself and disconcerted the audience by bowing her acknowledgments.

The serenade of Volkman, a violoncello solo, given by Mr. Alwin Schroeder, was an exquisite thing, a classic in simplicity, yet fullness of feeling, and rendered both in the solo and accompanying parts with extreme delicacy of execution and conception.

Mme. Amalia Materna sang Weber's aria, "Ocean, Thou Mighty Monster," and again elicited applause for her wonderful power and execution. The closing number, the overture to "Euryanthe," by Weber, was given with the same characteristic skill and brilliancy as distinguished the remainder of the selections.

Baltimore American AND COMMERCIAL ADVERTISER

ONE HUNDRED AND TWENTY YEARS OLD, AND THE OLDEST DAILY NEWSPAPER IN AMERICA.

WEDNESDAY, JANUARY 10, 1894.

Concert by the Great Symphony Orchestra of Boston.

The third concert of the Boston Symphony Orchestra, given yesterday afternoon at Ford's Opera House, was begun with Brahm's first symphony—the composer's finest orchestral work. From the beginning it gives evidence of the long study bestowed upon it by the author, and everywhere bears the stamp of the genius of one of the most profound and original composers of modern days. In his departure from the style of the older writers in distributing his parts, in handling the themes; in his combinations, transitions in time, in harmony and in innovations of one sort or another, Brahm exhibits boldness and peculiarities that give the listener pause, but there is nothing weak or commonplace in what he produces. To the average listener parts of the symphony may possibly be obscure; but, as played yesterday afternoon, it could not but command the closest attention, even of those who make no pretension of telling the world all Brahm had in mind when he wrote this symphony.

So many of the strings are grouped together and the distribution of the music for the wind instruments is such that, in an orchestra of the size and training of Mr. Paur's, the effect of this difficult but scholarly and thoroughly profound work was in the highest degree impressive. The audience hardly warmed up to its excellence until the first allegro was reached, but, after the playing of that movement and the elaborate andante, they were prepared to enjoy in the adagio the remarkably beautiful and original melody played by the horn, followed by the flute and the strings, perhaps the most attractive and touching bit of writing to the general hearer in the whole symphony. The stirring hymn to joy and what follows wind up a remarkably striking work. It would be ticklish business for the average orchestra to attempt to play this symphony, but Mr. Paur's artists handled it in fine style.

Madame Materna, who was heard here six or seven years ago with Scaria and Winkelmann—a trio who have sung Wagner's operas with so much success for years, sang an air from Gluck's "Alceste," and the well-known air, "Ocean," from Weber's "Oberon." When one considers how much and what great work she has done in Wagner's masterpieces, singing against orchestras containing so many wind instruments, the wonder is that her voice could be what is is. Yesterday she was almost, if not quite, the Materna of other days. Her voice has that peculiar, broad, thrilling, impressive dramatic quality necessary to interpret to the hearer the thought in the words the music carries. Materna is one of the foremost of dramatic sopranos—voices that are very rare. She has satisfied Wagner and his students, and she pleased her audience so much yesterday that she was repeatedly called back to the footlights. Her diamonds were remarkable in size and beauty.

The only other selection was Volkmann's serenade for strings (No. 3), an exquisitely beautiful composition, which was delightfully played. Mr. Alwin Schroeder, the leading 'cellist of the orchestra, played the solo parts like the accomplished musician he is.

THE SUN

BALTIMORE, WEDNESDAY, JAN

SYMPHONY CONCERT.

Mme. Materna and the Boston Orchestra Under Paur's Leadership.

Director Paur and his musicians are getting to know each other well, and the result of their better acquaintance was shown in the improved work of the orchestra at the third concert of the Boston Symphony Orchestra yesterday afternoon at Ford's Opera House.

The concert opened with the C minor symphony of Brahms, truly an auspicious beginning. After listening to the powerful movements of this first symphony of the composer one can hardly describe it in too enthusiastic terms, for it is undoubtedly one of the strongest of modern works of the kind. In it Brahms illustrates with wonderful emphasis his conception of music in its noblest form, unallied with any other art and created merely for its own sake. It is abstract and profound, wholly apart from the slightest tendency toward programme music. It is the kind of music that seems broader and deeper at each new hearing, the kind which has fresh delights in store with the study of its scores passage by passage. It is rich in tone-color, varied and striking in orchestration, and shows throughout the touch of a masterhand in the development of it original themes.

Mme. Amalia Materna, the famous Wagnerian soprano, was the vocal soloist. Her name is closely associated with the Bayreuth festivals, at which she presented some of the most exacting of the Wagnerian opera roles, and she was a favorite singer with the composer himself. Mme. Materna's career, which includes many triumphs in German opera in New York, is not of short duration, and, knowing that the singer had reached and passed her prime, the audience hardly expected to hear so clear, strong and well-preserved a voice as that which rang through the theatre. Rich in quality, with a large compass and with great dramatic force, her voice has just the needed elements for the sucessful production of the operatic works of the German school. Her numbers were well selected, including a splendid aria from Gluck's "Alceste" and the familiar "Ocean, Thou Mighty Monster," from Weber's "Oberon," both of which brought out the full scope and breadth of her voice.

Volkmann's serenade for strings, in D minor, *Larghetto non troppo*, was delightfully given, for the orchestra is superbly equipped in its strings. The solo part was well rendered by Alwin Schroeder, violoncellist, and the number was received with enthusiasm. The overture to Weber's "Euryanthe" closed an interesting concert.

The Philadelphia Press.

THURSDAY, JANUARY 11, 1894.

BOSTON SYMPHONY CONCERT.

The Great Orchestra Heard in a Wagner Programme at the Academy.

The Wagner devotees were out in full force last evening at the Boston Symphony Orchestra concert, and filled the Academy of Music to overflowing. The immense audience was a credit to Philadelphia, it being composed of the most critical element of the local musical public, and it evidently enjoyed the classical beauties of the Wagnerian school and rendered and bestowed much applause where such was merited. The lovers of "the music of the future" came prepared for a rare treat, and the very highest expectations were realized. Mr. Emil Paur, the conducter, made up the programme from some of the heaviest works of Wagner, and eschewed all attempt of catering to the popular taste, for which he is entitled to much praise. That his extremely scholarly achievements are appreciated by the proper parties is shown by the fact that Mr. Higginson, the founder of the orchestra, has recently signed a five years' contract with Mr. Paur.

This conductor looks upon a symphony orchestra from the proper standpoint, that of giving the public the very best works of the greatest masters of the classical school. He leaves it to other organizations to render popular selections, and in this he is perfectly right. Strauss and the Austrian Band and others of their order are better adapted for popular concert work, while his great music corps is supremely fitted for the very highest order of music.

The "piece de resistance" was the "Siegfried Idyll," which Mr. Paur gave with a poetic beauty seldom heard here before. The birds were almost visible and flitting about. An entrancing effect was produced by the manner in which the finale gradually faded away. In "A Faust Overture" all the beautiful climaxes were clearly brought out and given with a Satanic irony which was very effective. "Seigfried's Funeral March," from "Gotterdaemmerung," was full of anguish and despair, and the true spirit intended by Wagner prevailed throughout.

The opening number was the "Prelude" to "Die Meistersinger," which was beautifully played. The brass section had an additional charm, there being an absence of the glaring effect generally given in the selection. It was sufficiently strong, although subdued and mellow, and blended charmingly with the balance of the orchestra. Mr. Paur brought out all the beautiful filigre embellishments of the string and wood wind and kept the fortissimo under control so that nothing was drowned out. The "Vorspiel und Liebestod," from "Tristan and Isolde," was intelligently interpreted and played with admirable coloring and phazing.

As "Isolde" in this number Mme. Amalia Materna demonstrated that she still is the greatest of all Wagnerian sopranos. Her voice to-day contains that same grandeur and excellent quality that won for her eminence at Bayreuth and throughout the musical world. She is a living contradiction of the theory of many that Wagner music is ruinous to the voice, for even at the present time she retains much freshness of voice and numerous superior vocal qualifications, despite the fact that she is considerably beyond the age of the first half of a century. In the last selection on the programme "Brunhilde's Dying Speech over Siegfried's Body," from "Gotterdæmmerung," she displayed the same fire and dramatic force as in days gone by and which won for her much fame.

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THE RECORD.

Philadelphia, January 11, 1894.

A NIGHT OF WAGNER.

The Boston Symphony Concert at the Academy of Music.

The Boston Symphony Orchestra gave the third concert of the season last night at the Academy of Music. The programme presented was devoted entirely to selections from the works of Wagner. This allowed the new leader, Emil Paur, to appear to better advantage than heretofore, for he is, undoubtedly, a close and enthusiastic student of Wagnerian intricacies. His familiarity with the scores is remarkable, and he is in earnest and sincere touch with the true purpose and meaning of the German master's ideas. The programme was certainly arranged with judicious taste. It began with a selection from Wagner's only exploit in musical comedy, "Die Meistersinger," and ended with a Bruennhilde number from "Goetterdaemmerung." The larger part of the entertainment, however, was surrendered to illustrations of the poetical moments of the composer; interpretation was given to those compositions in which real beauty was more conspicuous than the technical construction. Leader Paur certainly displayed judgment on this particular point; as the skillful work of his orchestra is more readily noted in modulated passages. In these, shading, phrasing and color are accorded their true value and receive the appreciation due them.

But in those tremendous outbursts from string, brass, wood and skin which mark Wagner's dramatic creations it is really difficult to determine whether it is accuracy of interpretation or energy of mouth and hand that is the most important feature of its sonorous turbulence. For instance, the most delightful portion of last night's concert was undoubtedly the exquisite modulation, the shifting shades of delicate expression, which marked the superb performance of the "Siegfried Idyl." In this selection the players followed the direction of the leader with admirable precision and correctness, and responding quickly to every call made upon them. It was a singularly beautiful rendition, and will long linger in the memory of those who were fortunate enough to hear it.

The Wagnerian soprano, Amalia Materna, was the soloist of the occasion, and her forceful dramatic style, sonorous voice and broad, sweeping methods came into impressive assertion in Bruennhilde's dying speech over Siegfried's body—the third scene of the third act of "Goetterdaemmerung." She was also heard to advantage in a similar number from the opera of "Tristan und Isolde." Madame Materna, however, was not by any means as strongly effective as she is when upon the operatic stage. "A Faust Overture" was another notable contribution in which the instrumentalists were excellent, while the many difficulties of the arrangement from "Die Meistersinger" were conquered with a striking effect that won great applause from the large audience present. The concert may be accepted as a sincere attempt to interpret and set forth the higher beauties of Wagner. To show the conscientious care and effort that entered into the task, it may be mentioned that the tubas used in one of the "Goetterdaemmerung" scenes were exact counterparts of those instruments employed in the famous Wagnerian performances in Bayreuth.

PUBLIC LEDGER

Philadelphia, Thursday, Jan. 11, 1894.

Academy of Music—Boston Symphony Concert.

One may argue for or against Richard Wagner and his works *ad infinitum*, but there is at least one thing about the "music of the future" that calls for no discussion—namely, that it can conjure up a large audience in Philadelphia. A glance into the auditorium of the Academy last evening, when the Boston Symphony Orchestra gave the third concert of the current series, was sufficient to indicate that Wagner is by no means without honor here, for a house that filled almost every seat in the parquet, parquet circle and balcony, and was well represented in the upper tiers, gathered to listen to a strictly Wagnerian programme. Mr. Paur showed to advantage as a conductor, as he was evidently *con amore* with the spirit of the great composer thus exploited, and the superb orchestra was in admirable form. There were doubtless some in the audience who might have better enjoyed a trifle less Wagner and a wee bit of some other master, albeit that this may seem like rank heresy to some devotees, but the programme was certainly judiciously chosen and impressive. Beginning with the prelude to "Die Meistersinger," it included the lovely "Siegfried" Idyl and a "Faust" overture, together with the *Siegfried* Funeral March from "Goetterdaemmerung." All these numbers were given effectively and with that perfection of detail for which the Boston Orchestra is now so deservedly famous. Madame Materna, who is always at home in a concert of this kind, was heard in the *Liebstod*, from "Tristan und Isolde," and *Bruennhilde's* dying speech in the "Goetterdaemmerung," both of which, it need hardly be added, she sang with true artistic perception and dramatic force.

Philadelphia Inquirer

THURSDAY, JANUARY 11, 1894.

A NIGHT WITH WAGNER.

The Boston Symphony Orchestra Gives a Delightful Concert at the Academy of Music.

Whatever difference of opinion there may have been up to last night over Herr Paur's qualifications as a conductor, there can be none hereafter as to his ability to interpret Wagner's music. The Wagnerian program was delightful throughout, and the concert was one of the most delightful ever given in this city. The program:

Prelude to "Die Meistersinger von Nuernberg."

"Vorspiel und Liebestod," from "Tristan und Isolde."

Isolde: Mme. Materna.

Siegfried Idyl.

A Faust Overture.

"Siegfried's Funeral March."

Bruennhilde's dying speech over Siegfried's body, from "Goetterdaemmerung."

Bruennhilde: Mme. Materna.

Though Herr Paur disclaims, being a purely Wagnerite and considers himself an all-round musician, it is plain that his sympathies are with the music of the future. While his manner of conducting is still inexplicable to the audience it is intelligible to the musicians, for the orchestra never played more perfectly. To give a whole evening of one composer, and particularly Wagner, is a little risky, but the program was so arranged as to give a wide variety and there was no room for complaint, but rather commendation.

In the prelude to Die Meistersinger the conductor gave the musicians full scope, and the volume was adequate while the tone was rich and stately. It was played with more breadth than we are accustomed to hear it. The Siegfried Idyl brought out those qualities of the orchestra made famous by Mr. Nikisch. The latter conductor never handled his men with greater delicacy, while he lacked the quiet but peculiar emphasis which Paur gives to the various themes and stray phrases that run through the work. The Siegfried funeral march has never been played with equal satisfaction here. For the first time in this city were introduced the four Bayreuth-horns designed by Wagner for this work alone in order to addto the barbaric quality of the music and yet preserve the uniformity of tone color. Small as such a matter might seem to the uninitiated, the effect last night was marvelous. This masterpiece of this character of music—and one of Wagner's greatest creations—was given with a completeness and a masterly comprehension that left nothing to be desired.

Madame Materna, the soloist of the evening, made a most favorable impression. In her prime one of the best, if not the very best singer of Wagnerian roles, she still preserves the rich quality of her tones, though passing years have necessarily reduced her register and affected the volume. Nevertheless she is to-day a great artist. There are few persons who could to-day sing the Bruennhilde speech as she sang it last night. Though at times she was a little overweighted by the orchestra, she sang with great expression and true dramatic fire.

Barring a few passages it was as delightful as one could desire. Her methods are simply delightful and her comprehension of the music so adequate that she made what is so often a failure by incompetency the feature of the program and gave many in the audience entirely new conceptions of Wagner's dramatic music. No composer has suffered so much from murderers and particularly murderesses. The accompaniment was admirable. The Liebested was well sung, though naturally of less interest than the last number. The concert was one that will raise Paur very much in the estimation of the music-loving public. He showered the poetry and dramatic qualities of Wagner's music without that tedium of which so many persons complain.

The Times

EIGHT PAGES

PHILADELPHIA, JANUARY 11, 1894.

PAUR CONDUCTS WAGNER

The Boston Symphony Orchestra Concert at the Academy of Music.

Last night the concert of the Boston Symphony Orchestra at the Academy of Music was devoted entirely to Wagner, and with the attraction of Materna as the soloist, there was a very large house, drawn also no doubt by the desire to hear Herr Paur conduct, for the orchestra has not been heard before under him in Wagner in this city. The programme was brief and strong—the Vorspiel from the "Meistersinger," the Vorspiel and Liebestod from "Tristan und Isolde," the Siegfried Idyl, the Faust overture, the Funeral March from "Goetterdaemmerung" and the Immolation of Bruennhilde from the same opera. Perhaps the Tannhaeuser March or the Walkuerenritt might have been substituted for the Faust overture with advantage, but, on the whole, no Wagnerian could have complained of the selections. It may be said at once that not only was Materna at her best in the closing number, but in this selection Herr Paur's conducting was of the very highest order, which had hardly been the case until then. In the previous numbers, especially the Idyl and the overture, the work of the orchestra had seemed labored, and in the funeral march the brasses did not appear to be managed with the best effect. Here, too, the cymbals and triangles were somewhat noisy. But these defects were probably more manifest through the very strict attention paid to Herr Paur's leading, and for the same reason the slow tempo and cultured handling of the Tristan Vorspiel and the gentleness of the Siegfried Idyl were more quickly seized upon. In the magnificent music of the close of the Goetterdaemmerung, however, the conductor achieved a veritable triumph; and while a hundred memories were evoked by the ever fresh and powerful voice of the great singer, and by her incomparable delivery, it was felt that the great rush of the final tragedy had never been better expressed here. This music is of the essence of the sublime, and will always be a test of the highest qualities of imagination in a conductor, over and above his musical capacities, and it is mere justice to Herr Paur to admit the genius with which last night he led his splendid orchestra in a number in which, to be frank, it was hardly expected that we should again hear the equal, for different qualities of Seidl and Thomas. But the fact that his leading was adequate to the tremendous ideas involved in the work can only be noted in the simple statement to this effect. The scope of the finale is too vast for elaboration upon the meaning of the feat. In these remarks the splendid assistance of Materna is of course intended to be kept in mind. Not for some time has she sung so superbly as she did last evening.

The North American

PHILADELPHIA, PA.

THURSDAY, JANUARY 11, 1894.

The Boston Symphony Orchestra Is Heard in a Wagnerian Programme.

The Boston Symphony Orchestra gave its third concert for the season at the Academy of Music last evening in the presence of one of those crowded audiences which nowadays it never fails to attract. Its programme upon this occasion was selected exclusively from the compositions of Richard Wagner, and it is quite likely that many of the habitues of these concerts anticipated its performance with some misgivings. For one thing Wagner's music is so essentially dramatic that played in the concert hall, without the intended environment of scenery and action, it naturally loses a large part of its significance and impressiveness, while for the rest, programmes arranged from the works of a single composer are apt through a lack of variety to become tedious, without regard to the character of the music itself. There was accordingly good cause for feeling dubious as to the result of Mr. Paur's experiment, but the simple truth of the matter is that last night's concert was by far the finest of the season, and that it necessitates a revision of all previous estimates of Mr. Emil Paur's rank as a conductor. He is the greatest Wagnerian conductor in the country, excepting none. Over and over again last night he produced effects which could only have been produced by a conductor of the very highestorder of ability and one having a special aptitude for and mature experience in the execution of the work in hand. It is not only that he rendered clear the bewildering complexities of Wagner's excessively intricate and arduous score, that he elucidated its meaning, maintained its balance, exhibited all its inner workings, and gave each element of the whole its true value and proportion, so that the entire scheme was rendered apparent and intelligible, and what is often left obscure or passed unnoticed by became of recognizable interest and importance. He did all that, but what is more, and of greater consequence, he entered with earnest sympathy and full appreciation into the mood, the sentiment, the purpose, the dominant idea of the composer, and never failed, whether amid the sweet simplicity of the "Siegfried Idyll," the ineffable ecstacies and poignant heart-pangs of Isolde's "Liebestod," or the majestic terrors of the "Gotterdamerung" funeral march, to apprehend and eloquently to express his meaning. It cannot be said that he was more successful in one movement than in another, for he succeeded perfectly in all; but certainly the climax of the concert was the "Gotterdamerung" music, which the writer, in a somewhat extended experience, has never heard played with such extraordinary impressiveness. Of course, Mr. Paur had a great orchestra at his command, an orchestra which last evening included the four tubas called for by the score, but in this country never furnished; but the greater the army the more difficult the task of the general, and it was through Mr. Paur's leadership that the splendid effects realized were accomplished. The soloist was that noble artist Mme. Materna, of whose broad declamatory singing it is enough to say that it was worthy of the occasion.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY.

FRIDAY, JANUARY 12, 1894.

THE BOSTON SYMPHONY ORCHESTRA.

There was but one unfamiliar piece of music on the programme of the concert given by the Boston Symphony Orchestra at the Music Hall last night, but the entertainment was exceedingly interesting throughout. It began with Brahms's first symphony, which was followed by the great soprano air from Beethoven's "Fidelio." Then came the overture to Weber's "Euryanthe," and after that another vocal number, the very effective but somewhat trite scena from Massenet's "Herodiade," beginning "Celui dont la parole." To conclude we had the novelty, an overture entitled "1812," by Tschaikowsky. The singer was Mme. Nordica, who sang conscientiously and well, though she did not disclose all the dramatic contents of the two pieces which fell to her lot. The symphony and overture were played better than anything given by the orchestra in New-York this season, which means, of course, that from every point of view the performance was thoroughly admirable. Whether or not the overture is entitled to a place in the scheme of a high-class concert is a question not easily answered. It is a piece of "occasional" music with a political tendency. Obviously it was written to humor the patriotic fulfilment of the Czar's people. It is intended to depict the discomfiture of Bonaparte in the Moscow campaign, and if it could be accompanied by a picture of the retreat of the French army it would serve its purpose admirably. It is a free fight between a Russian folk-tune and the "Marseillaise," accompanied by the ringing of church bells and the tweeting of cannon. But there is a great deal of ingenuity in the composition, and it works up a thoroughly exciting climax which, unfortunately, smacks so much of the circus that in spite of the diversion which it provides, one cannot accept without a mental reservation touching its propriety.

NEW YORK HERALD

NEW YORK, FRIDAY, JANUARY 12, 1894.

TSCHAIKOWSKY'S "1812" OVERTURE.

How Tschaikowsky's "1812" overture, played by the Boston Symphony Orchestra last evening in Carnegie Hall, would have delighted Jullien, Rivière, Gilmore and other conductors of that ilk! The crackle of musketry, the booming of cannons, the cries of wounded were everywhere. There were scraps of "Marseillaise," of what sounded like a Turkish dance, besides a suspicious reminiscence of the "College Hornpipe." Church bells played an important part in the work. There was a passage in the 'cellos and violas which only needed to be introduced by the familiar "I will now endeavor to give you an imitation of a church organ," for every one to know what was meant. In fact, it only needed a little red fire and a few rockets to make one think it was midsummer at Manhattan Beach!

Brahms' C minor symphony—curious contrast—opened the concert. The orchestra was not up to its usual mark last night. Probably the members dreaded that melodramatic overture. Anyhow, notwithstanding the rich quality of tone in the strings, particularly in the finale, the performance was by no means first class. The attacks were rather ragged—like Herr Paur's conducting. That the orchestra manages to play together at all to his undecided signals is perhaps the greatest proof of the individual excellence of the members. Weber's "Euryanthe" overture I have heard better played by provincial orchestras.

Mme. Lillian Nordica sang the "Invocation to Hope," from Beethoven's "Fidelio," and Massenet's "Il est doux," from "L'Herodiade." She is always an excellent artist, though she has of late developed a tendency to abuse the chest register. This was particularly shown in her first number, where she tried to be dramatic—and failed.

The New York Recorder.

BY GEORGE W. TURNER.

FRIDAY, JANUARY 12, 1894.

A MUSICAL SHOCK.

Effect of a New Overture, Entitled "1812," at a Boston Symphony Concert.

The audience in Music Hall last night was given both poles of the musical art, and one could have hardly doubted that if th elate P. S. Gilmore had been present, his heart would have been gladdened by the performance of a new—to us—overture by Peter Schaikowsky, called "1812."

Coming as it did at the end of a programme consisting of Brahms, Beethoven, Weber and Massenet, and fathered by such a distinguished name, it really produced a shock, and just what it was intended to do. A piece d'occasion, and written for some great Russian state solemnity, it would have sounded better in the middle of the steppes.

The finale, with its bells, its cannon and its fizz-bang, suggested the entry of the New Year on lower Broadway. And yet, at the outset, it contained some lovely writing, but as festival music, or music written for state occasions, it cannot be compared to Beethoven's "Battle of Vittoria," Rubinstein's "Russia," nor even Litolff's "Robespierre" overture. Even Herr Paur smiled when he ended, while his men looked exhausted.

Brahm's beautiful C minor Symphony was the best played thing of the evening. We have had it already this season, at a Damrosch concert. The middle movement was well done. Not so well, however, was read the "Euryanthe" overture. It was stiff and creaked at the joints, and rhythmically it was weak-kneed.

Lillian Nordica was the singer. She delivered Beethoven's great "Fidelio aria," "Abschenlichen," intelligently and spiritedly, and afterward Massenet's charming aria from Herodiade, "Il est doux." She looked charming, and was recalled three or four times after the latter number. Materna sat in a box and applauded.

The New-York Times

NEW-YORK, FRIDAY, JAN. 12, 1894.

THE BOSTON ORCHESTRA.

A Programme of Much Variety Given at Music Hall.

The third concert of the Boston Symphony Orchestra was given at Music Hall last evening. The programme consisted of the following numbers: Symphony No. 1 in C minor, Brahms; recitative and aria, "Abscheulicher," from "Fidelio," Beethoven; overture "Euryanthe," Weber; recitative and aria, "Celui dont la parole," from "Herodiade," Massenet, and overture, "1812," Tschaikowsky. The vocalist was Mme. Lilian Nordica of the opera. There was certainly no lack of variety in a programme which embraced music of the classic and romantic German schools, of the French school of modern opera, and of the latest Russian school. Nevertheless there was nothing new in the list, and therefore nothing which calls for extended comment.

The Tschaikowsky overture, to be sure, is unfamiliar, and it is likely to remain so. It is one of the famous composer's occasional works, written to please the Czar and to celebrate some political festival. It obviously refers to the unfortunate incursion of Napoleon which culminated in the celebrated retreat from Moscow. The music is intended to depict the struggle of Russia against the French invader, and the national hymns of the two nations are used ingeniously in combination with an instrumental delineation of warfare, accentuated by cannon shots, which, last night, were imitated by the bass drum. There are some very beautiful passages in the composition, but the finale is cheap, noisy, and vulgar. The work was performed with great vigor under the direction of Emil Paur.

Mme. Nordica sang both her arias commendably, though she was less successful in the Beethoven number than in that by Massenet. Mr. Paur's reading of the Brahms symphony was good, and the orchestra played the whole work beautifully, excelling in the lovely slow movements.

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A magnificent performance of a magnificent programme was heard at the Academy of Music yesterday. It was that of the Boston Symphony orchestra and the bill was wholly of Wagner music. A new leader for this music has been found. It is Mr. Paur. His ability in this distinct range is absolute and admirable. It was a surprise and the audience was delighted—at least it had reason to be, for the conduct of a rehearsal audience is never a test as to what is really thought of the music that it hears. Mr. Paur is so much a conservative in his readings and methods that it was supposed he would give a safe, conventional reading of the Wagner pieces. Such fire and command were not looked for. It was imagined that a Beethoven leader was to essay Wagner. Now it is found that a Wagner leader has been playing Beethoven. The concert was inspiring, magnificent. Everything was vivid, ample and enthusiastic. Yet the leader himself never had more self control than he showed yesterday. 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Mr. Kneisel's plan of consorting the new compositions with an earlier one (the sextet is Dr. Dvorak's, Opus 48), served an excellent purpose, especially for those who were anxious to discover wherein the characteristic elements of the American music lay. In the sextet Dr. Dvorak is a Bohemian. Two of its movements are cast in national forms. The slow movement is a Dumka, that is, a Bohemian elegy; the joocse number is a Furiant, a wild Czechish dance. Moreover, the majority of the melodies bear the Bohemian character. The quartet and quintet have nothing in common with the sextet, save some peculiarities of Dr. Dvorak's style. Most of their melodies, as we have tried to show, smack of the tunes which appeal to the popular feeling of this country. Not only do they show rhythmic and intervallic peculiarities which are native to the folk-tunes of the South, but there is that in their spirit which differentiates them broadly from the melodies of the sextet. It was interesting and instructive to note these things, and also to discover that with his resort to new material Dr. Dvorak has adopted a different manner. The new compositions are compacter and simpler in form than the older one, and their expression is more direct. If some of their melodies are less distinguished in character than those of the sextet, they are at least more spontaneous, more ingenuous, and their treatment is less labored. Dr. Dvorak's habit of excessive elaboration, a trait which he shares with his admired model, Schubert, does not obtrude itself in these new works. One is even tempted, while listening to his Haydn-like frankness and simplicity, to believe that he has purposely reverted to the style of the father of the string quartet in order that the composers who may undertake to work on the lines which he has marked out may have the clearest model before them. The music is not profound nor heavily weighted with emotion, but it is full of ingenuity, replete with gracious fancy, clear as crystal and inspiriting in its unalloyed happiness. Mr. Kneisel and his associates (Mr. Zach, viola, and Mr. Schulz, violoncello, assisting in the quintet and sextet) played as if the music was a pleasure to them, and enjoyed the finest triumph that has yet fallen to their lot in New-York. The quartet had previously been played in Boston, Hartford and Washington; the quintet had its first public appearance on this occasion.

Baltimore Life

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The third concert of the Boston Symphony season '93-'94, Emil Paur, Conductor, which took place at Ford's Grand Opera House last Tuesday afternoon, was as successful as those heretofore given and was also very largely attended. The soloists were: Mme. Amalia Materna and Mr. Alwin Schroeder. Mme. Materna scored the same success which she did some five years ago when she made her first appearance in Baltimore; she was repeatedly called before the footlights. Mr. Schroeder, the famous violoncellist, was also heartily welcomed. The next concert takes place Tuesday afternoon, February 6th.

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[illegible] JANUARY 13, 1

A Dvorák Chamber Con[illegible]

Although New York has for many years been one of the leading musical centres of the world, as far as performances are concerned, there has hitherto been one feature in which we lagged behind European centres. In reading the musical columns of Viennese, Berlin, and Paris papers one could not but envy the writers and the audiences of which they formed part the privilege of being present at first performances of new works by the greatest living composers. This privilege we had not enjoyed here to any considerable extent heretofore, but since Mrs. Thurber secured Dr. Dvorák for our National Conservatory a pleasant change has occurred, and we are now privileged to be present occasionally at the very first performance of a new work that is destined to be added to the classical masterpieces of our generation.

Such an occasion was the last Philharmonic concert, when Dvorák's American-born symphony had its very first hearing, and such an occasion was again offered at Chamber Music Hall last evening, when two pieces of chamber music, written immediately after that symphony, were produced by the Kneisel Quartet. One of them, a quartet in F major, had been played before in Boston and one or two other places, but the quintet was entirely new to the public. The announcement of a Dvorák programme served to draw a much larger audience than those that usually assemble to hear chamber concerts. The reception of the new pieces, too, was most enthusiastic, and the composer had to rise repeatedly to acknowledge the cordial applause.

The attempt to describe chamber music without the aid of musical illustrations is a hopeless task, and we shall therefore merely indulge in a few general remarks. The opening movement of the quartet breathes a certain plantation atmosphere which at once lets us into the secret that in this chamber music, as in the symphony, Dr. Dvorák has attempted to reproduce some of the spirit of American popular music. He has succeeded so well that in not a few places one feels inclined to say "That's American," although there is only one movement (the finale of the quintet) in which an air so popular here as to deserve the title of national, is definitely suggested. Of the four movements of the quintet the andante—a beautiful song-like melody—seemed to us the most deeply inspired—another illustration of the truth that genius of a high order is always at its best in slow movements. The first movement of the quintet seems less original than the first of the quartet, but in both instances the composer plunges at once in *medias res* with the air of a man who has something to say. In the final allegro of the quartet there is a friskiness which may be called American and which suggests, too, the animal spirits and merriness of Papa Haydn. The same might be said of the allegro vivo of the quintet. That all the arts of counterpoint and composition are delightfully exemplified in those most mature products of Dvorák's mind, need not be stated, any more than the fact that Mr. Kneisel and his associates played these works, as well as an earlier sextet by the same composer, admirably.

[illegible] EVENING, JANUARY [illegible]

THE BOSTON ORCHESTRA.

The third public rehearsal of the Boston Symphony Orchestra, given yesterday at the Academy, furnished a programme composed entirely of Wagner. There were five numbers only, two of these being accompaniments to the singing of Mme. Materna, and the matinee was over at 4:30. In a symphony concert, and particularly one composed exclusively by Wagner, the conductor showed his good sense when he devoted to it no more than one hour and a half, beyond which the musicians are apt to flag and the audience to worry. Up to the last note in yesterday's programme, the listeners were in excellent humor, and were allowed to depart at the very best time—when they were doubtful if they would not like to hear more. Materna was called out after the concert was over, which compliment was the more genuine for the reason that daintily gloved hands did the work—the men to the women in the audience being as one to a hundred. Both Seidl and Paur have learned the value this season of an abbreviated programme. There are very few people who can stand two hours of classical music without a squirm.

In the prelude to "Die Meistersinger," the opening number, Mr. Paur and his orchestra made a most favorable impression. Dignified and majestic, the movement progressed with a smoothness and vitality which betokened true sympathy between the new conductor and his men, and a finish in technical performance not unworthy of Nikisch himself. There can be no doubt that Mr. Paur is a thorough musician; that his views are broad and independent; that he is enthusiastic and sincere. That he is always correct in his interpretation is open to question, and he is not particularly magnetic as between himself and his audience, like his predecessor. But he has a beautiful respect for what he conceives to be the intention of the composer, and never does he seek to subordinate the masters of music to his own personality. The Wagner numbers were interpreted in a spirit approaching reverence, and there was little to find fault with in either the reading or effect.

"Siegfried's Funeral March," from "Goetterdaemmerung," and the "Siegfried Idyl," are as far apart as the poles in motive and manner, but the fine and delicate beauty of the one was expressed not less perfectly than the impressive solemnity of the other. The "Goetterdaemmerung" music must be classed among those Wagner compositions which are distinctly abstruse and tremendous, and none but an orchestra of the first rank can make the terrific measure acceptable to an average audience. It speaks well for Mr. Paur's control of his men, and for their own inspiration, that the numbers (one of which included the singing of Materna), were so enjoyable as to call forth considerable feminine enthusiasm, in which the orchestra as well as the vocalist was included. Materna is so wonderfully in harmony with all the Wagnerian music, and her voice is such a living expression of the grief and joy of its heroines, that her singing is always a treat. Her great dramatic soprano is marvelously preserved, and the tones gush forth with a life and feeling which is almost inspiring, even on the colorless stage of a concert.

She sang two numbers—Bruennhilde's dying speech over Siegfried's body, from "Goetterdaemmerung," and the Love-Death from "Tristan and Isolde," while the orchestra gave the Prelude. The Isolde aria must always be considered one of Materna's very best efforts, though it differs in degree rather than kind from the fierce and furious lament of Bruennhilde. Both songs, when voiced by a grandly built woman, who looks as though she might have lived in that Gothic age of which she sings, reach the innermost depths of the heart, and arouse an answering cry in the breasts of all who have suffered. It is grief of the wildest and most tumultuous kind, but Materna is fully equal to its finest expression. With her thrilling tones upon the air the concert ended.

This evening the programme will be repeated. The next appearance will be on Feb. 9.

Brooklyn Daily Eagle

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JANUARY 13, 189

A Dvorák Chamber Concert.

Although New York has for many years been one of the leading musical centres of the world, as far as performances are concerned, there has hitherto been one feature in which we lagged behind European centres. In reading the musical columns of Viennese, Berlin, and Paris papers one could not but envy the writers and the audiences of which they formed part the privilege of being present at first performances of new works by the greatest living composers. This privilege we had not enjoyed here to any considerable extent heretofore, but since Mrs. Thurber secured Dr. Dvorák for our National Conservatory a pleasant change has occurred, and we are now privileged to be present occasionally at the very first performance of a new work that is destined to be added to the classical masterpieces of our generation.

Such an occasion was the last Philharmonic concert, when Dvorák's American-born symphony had its very first hearing, and such an occasion was again offered at Chamber Music Hall last evening, when two pieces of chamber music, written immediately after that symphony, were produced by the Kneisel Quartet. One of them, a quartet in F major, had been played before in Boston and one or two other places, but the quintet was entirely new to the public. The announcement of a Dvorák programme served to draw a much larger audience than those that usually assemble to hear chamber concerts. The reception of the new pieces, too, was most enthusiastic, and the composer had to rise repeatedly to acknowledge the cordial applause.

The attempt to describe chamber music without the aid of musical illustrations is a hopeless task, and we shall therefore merely indulge in a few general remarks. The opening movement of the quartet breathes a certain plantation atmosphere which at once lets us into the secret that in this chamber music, as in the symphony, Dr. Dvorák has attempted to reproduce some of the spirit of American popular music. He has succeeded so well that in not a few places one feels inclined to say "That's American," although there is only one movement (the finale of the quintet) in which an air so popular here as to deserve the title of national, is definitely suggested. Of the four movements of the quintet the andante—a beautiful song-like melody—seemed to us the most deeply inspired—another illustration of the truth that genius of a high order is always at its best in slow movements. The first movement of the quintet seems less original than the first of the quartet, but in both instances the composer plunges at once in *medias res* with the air of a man who has something to say. In the final allegro of the quartet there is a friskiness which may be called American and which suggests, too, the animal spirits and merriness of Papa Haydn. The same might be said of the allegro vivo of the quintet. That all the arts of counterpoint and composition are delightfully exemplified in those most mature products of Dvorák's mind, need not be stated, any more than the fact that Mr. Kneisel and his associates played these works, as well as an earlier sextet by the same composer, admirably.

THE STANDARD [illegible]

SATURDAY EVENING, JAN. 13, 1894.

THE BOSTON ORCHESTRA.

The third public rehearsal of the Boston Symphony Orchestra, given yesterday at the Academy, furnished a programme composed entirely of Wagner. There were five numbers only, two of these being accompaniments to the singing of Mme. Materna, and the matinee was over at 4:30. In a symphony concert, and particularly one composed exclusively by Wagner, the conductor showed his good sense when he devoted to it no more than one hour and a half, beyond which the musicians are apt to flag and the audience to worry. Up to the last note in yesterday's programme, the listeners were in excellent humor, and were allowed to depart at the very best time—when they were doubtful if they would not like to hear more. Materna was called out after the concert was over, which compliment was the more genuine for the reason that daintily gloved hands did the work—the men to the women in the audience being as one to a hundred. Both Seidl and Paur have learned the value this season of an abbreviated programme. There are very few people who can stand two hours of classical music without a squirm.

In the prelude to "Die Meistersinger," the opening number, Mr. Paur and his orchestra made a most favorable impression. Dignified and majestic, the movement progressed with a smoothness and vitality which betokened true sympathy between the new conductor and his men, and a finish in technical performance not unworthy of Nikisch himself. There can be no doubt that Mr. Paur is a thorough musician; that his views are broad and independent; that he is enthusiastic and sincere. That he is always correct in his interpretation is open to question, and he is not particularly magnetic as between himself and his audience, like his predecessor. But he has a beautiful respect for what he conceives to be the intention of the composer, and never does he seek to subordinate the masters of music to his own personality. The Wagner numbers were interpreted in a spirit approaching reverence, and there was little to find fault with in either the reading or effect.

"Siegfried's Funeral March," from "Goetterdaemmerung," and the "Siegfried Idyl," are as far apart as the poles in motive and manner, but the fine and delicate beauty of the one was expressed not less perfectly than the impressive solemnity of the other. The "Goetterdaemmerung" music must be classed among those Wagner compositions which are distinctly abstruse and tremendous, and none but an orchestra of the first rank can make the terrific measure acceptable to an average audience. It speaks well for Mr. Paur's control of his men, and for their own inspiration, that the numbers (one of which included the singing of Materna), were so enjoyable as to call forth considerable feminine enthusiasm, in which the orchestra as well as the vocalist was included. Materna is so wonderfully in harmony with all the Wagnerian music, and her voice is such a living expression of the grief and joy of its heroines, that her singing is always a treat. Her great dramatic soprano is marvelously preserved, and the tones gush forth with a life and feeling which is almost inspiring, even on the colorless stage of a concert.

She sang two numbers—Bruennhilde's dying speech over Siegfried's body, from "Goetterdaemmerung," and the Love-Death from "Tristan and Isolde," while the orchestra gave the Prelude. The Isolde aria must always be considered one of Materna's very best efforts, though it differs in degree rather than kind from the fierce and furious lament of Bruennhilde. Both songs, when voiced by a grandly built woman, who looks as though she might have lived in that Gothic age of which she sings, reach the innermost depths of the heart, and arouse an answering cry in the breasts of all who have suffered. It is grief of the wildest and most tumultuous kind, but Materna is fully equal to its finest expression. With her thrilling tones upon the air the concert ended.

This evening the programme will be repeated. The next appearance will be on Feb. 9.

...rnal.

SUNDAY, JANUARY 14, 1894.

Suggestions for Comfort in the New Music Hall.

Concerning the Wearing of Ear Caps in Concerts.

Rules and Regulations for the Appropriate Applause.

If the description of the interior of the new Music Hall is accurate in detail, music will be heard there in comfort and in safety. Yes, the Hall will be well equipped.

There will be an "ambulatory" where confident amateurs can exchange opinions on the work performed, and where the uncertain can gain opinions.

There will be "baignoires," where everything will be permitted except bathing.

There will be spacious cloak rooms. No longer will every man be his own coat rack. Nor will any excitable person run the risk of smashing his hat in the very ecstacy of his enthusiasm.

The exits are many and easy of access. Escape from a lethal symphony or a stentorian singer will be open to all.

But even the most vigilant architect may overlook a point. It may then be allowed a layman to offer in good faith suggestions.

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First of all there should be an office for the sale of pink sleep.

It was Sir Arthur Helps who, in "Realmah," first called attention to the compound sleep-stuff of a pink color used by persons who were obliged to attend public meetings.

"It put a man into a pleasing kind of a stupor, in which state he did not care much how time passed or what was said to him, and he could be in this state without betraying himself, for he could hear all that was said, and look sufficiently intelligent, and at the same time enjoy a semi-comatose condition, which made the length of speech a matter of indifference to him."

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It is not improbable, however, that the supply of this stuff is limited. Sufficient doses would command a high price. Yet there are many who would buy gladly such a refuge. What are they to do if the drug is beyond their reach?

Take the case of our old friend Blivens, well known in the street—a most estimable man, whose name is signed to every call that asks for influence and not for cash. Saturday nights, during the season, you see Blivens in Music Hall. He is on duty. He is the escort of his wife and daughter. Does he hear the music? No. He is not fond of music; but he realizes the necessity of performing a social function, and he is a gallant spouse and father. What is he thinking of when Mr. Paur is picking tunes off the orchestra? Everything; from leather to lumbago, from small-pox to sugar, but never by any chance of the music. And Blivens is only one of several.

In the new hall there should be accommodation for such a patron of art. It is true that Blivens has a room at the Storage Warehouse, which is near the hall; but the room is cheerless; no lights are allowed after sundown; and entrance after 8 P. M. would be well nigh impossible.

There is to be an "ambulatory" in the new Music Hall. Why not a dormitory? Let there be a place for Blivens, where he can snooze or smoke or loafe at will. Let there be a place for Blivens and his kind who are not disposed to buy the sleep-stuff. They should not be allowed to enjoy such a privilege until after the end of the first piece, so that they may be seen in public with wives, sisters, daughters and other female relatives who are fond of music.

The walls of these private rooms should be padded thickly, so that the inmates may not be forced to heed symphony or cantata; nor start at shrill-edged shriek of impassioned singer; nor turn pale at the cannonading by merciless pianist. After the concert is over, Blivens will join his wife and daughter, and, each in mind contented, they will turn homeward.

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It is true that in the opera houses of Germany the flesh of the pig is sold in various forms, and beer and other liquids are at the disposal of buyers. To follow such a custom, to introduce a bar in the new Music Hall, this is not to be encouraged. You may say that certain music has a tendency to drive one to drink; and your statement is undoubtedly true. But the neighborhood is a sensitive one. There is no bar near the proposed site. There are dwellers in flats, there are little shops, there is unoccupied land. Would it be decent to allow the Muse to descend and find a footing there arm-in-arm with Bacchus.

As a precaution against the said terrible effect of certain music, ear caps might be rented for the evening; or a person might be permitted to bring his own ear caps, of handsome material, with the initials of the owner worked in rich stuff against a dark ground. Blinders that bedeck fashionable horses would serve as a model.

By the way, in ancient Hindu days, he that was fond of music was dubbed *Sarva-rasi*, which, being interpreted, means "a wild or gay fellow, a sad dog." Such a one was Randhir, who was King in the city Chandrodaya, in the country called Malaya, on the western coast of the land of Bharat. For King Randhir "ate and drank and listened to music, and looked at dancers and made love much more than he studied, reflected, prayed, or conversed with the wise."

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In the new Hall the applause should be regulated carefully. There should be no claque, not even the fashionable claque that so often today encourages mediocrity and praises that which is bad.

Now, judicious applause is not be discountenanced.

According to Otto Gumprecht, applause has a deep significance when it is genuine, expressed in worthy form and at a suitable time.

The "worthy form" is a matter of the day. The ancient Romans when they were delighted rose solemnly in their seats and waved the flaps of their togas. Such an exhibition in Music Hall would seem ridiculous to the thoughtless; [illegible] worn by our patrons of [illegible] applause taught by Nero to his claque of 5000 robust young fellows from the common people assembled to do him honor when he sang are, unfortunately, forgotten.

It is our custom to applaud by clapping together of hands. Some enthusiast may cry aloud "bravo," especially if the recipient of his vocal bounty be a woman; and he then looks confused, not because he has made a mistake in the gender, but because he has shown for a moment continental emotion.

The manifestation of approval by the stamping of boots, or by the thumping of umbrellas against the floor, or by any ingenious application of fingers to the mouth is not now in favor.

The question is, then, not how shall the applause be manifested; it is, when should applause be given?

It must be acknowledged that the solution of this problem is beset with difficulties. Why should not a Code of Rules and Regulations Concerning Applause be drawn up deliberately by a committee appointed by the Mayor? There is ample time while the hall is a-building.

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It may not now be impertinent to make a few suggestions concerning applause in the new hall.

Applaud anything by Brahms or Wagner. This is invariably a safe rule to follow. Never mind whether you like the piece or not. If you do not like it, you should at least have the decency to feign admiration.

Applaud all German singers. If they cannot sing, they were born in Germany, and the fact deserves popular appreciation.

Applaud all efforts by local composers, singers, and pianists. Patriotism is the second duty of a concert-goer; devotion to Germany is the first. Patriotism in local music is the conviction that everything done by a Bostonian must be right.

Never applaud unknown composers, players, or singers, unless they have taken the precaution to bring letters of introduction to leaders in society.

It is always safe to applaud vigorously Bach and Beethoven. The applause for Mozart should be an exhibition of moderate rapture, as it is generally understood that he is going out of fashion.

PHILIP HALE.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCV. NO. 14.

SUNDAY, JANUARY 14, 1894.

THE NEW MUSIC HALL PLANS.

Many adverse comments have been made upon the plans prepared for the new Music Hall, to be built by the new corporation at the corner of West Chester park and Huntington avenue.

It is urged that, while the hall may, and possibly is, admirably planned for a hearing of symphony and oratorio concerts, its value for the many other uses to which it must be put is very questionable.

It is urged that to build a hall for such a limited use as will be afforded by these two purposes will shut out a vast number of other affairs which are of equal benefit to the city.

It is admitted that, theoretically, Boston should have a perfect Music Hall, but that, practically, it is desirable to admit of some imperfections in the new hall for musical uses in order that the auditorium may be available for a larger field of usefulness.

Vigorous protests are heard on all sides in regard to the placing of the entrance on St. Stephen's street, which is hardly more than an alleyway as compared with what it should be for the purpose contemplated. It is urged that the new hall should be an architectural ornament to the city, and that its approaches should be in keeping with the standing of Boston as an art and musical centre.

The idea that sufficient money cannot be had to properly build and equip a new building for the public uses to which the old Music Hall has been put is ridiculed by all familiar with the financial enthusiasm of Boston upon any subject when its citizens are properly interested, and the utilizing of the Huntington avenue end of the lot bought for the new hall for business purposes is generally opposed.

The model of the Music Hall that is to be, attracted many visitors to the new Library building last week, and proved a decided eye-opener in regard to the city's musical appreciation. It is a beauty this Music Hall, too handsome, too classic I should say, for this generation who will build it and perhaps sit under its roof in days to come. Shall we be able to live up to such a temple of noble purity, or can we ever come down to ordinary halls after resting on graceful circles amid doric pillars and other delicious Greek things. How can the Heavenly Maid condescend to sing anything but Wagner, how can anything short of a symphony orchestra dare lift a note in such exalted surroundings? I believe in keeping to the highest standard in all arts, but as I screwed one eye into the peephole opening on the interior, and mentally fixed on the location of the seat I wished to occupy in the future, the thought would obtrude itself that most Bostonians were not prepared for a hall of such architectural magnificence. They are not good enough, some of us—yes! but the contrast with the public places hitherto known to them will surely strike in and do them an injury! All the same, it is hoped this is the model to be accepted, and it will not be many months ere it is actually constructed, and the town is wending its way to it o' Saturday nights.

...Journal.

MONDAY, JANUARY 15, 1894.

NEW MUSIC HALL DESIGN,

What is Thought of the Interior Plan as Shown in the Model at the New Public Library — Highly Commended for Its Beauty and Simplicity — Deserves a Better Site than the One on Huntington Avenue.

A number of people showed their interest in the plans for the new Music Hall last week by going to the catalogue room in the new Public Library building to inspect the model of the interior of a music hall, prepared from the design drawn by McKim, Mead & White. Of all the persons who saw the model, not one, it is said, made any adverse criticism, and many expressed themselves as highly pleased with the beauty, simplicity and convenience of the design. The substitution of an amphitheatre for the usual galleries appeared to take everybody by storm. Other details of the plan were also generally commended. One of the most striking facts of the exhibition was the very general and hearty appreciation of the simple beauty of the design shown by the public at large.

This appreciation, it has been suggested, was a direct result of the more general understanding of correct architectural design, brought about by a visit to the World's Fair and the sight of the beauties of the Peristyle, the Court of Honor and the various splendid buildings of the great exhibition.

The acceptable character of the plan seems to be proved by the satisfaction with it which has been so freely expressed. Whether, however, it will be adopted by the New Music Hall Association remains to be seen. The members of the committee are, naturally, reticent on the subject, although it is believed that they are well pleased with the design. One of them said, "We are not committed to this or any other plan. McKim, Mead & White have taken the trouble to submit it to us, and we are considering the matter. We hope that every one interested in the subject will examine the plan and give an opinion upon it. What we want are criticisms upon it from all sources, whether favorable or the reverse; and all suggestions for modifications, changes and improvements will be welcomed and carefully weighed. Now is the time to do this before the actual decision has been made and the work begun."

With regard to the renewed suggestion that a competition ought to be held, a gentleman who is well qualified to speak about the matter said that competitions were not only out of date, but were seldom satisfactory in their results. As to there being any discrimination shown in favor of other than Boston architects, he declared that the record did not justify any such statement. He cited Harvard University as an example. In the last seventeen years, eighteen buildings have been erected at Harvard, the plans for all of which have been drawn by selected architects, no competitions having been held. Of the eleven architects who have been employed, nine were from Boston and only two from New York.

Whether a competition would bring out a finer design for the new Music Hall than the one which has been made by McKim, Mead & White is an open question. The generally favorable opinion of their work could not, perhaps, be better indicated than by giving the views expressed by H. Langdon Warren, the secretary of the Boston Society of Architects, in the course of an interview upon the subject. He said, "The interior for the new Music Hall, as shown by the model that has been on exhibition at the new Public Library, is most appropriate and beautiful. One does not often have the pleasure of seeing a design that can be so unreservedly praised. The scheme adopted is an excellent one, the proportions are delightful, and nearly all the lines are most refined. The restraint and simplicity, the quietness and repose, the propriety and expressiveness of such ornamentation as is used are specially noteworthy. Such a hall would by its beauty add to the enjoyment of music heard there without distracting the attention by obtrusive and over-loaded ornament. I earnestly hope that it will be carried out; but it would be a matter of great and lasting regret if the design is not carried out in permanent material. Plaster and staff should not be thought of; Boston can better afford to wait some years for a Music Hall than to see erected a structure for so important a purpose in any but the most durable and most beautiful material.

"The World's Fair has doubtless educated our people to appreciate such designs as this; but if the temporary materials, which were appropriate enough as the stage setting, the scenery of a passing event like the Chicago exhibition, come to be regarded as suitable for enduring and monumental buildings, the architecture of the fair will have a stronger influence for bad than for good.

"The form of the Greek theatre which has been adopted for the present design is specially suitable for a music hall. When the old opera house at Dresden was burned, its place was taken, during the years occupied in the erection of the present house, by a temporary wooden structure, the auditorium of which had the form of the Greek theatre. I was a frequent attendant at the Dresden Opera House at this time, and I never was in a large hall where music was heard to better advantage. This arrangement has the farther merit of securing nearly equal advantages for seeing and hearing to every seat in the house. In the old wooden Dresden theatre there were no better seats for hearing the music than those at the extreme back of the house, which corresponded to the upper gallery of the usual arrangement.

"The form of the semi-dome over the music platform, in the model shown at the new library, has doubtless been dictated by acoustic considerations. But it gives an unfortunate outline to the proscenium arch, perhaps the most important line in the building, being opposite the eyes of the auditors all the time. It is a misfortune that the arch should be the one ungraceful line of the whole interior. The defect would be easy to remedy: and we may hope that the artists who have produced so beautiful a design will correct the fault before the plan is put in execution.

"It will be a pity if Boston's great Music Hall is not given an exterior in keeping with the beauty and monumental character of this interior; and it will be a pity also if a building of such importance is placed in so inappropriate and remote a site as the one on Huntington avenue. Such a structure should stand where it would be a distinct addition to the beauty of the city, a step toward that monumental and larger-minded Boston which we may hope will some day take the place of the present, mentally and materially, overgrown provincial town."

Deeds for Music Hall Site Recorded.

Papers have been recorded at the Suffolk Registry of Deeds transferring to the new Boston Music Hall Corporation the lot of land on Huntington avenue, West Chester Park and St. Stephen street, that has been selected as a site for the new Music Hall. The lot contains about 32,986 square feet.

HOME JOURNAL

SATURDAY, JANUARY 13, 1894.

Boston is likely to keep her soubriquet of "The Modern Athens." The severity and simplicity of its public buildings is in keeping with the Greek idea. The latest and most notable of these is now probably to be supplemented by the exhibited design for a new Music Hall which is even more Grecian than anything which has preceded it. Its amphitheater form is essentially Greek in its inception, and while the outside of the building is not shown it may be presumed that it will be in keeping with the interior. It has taken some time to convert the minds of the people to this style of architecture after they had become used to the gingerbread style which has been so much in vogue for the past number of years, but if it has been done at last we may congratulate ourselves upon its accomplishment. In this connection it may be proper to speak of the change proposed in the State House. The proposition to build the old part over to be in keeping with the new seems wholly unnecessary, for the new part should be made in keeping with the old as was the original intention. The State House has historic associations which would never exist in a made over building, and it is time that the people woke up to the idea of keeping our old landmarks and historic spots inviolate. The removal of the JOHN HANCOCK house a number of years ago is now looked upon as being almost a piece of vandalism, and it should be a lesson by which future action should be guided.

The Independent - N.Y. Jan 11, 94

Music.

BY E. IRENÆUS STEVENSON.

AN overfilled musical week was the one ended Saturday. Orchestral concert, opera, pianoforte and song recitals were superabundant. To pay one's money was easier than to take a choice.

The Boston Symphony Orchestra drew a large audience on Thursday evening. The program offered Brahms's First Symphony, a firm and sympathetic performance of which work, inexhaustible in its interest and beauty, once more made a deep impression. A curious orchestral novelty to this city, which Boston has heard several times, the "1812," or "Holy War," Overture of Tschaikovsky (op. 49) was brought forward. It is descriptive music (one might say program-music) with a vengeance! expressing in a kind of allegorical rhapsody the struggle between France and Russia during the Napoleonic Invasion, and amounting to a kind of *fin de siècle* match to that old parlor classic, "The Battle of the Prague." A Russian folk-melody and the French, "Marseillaise," with some other less distinctive thematic stuff are worked up into a series of astonishing contrasts and climaxes of the dynamic sort, ending in the complete disappearance of the French air and the assertion of the Russian one, with a symphonic fury that is something perfectly amazing. The whole body of the brass and percussion choir and a set of particularly loud chimes are called into—not play but sheer din. Even the "Dies Iræ" of the Requiems by Verdi and Berlioz, even Rubinstein's sea-storms and falling Tower of Babel, lose their proud pre-eminence as musical uproar before Tschaikovsky's typhoon of patriotism and racket. The score, by the by, contains additional parts for a brass band and cannon—but Mr. Paur thought them quite dispensable in the Music Hall, and they certainly were not missed. In spite of so near a kinship to circus music and to being a vulgar if colossal effort *ad captandum*, the Overture contains some passages of dignity and legitimate musical effect. As a concert-curio it is of the first rank. The audience on this occasion was immensely entertained with it, and applauded it much. The rest of Mr. Paur's program included Weber's "Euryanthe" Overture, and two vocal numbers, Beethoven's "Abscheulicher" scena and the Massenet's recitative and air "Celui dont le parole" and "Il est doux—il est bon" from "Hèrodiaed," sung by Mrs. Nordica. Of the beautiful quality of this lady's large voice or the fine method she shows there is never a question; but we fear that nothing (a Bayreuth engagement included) can ever make her a dramatic soprano. Into the Massenet air she threw considerable fervor; but she acquitted herself of the passions of poor *Leonora* as if she were delivering a Vassar College commencement oration,—and, by the by, she did not appear to know thoroughly either text or music of the familiar selection.

Boston Journal.

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It must be acknowledged that the solution of this problem is beset with difficulties. Why should not a Code of Rules and Regulations Concerning Applause be drawn up deliberately by a committee appointed by the Mayor? There is ample time while the hall is a-building.

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It may not now be impertinent to make a few suggestions concerning applause in the new hall.

Applaud anything by Brahms or Wagner. This is invariably a safe rule to follow. Never mind whether you like the piece or not. If you do not like it, you should at least have the decency to feign admiration.

Applaud all German singers. If they cannot sing, they were born in Germany, and the fact deserves popular appreciation.

Applaud all efforts by local composers, singers, and pianists. Patriotism is the second duty of a concert-goer; devotion to Germany is the first. Patriotism in local music is the conviction that everything done by a Bostonian must be right.

Never applaud unknown composers, players, or singers, unless they have taken the precaution to bring letters of introduction to leaders in society.

It is always safe to applaud vigorously Bach and Beethoven. The applause for Mozart should be an exhibition of moderate rapture, as it is generally understood that he is going out of fashion.

PHILIP HALE.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCV. NO. 14.

SUNDAY, JANUARY 14, 1894.

THE NEW MUSIC HALL PLANS.

Many adverse comments have been made upon the plans prepared for the new Music Hall, to be built by the new corporation at the corner of West Chester park and Huntington avenue.

It is urged that, while the hall may, and possibly is, admirably planned for a hearing of symphony and oratorio concerts, its value for the many other uses to which it must be put is very questionable.

It is urged that to build a hall for such a limited use as will be afforded by these two purposes will shut out a vast number of other affairs which are of equal benefit to the city.

It is admitted that, theoretically, Boston should have a perfect Music Hall, but that, practically, it is desirable to admit of some imperfections in the new hall for musical uses in order that the auditorium may be available for a larger field of usefulness.

Vigorous protests are heard on all sides in regard to the placing of the entrance on St. Stephen's street, which is hardly more than an alleyway as compared with what it should be for the purpose contemplated. It is urged that the new hall should be an architectural ornament to the city, and that its approaches should be in keeping with the standing of Boston as an art and musical centre.

The idea that sufficient money cannot be had to properly build and equip a new building for the public uses to which the old Music Hall has been put is ridiculed by all familiar with the financial enthusiasm of Boston upon any subject when its citizens are properly interested, and the utilizing of the Huntington avenue end of the lot bought for the new hall for business purposes is generally opposed.

The model of the Music Hall that is to be, attracted many visitors to the new Library building last week, and proved a decided eye-opener in regard to the city's musical appreciation. It is a beauty this Music Hall, too handsome, too classic I should say, for this generation who will build it and perhaps sit under its roof in days to come. Shall we be able to live up to such a temple of noble purity, or can we ever come down to ordinary halls after resting on graceful circles amid doric pillars and other delicious Greek things. How can the Heavenly Maid condescend to sing anything but Wagner, how can anything short of a symphony orchestra dare lift a note in such exalted surroundings? I believe in keeping to the highest standard in all arts, but as I screwed one eye into the peephole opening on the interior, and mentally fixed on the location of the seat I wished to occupy in the future, the thought would obtrude itself that most Bostonians were not prepared for a hall of such architectural magnificence. They are not good enough, some of us—yes! but the contrast with the public places hitherto known to them will surely strike in and do them an injury! All the same, it is hoped this is the model to be accepted, and it will not be many months ere it is actually constructed, and the town is wending its way to it o' Saturday nights.

Boston Transcript

MONDAY, JANUARY 15, 1894.

NEW MUSIC HALL DESIGN.

What is Thought of the Interior Plan as Shown in the Model at the New Public Library — Highly Commended for Its Beauty and Simplicity — Deserves a Better Site than the One on Huntington Avenue.

A number of people showed their interest in the plans for the new Music Hall last week by going to the catalogue room in the new Public Library building to inspect the model of the interior of a music hall, prepared from the design drawn by McKim, Mead & White. Of all the persons who saw the model, not one, it is said, made any adverse criticism, and many expressed themselves as highly pleased with the beauty, simplicity and convenience of the design. The substitution of an amphitheatre for the usual galleries appeared to take everybody by storm. Other details of the plan were also generally commended. One of the most striking facts of the exhibition was the very general and hearty appreciation of the simple beauty of the design shown by the public at large.

This appreciation, it has been suggested, was a direct result of the more general understanding of correct architectural design, brought about by a visit to the World's Fair and the sight of the beauties of the Peristyle, the Court of Honor and the various splendid buildings of the great exhibition.

The acceptable character of the plan seems to be proved by the satisfaction with it which has been so freely expressed. Whether, however, it will be adopted by the New Music Hall Association remains to be seen. The members of the committee are, naturally, reticent on the subject, although it is believed that they are well pleased with the design. One of them said, "We are not committed to this or any other plan. McKim, Mead & White have taken the trouble to submit it to us, and we are considering the matter. We hope that every one interested in the subject will examine the plan and give an opinion upon it. What we want are criticisms upon it from all sources, whether favorable or the reverse; and all suggestions for modifications, changes and improvements will be welcomed and carefully weighed. Now is the time to do this before the actual decision has been made and the work begun."

With regard to the renewed suggestion that a competition ought to be held, a gentleman who is well qualified to speak about the matter said that competitions were not only out of date, but were seldom satisfactory in their results. As to there being any discrimination shown in favor of other than Boston architects, he declared that the record did not justify any such statement. He cited Harvard University as an example. In the last seventeen years, eighteen buildings have been erected at Harvard, the plans for all of which have been drawn by selected architects, no competitions having been held. Of the eleven architects who have been employed, nine were from Boston and only two from New York.

Whether a competition would bring out a finer design for the new Music Hall than the one which has been made by McKim, Mead & White is an open question. The generally favorable opinion of their work could not, perhaps, be better indicated than by giving the views expressed by H. Langdon Warren, the secretary of the Boston Society of Architects, in the course of an interview upon the subject. He said, "The interior for the new Music Hall, as shown by the model that has been on exhibition at the new Public Library, is most appropriate and beautiful. One does not often have the pleasure of seeing a design that can be so unreservedly praised. The scheme adopted is an excellent one, the proportions are delightful, and nearly all the lines are most refined. The restraint and simplicity, the quietness and repose, the propriety and expressiveness of such ornamentation as is used are specially noteworthy. Such a hall would by its beauty add to the enjoyment of music heard there without distracting the attention by obtrusive and over-loaded ornament. I earnestly hope that it will be carried out; but it would be a matter of great and lasting regret if the design is not carried out in permanent material. Plaster and staff should not be thought of; Boston can better afford to wait some years for a Music Hall than to see erected a structure for so important a purpose in any but the most durable and most beautiful material.

"The World's Fair has doubtless educated our people to appreciate such designs as this; but if the temporary materials, which were appropriate enough as the stage setting, the scenery of a passing event like the Chicago exhibition, come to be regarded as suitable for enduring and monumental buildings, the architecture of the fair will have a stronger influence for bad than for good.

"The form of the Greek theatre which has been adopted for the present design is specially suitable for a music hall. When the old opera house at Dresden was burned, its place was taken, during the years occupied in the erection of the present house, by a temporary wooden structure, the auditorium of which had the form of the Greek theatre. I was a frequent attendant at the Dresden Opera House at this time, and I never was in a large hall where music was heard to better advantage. This arrangement has the farther merit of securing nearly equal advantages for seeing and hearing to every seat in the house. In the old wooden Dresden theatre there were no better seats for hearing the music than those at the extreme back of the house, which corresponded to the upper gallery of the usual arrangement.

"The form of the semi-dome over the music platform, in the model shown at the new library, has doubtless been dictated by acoustic considerations. But it gives an unfortunate outline to the proscenium arch, perhaps the most important line in the building, being opposite the eyes of the auditors all the time. It is a misfortune that the arch should be the one ungraceful line of the whole interior. The defect would be easy to remedy: and we may hope that the artists who have produced so beautiful a design will correct the fault before the plan is put in execution.

"It will be a pity if Boston's great Music Hall is not given an exterior in keeping with the beauty and monumental character of this interior; and it will be a pity also if a building of such importance is placed in so inappropriate and remote a site as the one on Huntington avenue. Such a structure should stand where it would be a distinct addition to the beauty of the city, a step toward that monumental and larger-minded Boston which we may hope will some day take the place of the present, mentally and materially, overgrown provincial town."

Deeds for Music Hall Site Recorded.

Papers have been recorded at the Suffolk Registry of Deeds transferring to the new Boston Music Hall Corporation the lot of land on Huntington avenue, West Chester Park and St. Stephen street, that has been selected as a site for the new Music Hall. The lot contains about 32,986 square feet.

HOME JOURNAL

SATURDAY, JANUARY 13, 1894.

Boston is likely to keep her soubriquet of "The Modern Athens." The severity and simplicity of its public buildings is in keeping with the Greek idea. The latest and most notable of these is now probably to be supplemented by the exhibited design for a new Music Hall which is even more Grecian than anything which has preceded it. Its amphitheater form is essentially Greek in its inception, and while the outside of the building is not shown it may be presumed that it will be in keeping with the interior. It has taken some time to convert the minds of the people to this style of architecture after they had become used to the gingerbread style which has been so much in vogue for the past number of years, but if it has been done at last we may congratulate ourselves upon its accomplishment. In this connection it may be proper to speak of the change proposed in the State House. The proposition to build the old part over to be in keeping with the new seems wholly unnecessary, for the new part should be made in keeping with the old as was the original intention. The State House has historic associations which would never exist in a made over building, and it is time that the people woke up to the idea of keeping our old landmarks and historic spots inviolate. The removal of the JOHN HANCOCK house a number of years ago is now looked upon as being almost a piece of vandalism, and it should be a lesson by which future action should be guided.

The Independent - N.Y. Jan 11, 94

Music.

BY E. IRENÆUS STEVENSON.

AN overfilled musical week was the one ended Saturday. Orchestral concert, opera, pianoforte and song recitals were superabundant. To pay one's money was easier than to take a choice.

The Boston Symphony Orchestra drew a large audience on Thursday evening. The program offered Brahms's First Symphony, a firm and sympathetic performance of which work, inexhaustible in its interest and beauty, once more made a deep impression. A curious orchestral novelty to this city, which Boston has heard several times, the "1812," or "Holy War," Overture of Tschaikovsky (op. 49) was brought forward. It is descriptive music (one might say program-music) with a vengeance! expressing in a kind of allegorical rhapsody the struggle between France and Russia during the Napoleonic Invasion, and amounting to a kind of *fin de siècle* match to that old parlor classic, "The Battle of the Prague." A Russian folk-melody and the French, "Marseillaise," with some other less distinctive thematic stuff are worked up into a series of astonishing contrasts and climaxes of the dynamic sort, ending in the complete disappearance of the French air and the assertion of the Russian one, with a symphonic fury that is something perfectly amazing. The whole body of the brass and percussion choir and a set of particularly loud chimes are called into—not play but sheer din. Even the "Dies Iræ" of the Requiems by Verdi and Berlioz, even Rubinstein's sea-storms and falling Tower of Babel, lose their proud pre-eminence as musical uproar before Tschaikovsky's typhoon of patriotism and racket. The score, by the by, contains additional parts for a brass band and cannon—but Mr. Paur thought them quite dispensable in the Music Hall, and they certainly were not missed. In spite of so near a kinship to circus music and to being a vulgar if colossal effort *ad captandum*, the Overture contains some passages of dignity and legitimate musical effect. As a concert-curio it is of the first rank. The audience on this occasion was immensely entertained with it, and applauded it much. The rest of Mr. Paur's program included Weber's "Euryanthe" Overture, and two vocal numbers, Beethoven's "Abscheulicher" scena and the Massenet's recitative and air "Celui dont le parole" and "Il est doux—il est bon" from "Hèrodiaed," sung by Mrs. Nordica. Of the beautiful quality of this lady's large voice or the fine method she shows there is never a question; but we fear that nothing (a Bayreuth engagement included) can ever make her a dramatic soprano. Into the Massenet air she threw considerable fervor; but she acquitted herself of the passions of poor *Leonore* as if she were delivering a Vassar College commencement oration,—and, by the by, she did not appear to know thoroughly either text or music of the familiar selection.

The Musical Courier.

NEW YORK, WEDNESDAY, JANUARY 17, 1894.

Boston Symphony Orchestra.

THE third concert of the Boston Symphony Orchestra occurred last Thursday evening at Music Hall. The audience was large and extremely enthusiastic. Mr. Emil Paur conducted and Lillian Nordica sang. This was the music of the evening:

Symphony No. 1 in C minor, op. 68.....Brahms
- Un poco sostenuto (C minor).
- Allegro (C minor).
- Andante sostenuto (E major).
- Un poco allegretto e grazioso (A flat major).
- L' Istesso tempo (B major).
- Adagio (C minor).
- Allegro non troppo, ma con brio (C major).

Recitative, "Abscheulicher! wo eilst du hin?" and aria, "Komm Hoffnung, lass den letzten Stern," from "Fidelio."....Beethoven
Overture, "Euryanthe"....Weber
Recitative, "Celui dont la parole," and air, "Il est doux, il est bon," from "Herodiade."....Massenet
Overture, "1812," op. 49.....Tschaikowsky

Mr. Paur made more of the great work of Brahms than anything he has yet conducted in this city. The andante was read with insight and intellectual passion. As a whole, it was a most satisfactory performance and revealed Mr. Paur as a profound student of Brahms. The Weber overture was not so edifying. It lacked suppleness and contrast, and, above all, warmth. The Tschaikowsky overture, "1812," which, according to the analytic program, is also known as "The Holy War," is well named. It is wholly war with one's auditing apparatus, although cleverly conceived as a whole.

It is a pièce d'occasion, and is intended to celebrate the repulse of Napoleon in Russia. It was once rehearsed by Mr. Damrosch here, but it was given up. Scored for full orchestra, bells and cannon and a full brass band are added, but we were spared the latter grim realities. As it was there was enough noise at the conclusion to suggest a regiment of Cossacks full of vodka yelling on the open steppes. As ceremonial or state music it does not equal Beethoven's "Battle of Vittoria," Rubinstein's "Russia" or Letolff's "Robespierre."

Lillian Nordica won much applause and several recalls by her earnest work.

The Kneisel Quartet.—This was the program of the third Kneisel Quartet concert in Chamber Music Hall last Friday night:

Quartet in F major, op. 96 (MS.).....Dvorák
- Allegro ma non troppo.
- Lento—Molto vivace.
- Finale (vivace).

(First public performance.)

Quintet in E flat, op. 97 (MS.).....Dvorák
- Allegro non tanto—Allegro vivo.
- Andante—Finale (Allegro giusto).

(First public performance.)
Second viola, Mr. Zach.

Sextet in A major, for two violins, two violas and two 'celli, op. 48.....Dvorák
- Allegro moderato.
- Dumka (Élégie. Poco allegretto).
- Furiant (Presto.).
- Theme with variations.
- (Allegretto grazioso, quasi andantino).

Second viola, Mr. Zach.
Second 'cello, Mr. Schulz.

Of the first two works the quintet was the better, the first and second movements being charming. The quartet was rather rough and ready as to construction. Both had themes which were redolent of the South. Of course the sextet outshines the new compositions as a work of art. It is truly Bohemian in thematic texture and it first attracted to its composer the attention of Brahms and Hanslick. The club's playing was delightful, as usual. Dr. Dvorák was present and had to bow his acknowledgments.

Dr. Dvorák is the newest of the old masters. He preserves the sunny, child-like naiveté of Haydn and reminds one of Schubert in his unpremeditated lyric outpourings. He is the optimist of latter day composers.

Symphony Concert.

The fourth concert by the Boston Symphony Orchestra was given at Infantry Hall last night, and was listened to by an audience of about the usual size. In fact, the Symphony audiences present about the same faces month after month and season after season. A few may go because it is the "correct thing," but for the most part the attendants upon these high-class concerts must of necessity be those who have some knowledge of music, or at least the cultivation and taste requisite to appreciate the art in its highest developments. The following programme was given:

Hermann Goetz.....Symphony in F major, Op. 9
- I. Allegro moderato (F major).
- II. Intermezzo: Allegretto (C major).
- III. Adagio ma non troppo lento (F minor).
- IV. Finale: Allegro con fuoco (F major).

Wolfgang Amadeus Mozart.....Serenade No. 7, in D major (Haffner)
- Violin obligato by Mr. Franz Kneisel.
- VIII. Adagio (D major).
- Allegro assai (D major).
- II. Andante (G major).
- III. Menuetto (G minor).
- Trio (G major).
- IV. Rondo Allegro (G major).

Davidoff.....Concerto for violoncello, in A minor (In one movement.)
Weber.....Overture, "Euryanthe"

A curious fact to be noticed in connection with this programme is that the three principal composers named upon it all died young, Weber at 40, Mozart and Goetz several years short of that. The symphony in F of Goetz's, which opened the concert last night, contains so much of both genius and originality that one cannot help thinking that had his life been spared he would surely have won himself a high place among the creative minds of music, a belief still further stimulated by the great success of his one opera, "The Taming of the Shrew," composed but two years before his death. The symphony does not follow strictly classical outlines, but rather leans toward the freer treatment of the modern style. But it is full of invention and charming ideas, while the scoring is that of a master hand. It was played in a most delightful manner, and warmly applauded.

The four movements from Mozart's serenade in D also met with demonstrative approval, which was fully justified, both by the exquisite quality of the music itself and the flawless rendering it received, especially on the part of the strings. Mr. Kneisel came in for a share of the applause, as considerable obligato work for solo violin fell to his share, which he performed in his usual skillful and intelligent way.

Mr. Schroeder played Davidoff's fine concerto for violoncello in a most artistic manner, and Weber's "Euryanthe" overture made a brilliant finale to the evening's pleasure. Mr. Paur conducted with less demonstration than heretofore, and the orchestra played magnificently from beginning to end. The audience testified liberally their appreciation of the fine work done, nevertheless, some grumbling was heard that the concerts are so strictly instrumental. Not a vocal soloist has been vouchsafed us since the first concert, when Nordica appeared. For the last three concerts the only soloists presented have been Messrs. Kneisel and Schroeder of the orchestra and Mrs. Paur as pianist. The latter's performance was but mediocre, and while no one disputes the ability of the orchestra's first violin and 'cello, the feeling seems to be abroad that the management might safely give us a little more variety in the choice of soloists. The attendance seems sufficiently large to warrant the slight additional expense, and to most people the concerts would be more enjoyable with an occasional break in the procession of heavy instrumental numbers.

The Telegram.

THURSDAY, JANUARY 18, 1894.

MUSIC LOVERS TREATED.

Another Concert by the Symphony Orchestra Proves a Delight.

Pleasure in its most substantial form was what an assemblage lived upon for two hours last night, in Infantry hall, where the Boston Symphony orchestra gave another of its fine concerts. In some phases the event topped any preceding entertainment in the symphony course, and in all phases it was a superb treat.

The program comprised as orchestral numbers Goetz's Symphony in F major, Mozart's Serenade in F and Weber's overture, "Euryanthe." To say that the trio of great compositions was perfectly rendered in every detail would be wholly appropriate in justice to Conductor Paur and his musicians, for more beautifully executed music none could desire.

The soloist was Henry Alwin Schroeder, the chief 'cello expert of the band and probably the chief artist in his particular line in the United States. His selection was Davidoff's Concerto in A minor. Franz Kneisel performed an exquisite violin obligato in the serenade, which started the audience into noisy acknowledgements of his power.

The Musical and Dramatic World

NEW YORK, JANUARY 17, 1894.

On Thursday evening the third concert of the Boston Symphony Orchestra was given in Music Hall. The programme consisted of Brahm's symphony in C minor, Weber's overture to "Euryanthe," and Tschaïkowsky's overture, entitled, "1812," together with two vocal solos by Mme. Nordica. There was really nothing in the concert to call for particular comment, except the "1812" overture. I do not remember to have heard that work before, and I am sure that I don't care to hear it again. I will not admit that any man is a greater admirer of its composer than I am; but I honestly believe that he was indulging in a little musical sarcasm at the expense of the Czar when he wrote it at that monarch's request. The composition is intended to celebrate the retreat of Napoleon from Moscow, and the celebration takes the form of a noisy battle between the National hymns of France and Russia, in which the latter gets the best of it, amid general rejoicings, expressed by thumps on the bass drum, whacks on cymbals and the ringing of bells. It reminds one of Mr. Alfred Jingle's patriotic poem, written in the wine shop.

On Wednesday afternoon Mr. Alberto Jonas, the young Spanish pianist, who recently made a favorable impression at a Symphony Society concert, gave the first of two piano recitals in the Madison Square Garden Concert Hall. The young man displayed a very pretty touch, a good command of tone color, and not a little musical feeling. His playing, however, was generally marred by an exaggerated tempo rubato.

War has broken out between Boston and New York. A very bitter war it is, in which paper bullets of the brain are being hurled savagely. It appears that H. H. Krehbiel of the *New York Tribune* went over to Boston to hear the first performance of that everlasting American symphony. It appears furthermore that Mr. Krehbiel had the misfortune to be acquainted with the correct tempi of the composition, having learned them from the composer. Mr. Emil Paur, the conductor of the Boston Symphony Orchestra, was not a victim to this same misfortune. When, therefore, Mr. Krehbiel found fault with Mr. Paur he seriously offended all the Boston critics, who, to their own great joy, did not know any more about the symphony than their greatly beloved conductor did. Consequently these Boston critics having praised Mr. Paur's interpretation of the work, were pretty angry when they discovered they had blundered. Therefore they pitched into Mr. Krehbiel with great vigor, taking the ground that his faith in the Americanism of the symphony was absurd. Mr. Krehbiel retorted through the columns of the *Tribune*, and the result is that Boston is up in arms. Phillip Hale, who is one of the best fellows in the world, seems to be "real mad," and as for Ben Woolf, I can fairly see his sardonic smile gleaming through his words in the *Saturday Evening Gazette*. I mean to let the public into the secret. These fellows who are giving one another such hits in their papers are the best of friends; and I, who poke fun at them here, love the whole lot of them.

* * *

BALTIMORE.

The Boston Symphony Orchestra gave its third concert on Tuesday last. The programme opened with the Brahms C minor symphony. When Paur conducts Brahms he seems to be quite *en pays de connaissance*, for, without a doubt, it was superbly played. Even the non-admirers of Brahms must admit that the Andante, with its plaintive melody, is beautiful from the first note to the last. In the third movement, Un poco allegretto e grazioso, the grazioso must have been overlooked. The last movement, bursting forth in an exuberance of joy like a pæan of triumph, roused the audience to genuine enthusiasm. Alwin Schroeder's violincello sang the solo in the Volkmann serenade. I say, sang, for when a tone is so rich, so mellow, so velvety, the word play fails to express it. The Euryanthe overture was given in a forcible, brilliant style with the most perfectly marked rhythm; I am afraid the metronome has found a flesh and blood rival in Paur.

Those who had never seen Materna must have been amazed at her colossal stature, which made the orchestra appear like a band of Liliputians. As one young Miss wisely remarked, back of me—"Oh, Tom, she must have a grand voice; just see how big she is!" Her voice must have been grand ten or fifteen years ago; now her high notes have too marked a tremolo, her medium register sounds colorless and her chest tones are forced, still her artistic phrasing, perfect enunciation, and dramatic intensity always render her singing enjoyable. Gluck's "Alceste," and Weber's "Ocean, Thou Mighty Monster," elicited a spontaneous outburst of applause and repeated recalls.

Symphony Concert.

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[76]

The Musical Courier.

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Andante sostenuto (E major).
Un poco allegretto e grazioso (A flat major).
L' Istesso tempo (B major).
Adagio (C minor).
Allegro non troppo, ma con brio (C major).
Recitative, "Abscheulicher! wo eilst du hin?" and aria, "Komm Hoffnung, lass den letzten Stern," from "Fidelio."....Beethoven
Overture, "Euryanthe"....Weber
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Overture, "1812," op. 49....Tschaikowsky

Mr. Paur made more of the great work of Brahms than anything he has yet conducted in this city. The andante was read with insight and intellectual passion. As a whole, it was a most satisfactory performance and revealed Mr. Paur as a profound student of Brahms. The Weber overture was not so edifying. It lacked suppleness and contrast, and, above all, warmth. The Tschaikowsky overture, "1812," which, according to the analytic program, is also known as "The Holy War," is well named. It is wholly war with one's auditing apparatus, although cleverly conceived as a whole.

It is a pièce d'occasion, and is intended to celebrate the repulse of Napoleon in Russia. It was once rehearsed by Mr. Damrosch here, but it was given up. Scored for full orchestra, bells and cannon and a full brass band are added, but we were spared the latter grim realities. As it was there was enough noise at the conclusion to suggest a regiment of Cossacks full of vodka yelling on the open steppes. As ceremonial or state music it does not equal Beethoven's "Battle of Vittoria," Rubinstein's "Russia" or Letolff's "Robespierre."

Lillian Nordica won much applause and several recalls by her earnest work.

The Kneisel Quartet.—This was the program of the third Kneisel Quartet concert in Chamber Music Hall last Friday night:

Quartet in F major, op. 96 (MS.).....Dvorák
Allegro ma non troppo.
Lento—Molto vivace.
Finale (vivace).
(First public performance.)
Quintet in E flat, op. 97 (MS.).....Dvorák
Allegro non tanto—Allegro vivo.
Andante—Finale (Allegro giusto).
(First public performance.)
Second viola, Mr. Zach.
Sextet in A major, for two violins, two violas and two 'celli, op. 48.....Dvorák
Allegro moderato.
Dumka (Élégie. Poco allegretto).
Furiant (Presto.).
Theme with variations.
(Allegretto grazioso, quasi andantino).
Second viola, Mr. Zach.
Second 'cello, Mr. Schulz.

Of the first two works the quintet was the better, the first and second movements being charming. The quartet was rather rough and ready as to construction. Both had themes which were redolent of the South. Of course the sextet outshines the new compositions as a work of art. It is truly Bohemian in thematic texture and it first attracted to its composer the attention of Brahms and Hanslick. The club's playing was delightful, as usual. Dr. Dvorák was present and had to bow his acknowledgments.

Dr. Dvorák is the newest of the old masters. He preserves the sunny, child-like naiveté of Haydn and reminds one of Schubert in his unpremeditated lyric outpourings. He is the optimist of latter day composers.

PRO[illegible]NCE JOURNAL.

THURSDAY, JANUARY 18, 1894.

Symphony Concert.

The fourth concert by the Boston Symphony Orchestra was given at Infantry Hall last night, and was listened to by an audience of about the usual size. In fact, the Symphony audiences present about the same faces month after month and season after season. A few may go because it is the "correct thing," but for the most part the attendants upon these high-class concerts must of necessity be those who have some knowledge of music, or at least the cultivation and taste requisite to appreciate the art in its highest developments. The following programme was given:

Hermann Goetz....Symphony in F major, Op. 9
I. Allegro moderato (F major).
II. Intermezzo: Allegretto (C major).
III. Adagio ma non troppo lento (F minor).
IV. Finale: Allegro con fuoco (F major).
Wolfgang Amadeus Mozart.....Serenade No. 7, in D major (Haffner)
Violin obligato by Mr. Franz Kneisel.
VIII. Adagio (D major).
Allegro assai (D major).
II. Andante (G major).
III. Menuetto (G minor).
Trio (G major).
IV. Rondo Allegro (G major).
Davidoff....Concerto for violoncello, in A minor (In one movement.)
Weber.....Overture, "Euryanthe"

A curious fact to be noticed in connection with this programme is that the three principal composers named upon it all died young, Weber at 40, Mozart and Goetz several years short of that. The symphony in F of Goetz's, which opened the concert last night, contains so much of both genius and originality that one cannot help thinking that had his life been spared he would surely have won himself a high place among the creative minds of music, a belief still further stimulated by the great success of his one opera, "The Taming of the Shrew," composed but two years before his death. The symphony does not follow strictly classical outlines, but rather leans toward the freer treatment of the modern style. But it is full of invention and charming ideas, while the scoring is that of a master hand. It was played in a most delightful manner, and warmly applauded.

The four movements from Mozart's serenade in D also met with demonstrative approval, which was fully justified, both by the exquisite quality of the music itself and the flawless rendering it received, especially on the part of the strings. Mr. Kneisel came in for a share of the applause, as considerable obligato work for solo violin fell to his share, which he performed in his usual skillful and intelligent way.

Mr. Schroeder played Davidoff's fine concerto for violoncello in a most artistic manner, and Weber's "Euryanthe" overture made a brilliant finale to the evening's pleasure. Mr. Paur conducted with less demonstration than heretofore, and the orchestra played magnificently from beginning to end. The audience testified liberally their appreciation of the fine work done, nevertheless, some grumbling was heard that the concerts are so strictly instrumental. Not a vocal soloist has been vouchsafed us since the first concert, when Nordica appeared. For the last three concerts the only soloists presented have been Messrs. Kneisel and Schroeder of the orchestra and Mrs. Paur as pianist. The latter's performance was but mediocre, and while no one disputes the ability of the orchestra's first violin and 'cello, the feeling seems to be abroad that the management might safely give us a little more variety in the choice of soloists. The attendance seems sufficiently large to warrant the slight additional expense, and to most people the concerts would be more enjoyable with an occasional break in the procession of heavy instrumental numbers.

The Telegram.

THURSDAY, JANUARY 18, 1894.

MUSIC LOVERS TREATED.

Another Concert by the Symphony Orchestra Proves a Delight.

Pleasure in its most substantial form was what an assemblage lived upon for two hours last night, in Infantry hall, where the Boston Symphony orchestra gave another of its fine concerts. In some phases the event topped any preceding entertainment in the symphony course, and in all phases it was a superb treat.

The program comprised as orchestral numbers Goetz's Symphony in F major, Mozart's Serenade in F and Weber's overture, "Euryanthe." To say that the trio of great compositions was perfectly rendered in every detail would be wholly appropriate in justice to Conductor Paur and his musicians, for more beautifully executed music none could desire.

The soloist was Henry Alwin Schroeder, the chief 'cello expert of the band and probably the chief artist in his particular line in the United States. His selection was Davidoff's Concerto in A minor. Franz Kneisel performed an exquisite violin obligato in the serenade, which started the audience into noisy acknowledgements of his power.

The Musical and Dramatic World

NEW YORK, JANUARY 17, 1894.

On Thursday evening the third concert of the Boston Symphony Orchestra was given in Music Hall. The programme consisted of Brahm's symphony in C minor, Weber's overture to "Euryanthe," and Tschaïkowsky's overture, entitled, "1812," together with two vocal solos by Mme. Nordica. There was really nothing in the concert to call for particular comment, except the "1812" overture. I do not remember to have heard that work before, and I am sure that I don't care to hear it again. I will not admit that any man is a greater admirer of its composer than I am; but I honestly believe that he was indulging in a little musical sarcasm at the expense of the Czar when he wrote it at that monarch's request. The composition is intended to celebrate the retreat of Napoleon from Moscow, and the celebration takes the form of a noisy battle between the National hymns of France and Russia, in which the latter gets the best of it, amid general rejoicings, expressed by thumps on the bass drum, whacks on cymbals and the ringing of bells. It reminds one of Mr. Alfred Jingle's patriotic poem, written in the wine shop.

On Wednesday afternoon Mr. Alberto Jonas, the young Spanish pianist, who recently made a favorable impression at a Symphony Society concert, gave the first of two piano recitals in the Madison Square Garden Concert Hall. The young man displayed a very pretty touch, a good command of tone color, and not a little musical feeling. His playing, however, was generally marred by an exaggerated tempo rubato.

War has broken out between Boston and New York. A very bitter war it is, in which paper bullets of the brain are being hurled savagely. It appears that H. H. Krehbiel of the *New York Tribune* went over to Boston to hear the first performance of that everlasting American symphony. It appears furthermore that Mr. Krehbiel had the misfortune to be acquainted with the correct tempi of the composition, having learned them from the composer. Mr. Emil Paur, the conductor of the Boston Symphony Orchestra, was not a victim to this same misfortune. When, therefore, Mr. Krehbiel found fault with Mr. Paur he seriously offended all the Boston critics, who, to their own great joy, did not know any more about the symphony than their greatly beloved conductor did. Consequently these Boston critics having praised Mr. Paur's interpretation of the work, were pretty angry when they discovered they had blundered. Therefore they pitched into Mr. Krehbiel with great vigor, taking the ground that his faith in the Americanism of the symphony was absurd. Mr. Krehbiel retorted through the columns of the *Tribune*, and the result is that Boston is up in arms. Phillip Hale, who is one of the best fellows in the world, seems to be "real mad," and as for Ben Woolf, I can fairly see his sardonic smile gleaming through his words in the *Saturday Evening Gazette*. I mean to let the public into the secret. These fellows who are giving one another such hits in their papers are the best of friends; and I, who poke fun at them here, love the whole lot of them.

* * *

BALTIMORE.

The Boston Symphony Orchestra gave its third concert on Tuesday last. The programme opened with the Brahms C minor symphony. When Paur conducts Brahms he seems to be quite *en pays de connaissance*, for, without a doubt, it was superbly played. Even the non-admirers of Brahms must admit that the Andante, with its plaintive melody, is beautiful from the first note to the last. In the third movement, Un poco allegretto e grazioso, the grazioso must have been overlooked. The last movement, bursting forth in an exuberance of joy like a pæan of triumph, roused the audience to genuine enthusiasm. Alwin Schroeder's violincello sang the solo in the Volkmann serenade. I say, sang, for when a tone is so rich, so mellow, so velvety, the word play fails to express it. The Euryanthe overture was given in a forcible, brilliant style with the most perfectly marked rhythm; I am afraid the metronome has found a flesh and blood rival in Paur.

Those who had never seen Materna must have been amazed at her colossal stature, which made the orchestra appear like a band of Liliputians. As one young Miss wisely remarked, back of me—"Oh, Tom, she must have a grand voice; just see how big she is!" Her voice must have been grand ten or fifteen years ago; now her high notes have too marked a tremolo, her medium register sounds colorless and her chest tones are forced, still her artistic phrasing, perfect enunciation, and dramatic intensity always render her singing enjoyable. Gluck's "Alceste," and Weber's "Ocean, Thou Mighty Monster," elicited a spontaneous outburst of applause and repeated recalls.

[illegible] PROVIDENCE

THURSDAY, JANUARY 18, 1[illegible]

Symphony Concert.

The fourth concert by the Boston Symphony Orchestra was given at Infantry Hall last night, and was listened to by an audience of about the usual size. In fact, the Symphony audiences present about the same faces month after month and season after season. A few may go because it is the "correct thing," but for the most part the attendants upon these high-class concerts must of necessity be those who have some knowledge of music, or at least the cultivation and taste requisite to appreciate the art in its highest developments. The following programme was given:

Hermann Goetz....Symphony in F major, Op. 9
I. Allegro moderato (F major).
II. Intermezzo: Allegretto (C major).
III. Adagio ma non troppo lento (F minor).
IV. Finale: Allegro con fuoco (F major).
Wolfgang Amadeus Mozart.....Serenade No. 7, in D major (Haffner)
Violin obligato by Mr. Franz Kneisel.
VIII. Adagio (D major).
Allegro assai (D major).
II. Andante (G major).
III. Menuetto (G minor).
Trio (G major).
IV. Rondo Allegro (G major).
Davidoff....Concerto for violoncello, in A minor (In one movement.)
Weber.....Overture, "Euryanthe"

A curious fact to be noticed in connection with this programme is that the three principal composers named upon it all died young, Weber at 40, Mozart and Goetz several years short of that. The symphony in F of Goetz's, which opened the concert last night, contains so much of both genius and originality that one cannot help thinking that had his life been spared he would surely have won himself a high place among the creative minds of music, a belief still further stimulated by the great success of his one opera, "The Taming of the Shrew," composed but two years before his death. The symphony does not follow strictly classical outlines, but rather leans toward the freer treatment of the modern style. But it is full of invention and charming ideas, while the scoring is that of a master hand. It was played in a most delightful manner, and warmly applauded.

The four movements from Mozart's serenade in D also met with demonstrative approval, which was fully justified, both by the exquisite quality of the music itself and the flawless rendering it received, especially on the part of the strings. Mr. Kneisel came in for a share of the applause, as considerable obligato work for solo violin fell to his share, which he performed in his usual skillful and intelligent way.

Mr. Schroeder played Davidoff's fine concerto for violoncello in a most artistic manner, and Weber's "Euryanthe" overture made a brilliant finale to the evening's pleasure. Mr. Paur conducted with less demonstration than heretofore, and the orchestra played magnificently from beginning to end. The audience testified liberally their appreciation of the fine work done, nevertheless, some grumbling was heard that the concerts are so strictly instrumental. Not a vocal soloist has been vouchsafed us since the first concert, when Nordica appeared. For the last three concerts the only soloists presented have been Messrs. Kneisel and Schroeder of the orchestra and Mrs. Paur as pianist. The latter's performance was but mediocre, and while no one disputes the ability of the orchestra's first violin and 'cello, the feeling seems to be abroad that the management might safely give us a little more variety in the choice of soloists. The attendance seems sufficiently large to warrant the slight additional expense, and to most people the concerts would be more enjoyable with an occasional break in the procession of heavy instrumental numbers.

Boston Journal.

SUNDAY, JANUARY 21, 1894.

THE SYMPHONY ORCHESTRA.

This was the program of the Symphony Concert given last evening in Music Hall:

Suite No. 2, B minor, for string orchestra and flutes.....Bach
Overture, "Coriolan".....Beethoven
Symphony No. 3, A minor.....Mendelssohn
Overture, "King Lear".....Berlioz

It is a doubtful experiment to bring out in modern concert halls the orchestral music of Sebastian Bach. This just man passed his life in writing counterpoint, and his works are many. In his compositions for the organ, in his well-tempered clavichord and in some of his choral music he reached sublime heights; but, incredibly industrious he wrote much that served the passing occasion and now is only of interest to the student. To fall down and worship any page that bears his name is rank fetichism; and yet much that is absolutely stupid from the purely musical standpoint is accepted by blind devotees as the work of inspiration. Now in the Suite played last evening how much was there that was honestly enjoyed by the hearers? I am not denying the supreme excellence of the workmanship, but is there not an absence of genuine musical beauty in some of the numbers of this suite? There are fugues in the "Well Tempered Clavichord," short as they are, that are worth the whole of such bewigged compositions for strings and flutes. There are charming passages in this very suite, but as a whole the work seemed memento-ous.

The program book contained a learned note on the Sarabande, and the conclusion drawn from the note is that the characteristic of the dance was a certain stateli ess. Now originally the Sarabande, as known in Spain, was a voluptuous dance, so voluptuous that the priests thundered against it from the pulpit. When it was brought into France the Sarabande became a favorite. Ninon de l'Enclos danced it in the 17th century to the great delight of young men. Cardinal Richelieu did not disdain to beat out the steps and flourish in gestures that he might attract the attention of Anne of Austria. And it was Yveteaux, who, at the age of 80 years, asked for a Sarabande tune that his soul might slip away with greater ease.

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After the labor of Bach, the family man came the "Coriolan" overture, which was read in a frank, manly fashion and finely played. Indeed, the work of the orchestra throughout the evening was of a high order of excellence. The familiar symphony of Mendelssohn gave pleasure and it was read most sympathetically by Mr. Paur.

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The overture, "King Lear," has not been played at a Symphony concert since the spring of '87. Certain admirers of Berlioz claim that this overture is the greatest of his purely orchestral compositions. I cannot agree with these admirers.

To me this musical version of "King Lear" is not only inadequate from the purely imaginative standpoint; it is not of marked musical interest either in thematic treatment or in instrumentation. Let it be granted that the "Cordelia theme," so called, has a pathetic tenderness and a modest, shrinking beauty; but in this overture there is not the volcanic passion of the old man Lear. The recitative-like opening phrase seems without real meaning, without genuine power. And there is no overwhelming burst of orchestral fury that paints or even suggests the crazed King defying the elements.

Music has its limitations. It is not interchangeable with passionate poetry or with such sonorous prose as that dreamed by the Opium Eater, or with an immortal painting, or with the view of the awful glacier track. This music of Berlioz, when all has been said in its praise, and you take it at its highest valuation, sinks far below the famous pages written by Victor Hugo in his admiration—say, rather, in his worship—of "King Lear."

And yet many have written music suggested by this tragedy. There are operas by Gobati (1881), Reynaud (1888), Sém éladis (1854) and Solowiew (1885). There is incidental music to the tragedy by André (1778), von Blumenthal (1828) and J. L. Hatton (1858). There are the overtures by Berlioz (1831), Leidgebel (1851) and Balakireff (about 1865).

This overture by Balakireff, the Russian, is said to be a remarkable work. Its "Cordelia theme" is said to be of exquisite beauty; the "Lear theme" is "grand and simple," and the instrumentation is of "great discretion and classic accuracy." Shall we ever hear this overture in a Symphony concert?

PHILIP HALE.

Boston Sunday Globe.

SUNDAY, JAN 21, 1894.

CONCERTS AND LECTURES.

Echoes from the Twelfth Symphony Program—Sunday Musical Offerings—Notes.

The 12th symphony concert at Music hall began with Bach's suite in B minor for strings and flutes, and late comers were obliged to wait in the lobby nearly half an hour until the seven numbers comprising the composition were finished before they could gain admission to the hall, conductor Paur evidently not wishing to mar the performance of the delicate work by the bustle and confusion of belated ones. The unfortunates missed a delightful interpretation of the dainty composition which, beginning with a stately introduction, impressively performed by Mr Paur's men, leads up to the free and livelier rondeau and dance measures of the sarabande, bourree, polonaise and minuet. The work of the strings and flute calls for high commendation. In the fourth movement and the finale of the fifth the flute phrasing was specially effective.

Mendelssohn's famous and familiar "Scotch" symphony was finely played. Probably it never has had a more artistic or smoother performance in this city. The wealth of minor details was not overshadowed by the broad treatment of the fortissimo passages, and the development of themes by the different contingents was refreshingly crisp and harmonious.

The second movement, with its merry bagpipe dance, was a capital illustration of musical humor, which brought smiles to the faces of the men and the conductor as well as to the auditors. The spontaneous applause which greeted this number evidenced the hearty appreciation of the audience.

Beethoven's passionate "Coriolan" overture was given with due regard to its dramatic character, and the Berlioz overture to "King Lear," which closed the concert, was played with the proper stormy effect. The program this week will be as follows: Weber, overture, "Euryanthe;" Weber, concerstuck; Schumann, symphony in D minor, No. 4; Liszt, Spanish rhapsody; Berlioz, Rakoczy march. Mr F. Busoni will be the soloist.

Herald.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCV. NO. 21.

SUNDAY, JANUARY 21, 1894.

The Symphony Concert.

With Bach at the top, Berlioz at the bottom and Mendelssohn and Beethoven for the filling, there was no lack of variety in last evening's Symphony concert programme. The new director, Emil Paur, is somewhat uneven in his success at programme making, but upon this occasion he succeeded in arranging a list of works which appealed with equal success to many classes of music lovers.

The Bach suite No. 2 in B minor, for strings and flute, introduced the evening's selections, and its several short movements were played with splendid precision and taste under the baton of Mr. Paur. In the playing of the string section of the band it was manifest that the conductor has succeeded in bringing back to these players much of the precision which characterized their work under Herr Gericke, and at the same time retaining the freedom of the Nikisch regime. The grand body of tone given out by the strings told with great effect in the stronger movements of the suite, and there was a delicacy and refinement in the performance of the work which was very delightful. M. Mole, master of the flute that he is, has never done better work than on this occasion, and although there was something of monotony in the seven movements, they were at all times enjoyable and thoroughly appreciated by the audience.

Beethoven's overture to "Coriolan," in C minor, made the next work on the list, and the dramatic characteristics of the composition were fairly brought out in its performance.

The symphony No. 3 of Mendelssohn (Scotch) made the principal feature of the programme, and the reading given this work, while being thoroughly conservative and in keeping with the traditions of its earlier performances here, was full of interest to even those to whom it was a familiar composition. The adagio was especially effective as played on this occasion, and the brilliant allegro vivacissimo was also a strikingly enjoyable portion of the symphony. The grand finale was played in the broad style that gave all its characteristics with splendid effect, and made a marked impression upon the audience.

The overture to "King Lear" by Berlioz ended this most admirally arranged programme, and in the performance of the series of tone pictures so grandly portrayed by the composer Mr. Paur displayed the abilities of his orchestra in a fine fashion. Altogether, the programme was decidedly one of the best of the season.

Next week Mr. F. Busoni, the pianist, will be the soloist, and will play the Weber concertstuck and Liszt's Spanish rhapsodie. The programme will also include the "Euryanthe" overture, Schumann's fourth symphony and the Rakoczy march.

Gazette

BOSTON, SUNDAY MORNING, JAN. 21.

The Symphony Concert.

The selections for the concert by the Boston Symphony Orchestra, in Music Hall, last night, were: Suite in B-minor, for string orchestra and flute, Bach; overture, "Coriolan," Beethoven; Symphony No. 3, (Scotch) Mendelssohn; Overture, "King Lear," Berlioz. The Bach Suite is very interesting but a steady half hour of B-minor makes a severe trial of one's musical orthodoxy, especially in an era when even the merest tyro of an ambitious song writer thinks it crassly conventional to remain in his original key after the second bar of his tune. The suite was beautifully played; in fact, the whole programme was given in a perfect manner. The orchestra was never in a more perfect condition, even under Mr. Gericke. The mischief that Mr. Nikisch worked with it has been wholly remedied, and its playing is always satisfying and delightful. It was a pleasure to hear the Beethoven overture again, freed from the sickly sentimental affectations that the late conductor foisted on it. The reading was dramatic, without exaggeration, and was brilliant, dignified and finely colored. There was no attempt to make the music say more than it said plainly and clearly. The symphony received a clean cut, sympathetic and honest reading, the second movement in particular being given with fascinating grace and piquancy. The "Lear" overture was broadly and effectively interpreted. The work, however, seems to have aged since we last heard it. At the next concert will be given: Overture, "Euryanthe," Weber; Concertstuck, Weber; Symphony, D-minor, Schumann; Spanish Rhapsody, Liszt; "Rakoczy" March, Berlioz. Mr. F. Busoni is the soloist.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JAN. 21, 1894.

The programme of the twelfth concert of the Symphony Orchestra at Music Hall last evening was: Bach suite No. 2, in B minor, seven movements; Beethoven's overture to "Coriolan," in C minor; Mendelssohn-Bartholdy, symphony No. 3, in A minor, and Berlioz's overture to "King Lear," in C major. The programme was a rather interesting one, which appealed to one's judgment and intellect rather than to the fancy.

Bach suite No. 2 is a stately and dignified composition, which was read in a scholarly and intelligent manner, the seventh movement, a dainty minuet, being particularly pleasing. Beethoven's overture to "Coriolan" is a most passionate composition, and was rendered in a magnificent manner. Mendelssohn's symphony No. 3, "Scotch," was very pleasing, the Scottish style being very marked through the piece.

Berlioz's overture to "King Lear" is exceedingly dramatic in character, and was read in a brilliant and powerful manner. The audience was large, and, while appre- ative, was not particularly demonstra-

BOSTON DAILY ADVERTISER.
Established 1813.

MONDAY MORNING, JAN. 22, 1894.

The Symphony Concert.

After a dozen concerts presenting music in many different schools, and giving time for the conductor to become well acquainted with his men, one can form a tolerably accurate opinion of Mr. Paur and his merits and limitations, and the concert of Saturday seemed almost an object lesson in these. He is not a man who loses himself in the music, who has perfect *abandon* or bold caprice, and this may be recorded as one of his merits. He works loyally at the technique of the orchestra and does not despise routine work; the days of personal temperament in reading and ragged ensemble in performance are happily over. He is somewhat of a precisian, but he knows perfectly what he wants and is able to make his orchestra understand it. He is not afraid of a strong crescendo or a fortissimo, but more often attains loudness than breadth in such effects, as witness the blatancy of the noble theme of the coda in the finale of the Scotch symphony. In brief, it is certain that the orchestra is again on the up track, and the new conductor has been a decided gain to the organization.

Bach's suite No. 2, in B minor, for flute and strings, began the programme. It was carefully read and the balance of parts was perfect, but, after all, this vein of performance by a great modern orchestra gives but a slight idea of the quiet intention of the old composer, who would have been well-content to have such a suite given by less than a score of performers. A very small orchestra in Burnstead Hall would come nearer to the composer's original ideal. The succession of movements all in the same key, is not an advantage; it was however a point of tonality on which all the old composers insisted, probably on account of the lute, which was very troublesome to retune, and therefore was given its suite movements in a single key, a custom afterwards extended to the orchestra. The work presented Bach in his most melodic and least intricate side; the stately Sarabande was full of appropriate dignity; Bach seems to have appreciated this old Spanish religious dance (it was formerly danced in the cathedrals in Spain on Holy Thursday) and gives some of his most modern effects in this form. The Polonaise was charmingly played and brought the auditor much nearer to the old processional style of the lofty dance than the fiery effusions of Liszt or Chopin can do. The double, or variation, gave good opportunities for the flute, and Mr. Mole played the elaboration of the theme excellently. Altogether the contrasts of style made amends for the lack of contrasts in key.

The Coriolanus overture was not only one of the best bits of Beethoven reading that has recently been heard in Boston, but the ensemble of the orchestra was something to lavish laudatory adjectives upon. Then came the Scotch symphony, by far the most inspired and the most effective of Mendelssohn's symphonies. There was something of over-boldness in the reading of the chief theme of the first movement, but the performance of the coda with its weird chromatics and great crescendos was most impressive. The spectral touches of clarinette in deepest register (chalumeau), were a novelty when Mendelssohn wrote them. Although Mozart had done much for the instrument before this time, it was Mendelssohn and Weber who first discovered the full powers of the noble instrument. In this symphony the clarinette has very much to do (especially in the Scherzo), and its work was excellently done on this occasion.

Mendelssohn caught the spirit of the Scherzo better than any other composer, and this is his best Scherzo. Not only is it symmetrical and melodious, but it is emphatically Scotch without plagiarizing any national tune. In this again Mendelssohn stands paramount; Beethoven, Schumann, Franz, Bruch and a host of other masters have endeavored to represent the Scotch style in some of their music, yet none but Mendelssohn has entirely succeeded. The Scotch flavor is in every movement (least in the third), but it dominates everything in this Scherzo. If Dvorak had succeeded in giving a tenth part as much national flavor to his American symphony it might have been classed as a typically native work. The poetic beauty of the third movement, (not unlike in shape to the slow movement of Beethoven's fifth symphony) was done full justice to by violins and cellos. Then came the Ossianic power of the finale. There was a bold, fierce style in the performance of the chief theme which suited the subject well, and the pensive charm of the counter-theme was well preserved; only in the coda was there more noise than breadth. Such a symphony shows that the ultra-modern reviewers have been celebrating the obliteration of Mendelssohn a few centuries too soon.

Berlioz's "King Lear" overture did not sound well (although splendidly played) after the clearness of the symphony; it seemed spasmodic, forced and artificial. One could imagine almost anything in the alternate wailings and thunderings, in the wild rushes to nowhere in particular, and the sudden pauses and syncopations. Berlioz achieved something really great in his interpretation of the balcony scene from "Romeo and Juliet," but as a general thing Shakespeare strained through a French mind is unsatisfactory, whether the result is given in tones or in Gallic rhymes. It was a great technical triumph for the orchestra to overcome the difficulties which abound in the work, but beyond this it seemed but a severe attack of musical hysteria.

LOUIS C. ELSON.

HERR PAUR HAPPY

IN HIS NEW JAMAICA PLAIN HOME.

The Symphony Orchestra's Leader a Most Courteous and Agreeable Man to Meet—How His English Grows—He Has Two Boys in the Roxbury Latin School.

I spent a very pleasant half hour with Emil Paur, leader of the Boston Symphony Orchestra, yesterday afternoon. Herr Paur lives at 28 Burroughs st., Jamaica Plain, in a comfortable looking, spacious two and a half story frame house, a plain structure without any modern architectural frills, in the centre of a large yard. There is plenty of breathing space here, and it is in one of the prettiest parts of this charming suburban district, just off [illegible] He has lived in Boston but a few months, but he is delighted with his new home and with America and has no desire to exchange them for Leipsic, where he made the reputation that was the cause of his being sought after as the successor of Arthur Nikisch.

The house is modestly furnished, and when I was ushered into what was constructed as the parlor to the left of the hallway, I found the famous director seated before a grand piano rendering a solo that would have filled Music Hall. The other furniture in the room bespoke the man's profession, for, besides the piano, there was an organ, and a cabinet of books and musical compositions, while a violin case was conspicuous on the floor beneath the piano. Sheets of music were scattered about everywhere. Marble busts of Mozart and Beethoven occupied stands in two of the corners, and from one of them depended a great collection of white satin sashes of honor which have been bestowed on Herr Paur for his achievements on numerous notable occasions abroad. On the walls are two framed souvenirs which their owner justly prizes very highly, bits of autograph compositions by Beethoven and portraits of the great musical masters.

Herr Paur was very cordial as he turned and rose to greet his visitor. He wore a plain gray house jacket closely buttoned up beneath his shaggy, sandy beard and his heavy head of hair tumbled down over his forehead in a truly artistic fashion. Altogether the director of the first orchestra in the country has a very agreeably Bohemian, distingué appearance. He is very interesting to talk with, perhaps not less so because his mastery of English is not quite complete yet, so that the interviewer has to help him out occasionally by suggesting the word he wishes to use.

His inability to speak English fluently, in fact, he used at first as an apology for not expressing himself more freely, but he has made great progress since coming to Boston, when he could not speak a word of our language. He has a teacher, he says, who comes once or twice a week, and the pupil seems to think it a great joke that a man grown should be obliged to learn the rudiments of the language just as a child would do.

Herr Paur has two boys, Hans, aged 11, and Kurt, aged 9. "One of them," said the father, "is in the Roxbury Latin School and the other goes to the grammar school. Oh, they can talk English very well! Sometimes they correct me," and the speaker smiled mischievously.

"Are you going to make musicians of them?"

"Oh, no! They do not like it. They are—what you call it?—so impudent!" This was not just the word Herr Paur wanted, but his eyes twinkled and he laughed as if he had got somewhere near the idea he wished to express, at any rate.

"Well, how do you like Boston, now that you have got acquainted with it?" I asked.

"I am delighted with it, and I like Jamaica Plain so much. But I have not gone about much, nor got acquainted with many people. I have not gone into what you call society. I have no time. I spend all my time at home in study. But the Art Club, that is very nice, isn't it?"

"Do you not take any exercise at all?"

"No, I am not so fond of sports, though I like to walk in the garden in the summer time and play billiards," with the accent strong on the last syllable.

Herr Paur is enjoying in anticipation the new music hall, the plans of which he heartily approves, and rejoices in the prospect of getting into the splendid structure which he hopes will be ready next Nov. It is to be a vast improvement over the old music hall, though he grows enthusiastic over the acoustic properties of the latter.

"It is the best in this country that I have seen," he says, "though the hall in Philadelphia is very good. That in New York is bad. I did not like it at all."

He has not heard the New York Symphony and naïvely inquired if that were a good orchestra. Then he was asked how the Boston Symphony compared with the orchestras of Europe. He became interested at once and replied frankly, with a sort of unconcious mingling of enthusiasm and modesty:—

"Oh, there is nothing like our orchestra, nothing in the world, not in Berlin or Vienna or anywhere!" and he laughed as much as to imply "What else could you expect me to say?"

"How about Strauss?" I suggested.

"Ugh! Strauss!" and Herr Paur held up one hand deprecatingly, as if Strauss were not to be considered in the category of musicians for a moment, much less be mentioned in the same breath with the Boston Symphony Orchestra. "Strauss! Strauss!" he exclaimed. "That is worse yet. He cannot play the classical music at all!"

Herr Paur has not been West yet. He expects to take the symphony orchestra to Chicago, however, in May for a three weeks' sojourn, where they will play nightly.

He has found Boston a different place from Leipsic, though the fact that he followed Nikisch here took the edge off the strangeness for he was with the latter in Germany four years before coming here. "It was all Nikisch in Leipsic," says he, "and it was the same in Boston."

He has noted a great difference in the temperature here from that to which he has been accustomed, and he has been surprised at the frequent changes in the weather during the winter season, which in Leipsic remains uniformly cold. But he has enjoyed excellent health, he declares, since coming to America, his relations with the orchestra of which he is the director have been harmonious and pleasant, and he is happy. He is certainly a most agreeable man to meet.

[77]

Boston Journal.

SUNDAY, JANUARY 21, 1894.

THE SYMPHONY ORCHESTRA.

This was the program of the Symphony Concert given last evening in Music Hall:

Suite No. 2, B minor, for string orchestra and flutes..Bach
Overture, "Coriolan".....Beethoven
Symphony No. 3, A minor.....Mendelssohn
Overture, "King Lear".....Berlioz

It is a doubtful experiment to bring out in modern concert halls the orchestral music of Sebastian Bach. This just man passed his life in writing counterpoint, and his works are many. In his compositions for the organ, in his well-tempered clavichord and in some of his choral music he reached sublime heights; but, incredibly industrious he wrote much that served the passing occasion and now is only of interest to the student. To fall down and worship any page that bears his name is rank fetichism; and yet much that is absolutely stupid from the purely musical standpoint is accepted by blind devotees as the work of inspiration. Now in the suite played last evening how much was there that was honestly enjoyed by the hearers? I am not denying the supreme excellence of the workmanship, but is there not an absence of genuine musical beauty in some of the numbers of this suite? There are fugues in the "Well Tempered Clavichord," short as they are, that are worth the whole of such bewigged compositions for strings and flutes. There are charming passages in this very suite, but as a whole the work seemed monotonous.

The program book contained a learned note on the Sarabande, and the conclusion drawn from the note is that the characteristic of the dance was a certain stateliness. Now originally the Sarabande, as known in Spain, was a voluptuous dance, so voluptuous that the priests thundered against it from the pulpit. When it was brought into France the Sarabande became a favorite. Ninon de l'Enclos danced it in the 17th century to the great delight of young men. Cardinal Richelieu did not disdain to beat out the steps and flourish in gestures that he might attract the attention of Anne of Austria. And it was Yveteaux, who, at the age of 80 years, asked for a Sarabande tune that his soul might slip away with greater ease.

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After the labor of Bach, the family man, came the "Coriolan" overture, which was read in a frank, manly fashion and finely played. Indeed, the work of the orchestra throughout the evening was of a high order of excellence. The familiar symphony of Mendelssohn gave pleasure and it was read most sympathetically by Mr. Paur.

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The overture, "King Lear," has not been played at a Symphony concert since the spring of '87. Certain admirers of Berlioz claim that this overture is the greatest of his purely orchestral compositions. I cannot agree with these admirers.

To me this musical version of "King Lear" is not only inadequate from the purely imaginative standpoint; it is not of marked musical interest either in thematic treatment or in instrumentation. Let it be granted that the "Cordelia theme," so called, has a pathetic tenderness and a modest, shrinking beauty; but in this overture there is not the volcanic passion of the old man Lear. The recitative-like opening phrase seems without real meaning, without genuine power. And there is no overwhelming burst of orchestral fury that paints or even suggests the crazed King defying the elements.

Music has its limitations. It is not interchangeable with passionate poetry or with such sonorous prose as that dreamed by the Opium Eater, or with an immortal painting, or with the view of the awful glacier track. This music of Berlioz, when all has been said in its praise, and you take it at its highest valuation, sinks far below the famous pages written by Victor Hugo in his admiration—say, rather, in his worship—of "King Lear."

And yet many have written music suggested by this tragedy. There are operas by Gobati (1881), Reynaud (1888), Sém éladis (1854) and Solowiew (1885). There is incidental music to the tragedy by André (1778), von Blumenthal (1828) and J. L. Hatton (1858). There are the overtures by Berlioz (1831), Leidgebel (1851) and Balakireff (about 1865).

This overture by Balakireff, the Russian, is said to be a remarkable work. Its "Cordelia theme" is said to be of exquisite beauty; the "Lear theme" is "grand and simple," and the instrumentation is of "great discretion and classic accuracy." Shall we ever hear this overture in a Symphony concert?

PHILIP HALE.

Boston Sunday Globe.

SUNDAY, JAN 21, 1894.

CONCERTS AND LECTURES.

Echoes from the Twelfth Symphony Program—Sunday Musical Offerings—Notes.

The 12th symphony concert at Music hall began with Bach's suite in B minor for strings and flutes, and late comers were obliged to wait in the lobby nearly half an hour until the seven numbers comprising the composition were finished before they could gain admission to the hall, conductor Paur evidently not wishing to mar the performance of the delicate work by the bustle and confusion of belated ones. The unfortunates missed a delightful interpretation of the dainty composition which, beginning with a stately introduction, impressively performed by Mr Paur's men, leads up to the free and livelier rondeau and dance measures of the sarabande, bourree, polonaise and minuet. The work of the strings and flute calls for high commendation. In the fourth movement and the finale of the fifth the flute phrasing was specially effective.

Mendelssohn's famous and familiar "Scotch" symphony was finely played. Probably it never has had a more artistic or smoother performance in this city. The wealth of minor details was not overshadowed by the broad treatment of the fortissimo passages, and the development of themes by the different contingents was refreshingly crisp and harmonious.

The second movement, with its merry bagpipe dance, was a capital illustration of musical humor, which brought smiles to the faces of the men and the conductor as well as to the auditors. The spontaneous applause which greeted this number evidenced the hearty appreciation of the audience.

Beethoven's passionate "Coriolan" overture was given with due regard to its dramatic character, and the Berlioz overture to "King Lear," which closed the concert, was also played with the proper stormy effects. The program this week will be as follows: "Weber, overture, "Euryanthe;" Weber, concerstuck; Schumann, symphony in D minor, No. 4; Liszt, Spanish rhapsody; Berlioz, Rakoczy march. Mr F. Busoni will be the soloist.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XOV. NO. 21.

SUNDAY, JANUARY 21, 1894.

The Symphony Concert —

With Bach at the top, Berlioz at the bottom and Mendelssohn and Beethoven for the filling, there was no lack of variety in last evening's Symphony concert programme. The new director, Emil Paur, is somewhat uneven in his success at programme making, but upon this occasion he succeeded in arranging a list of works which appealed with equal success to many classes of music lovers.

The Bach suite No. 2 in B minor, for strings and flute, introduced the evening's selections, and its several short movements were played with splendid precision and taste under the baton of Mr. Paur. In the playing of the string section of the band it was manifest that the conductor has succeeded in bringing back to these players much of the precision which characterized their work under Herr Gericke, and at the same time retaining the freedom of the Nikisch regime. The grand body of tone given out by the strings told with great effect in the stronger movements of the suite, and there was a delicacy and refinement in the performance of the work which was very delightful. M. Mole, master of the flute that he is, has never done better work than on this occasion, and although there was something of monotony in the seven movements, they were at all times enjoyable and thoroughly appreciated by the audience.

Beethoven's overture to "Coriolan," in C minor, made the next work on the list, and the dramatic characteristics of the composition were fairly brought out in its performance.

The symphony No. 3 of Mendelssohn (Scotch) made the principal feature of the programme, and the reading given this work, while being thoroughly conservative and in keeping with the traditions of its earlier performances here, was full of interest to even those to whom it was a familiar composition. The adagio was especially effective as played on this occasion, and the brilliant allegro vivacissimo was also a strikingly enjoyable portion of the symphony. The grand finale was played in the broad style that gave all its characteristics with splendid effect, and made a marked impression upon the audience.

The overture to "King Lear" by Berlioz ended this most admirally arranged programme, and in the performance of the series of tone pictures so grandly portrayed by the composer Mr. Paur displayed the abilities of his orchestra in a fine fashion. Altogether, the programme was decidedly one of the best of the season.

Next week Mr. F. Busoni, the pianist, will be the soloist, and will play the Weber concertstuck and Liszt's Spanish rhapsodie. The programme will also include the "Euryanthe" overture, Schumann's fourth symphony and the Rakoczy march.

Gazette

BOSTON, SUNDAY MORNING, JAN. 21.

The Symphony Concert.

The selections for the concert by the Boston Symphony Orchestra, in Music Hall, last night, were: Suite in B-minor, for string orchestra and flute, Bach; overture, "Coriolan," Beethoven; Symphony No. 3, (Scotch) Mendelssohn; Overture, "King Lear," Berlioz. The Bach Suite is very interesting but a steady half hour of B-minor makes a severe trial of one's musical orthodoxy, especially in an era when even the merest tyro of an ambitious song writer thinks it crassly conventional to remain in his original key after the second bar of his tune. The suite was beautifully played; in fact, the whole programme was given in a perfect manner. The orchestra was never in a more perfect condition, even under Mr. Gericke. The mischief that Mr. Nikisch worked with it has been wholly remedied, and its playing is always satisfying and delightful. It was a pleasure to hear the Beethoven overture again, freed from the sickly sentimental affectations that the late conductor foisted on it. The reading was dramatic, without exaggeration, and was brilliant, dignified and finely colored. There was no attempt to make the music say more than it said plainly and clearly. The symphony received a clean cut, sympathetic and honest reading, the second movement in particular being given with fascinating grace and piquancy. The "Lear" overture was broadly and effectively interpreted. The work, however, seems to have aged since we last heard it. At the next concert will be given: Overture, "Euryanthe," Weber; Concertstuck, Weber; Symphony, D-minor, Schumann; Spanish Rhapsody, Liszt; "Rakoczy" March, Berlioz. Mr. F. Busoni is the soloist.

BOSTON POST.

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, JAN. 21, 1894.

The programme of the twelfth concert of the Symphony Orchestra at Music Hall last evening was: Bach suite No. 2, in B minor, seven movements; Beethoven's overture to "Coriolan," in C minor; Mendelssohn-Barthoidy, symphony No. 3, in A minor, and Berlioz's overture to "King Lear," in C major. The programme was a rather interesting one, which appealed to one's judgment and intellect rather than to the fancy.

Bach suite No. 2 is a stately and dignified composition, which was read in a scholarly and intelligent manner, the seventh movement, a dainty minuet, being particularly pleasing. Beethoven's overture to "Coriolan" is a most passionate composition, and was rendered in a magnificent manner. Mendelssohn's symphony No. 3, "Scotch," was very pleasing, the Scottish style being very marked through the piece.

Berlioz's overture to "King Lear" is exceedingly dramatic in character, and was read in a brilliant and powerful manner. The audience was large, and, while appreciative, was not particularly demonstra-

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, JAN. 22, 1894.

The Symphony Concert.

After a dozen concerts presenting music in many different schools, and giving time for the conductor to become well acquainted with his men, one can form a tolerably accurate opinion of Mr. Paur and his merits and limitations, and the concert of Saturday seemed almost an object lesson in these. He is not a man who loses himself in the music, who has perfect *abandon* or bold caprice, and this may be recorded as one of his merits. He works loyally at the technique of the orchestra and does not despise routine work; the days of personal temperament in reading and ragged ensemble in performance are happily over. He is somewhat of a precisian, but he knows perfectly what he wants and is able to make his orchestra understand it. He is not afraid of a strong crescendo or a fortissimo, but more often attains loudness than breadth in such effects, as witness the blatancy of the noble theme of the coda in the finale of the Scotch symphony. In brief, it is certain that the orchestra is again on the up track, and the new conductor has been a decided gain to the organization.

Bach's suite No. 2, in B minor, for flute and strings, began the programme. It was carefully read and the balance of parts was perfect, but, after all, this vein of performance by a great modern orchestra gives but a slight idea of the quiet intention of the old composer, who would have been well-content to have such a suite given by less than a score of performers. A very small orchestra in Bumstead Hall would come nearer to the composer's original ideal. The succession of movements all in the same key, is not an advantage; it was however a point of tonality on which all the old composers insisted, probably on account of the lute, which was very troublesome to retune, and therefore was given its suite movements in a single key, a custom afterwards extended to the orchestra. The work presented Bach in his most melodic and least intricate side; the stately Sarabande was full of appropriate dignity; Bach seems to have appreciated this old Spanish religious dance (it was formerly danced in the cathedrals in Spain on Holy Thursday) and gives some of his most modern effects in this form. The Polonaise was charmingly played and brought the auditor much nearer to the old processional style of the lofty dance than the fiery effusions of Liszt or Chopin can do. The double, or variation, gave good opportunities for the flute, and Mr. Mole played the elaboration of the theme excellently. Altogether the contrasts of style made amends for the lack of contrasts in key.

The Coriolanus overture was not only one of the best bits of Beethoven reading that has recently been heard in Boston, but the ensemble of the orchestra was something to lavish laudatory adjectives upon. Then came the Scotch symphony, by far the most inspired and the most effective of Mendelssohn's symphonies. There was something of over-boldness in the reading of the chief theme of the first movement, but the performance of the coda with its weird chromatics and great crescendos was most impressive. The spectral touches of clarinette in deepest register (chalumeau), were a novelty when Mendelssohn wrote them. Although Mozart had done much for the instrument before this time, it was Mendelssohn and Weber who first discovered the full powers of the noble instrument. In this symphony the clarinette has very much to do (especially in the Scherzo), and its work was excellently done on this occasion.

Mendelssohn caught the spirit of the Scherzo better than any other composer, and this is his best Scherzo. Not only is it symmetrical and melodious, but it is emphatically Scotch without plagiarizing any national tune. In this again Mendelssohn stands paramount; Beethoven, Schumann, Franz, Bruch and a host of other masters have endeavored to represent the Scotch style in some of their music, yet none but Mendelssohn has entirely succeeded. The Scotch flavor is in every movement (least in the third), but it dominates everything in this Scherzo. If Dvorak had succeeded in giving a tenth part as much national flavor to his American symphony it might have been classed as a typically native work. The poetic beauty of the third movement, (not unlike in shape to the slow movement of Beethoven's fifth symphony) was done full justice to by violins and cellos. Then came the Ossianic power of the finale. There was a bold, fierce style in the performance of the chief theme which suited the subject well, and the pensive charm of the counter-theme was well preserved; only in the coda was there more noise than breadth. Such a symphony shows that the ultra-modern reviewers have been celebrating the obliteration of Mendelssohn a few centuries too soon.

Berlioz's "King Lear" overture did not sound well (although splendidly played) after the clearness of the symphony; it seemed spasmodic, forced and artificial. One could imagine almost anything in the alternate wailings and thunderings, in the wild rushes to nowhere in particular, and the sudden pauses and syncopations. Berlioz achieved something really great in his interpretation of the balcony scene from "Romeo and Juliet," but as a general thing Shakespeare strained through a French mind is unsatisfactory, whether the result is given in tones or in Gallic rhymes. It was a great technical triumph for the orchestra to overcome the difficulties which abound in the work, but beyond this it seemed but a severe attack of musical hysteria.

LOUIS C. ELSON.

HERR PAUR HAPPY

IN HIS NEW JAMAICA PLAIN HOME.

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He has lived in Boston but a few months, but he is delighted with his new home and with America and has no desire to exchange them for Leipsic, where he made the reputation that was the cause of his being sought after as the successor of Arthur Nikisch.

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"Well, how do you like Boston, now that you have got acquainted with it?" I asked.

"I am delighted with it, and I like Jamaica Plain so much. But I have not gone about much, nor got acquainted with many people. I have not gone into what you call society. I have no time. I spend all my time at home in study. But the Art Club, that is very nice, isn't it?"

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American Art Journal.

The Oldest Musical Weekly Published in America.

NEW YORK, SATURDAY, JANUARY 20, 1894.

Boston's New Music Hall.

OUR STAFF CORRESPONDENT EXAMINES THE MODEL.

Matters are coming to a focus over the proposed structure. Let us hope it will have some other name, for Music Hall conveys a wholly wrong impression to outside ears, Britishers taking it for a pothouse musical, and Frenchmen for a cafe chantant. For one I hope it will not be erected on the proposed site, at the junction of Chester Park and Huntington Avenue. So long as City Hall, Statehouse, Courthouse, Public Library, Common, theatres, public garden, newspaper offices, business hotels, piano houses are in the old centre of the city, so long ought our great concert hall to be in that centre, not on one side, where it is chiefly accessible only to one section of the city and its suburbs. The one great site in Boston for hall or theatre is the five-sided lot on Park Square, opposite the Providence Depot, a spot near so many steam, horse, and electric lines, and easily approachable by all the others, especially when our proposed subway, alongside the Common, comes into being. There the hall could be visible from afar, have several fronts and many doors, and a grand square for carriages, with no narrow streets to bother, a better place than the Paris Operahouse enjoys. Another good place for a new hall would be the old Public Library, soon to pass out of use. That, however, would not do for the model now on exhibition in the unfinished new Public Library on Copley Square,—the plaster model of the design by McKim, Mead & White. Though not large enough for a visitor to stand and walk about inside, the model is several feet square, and you stand underneath it, with your head in the centre of the main floor,—pit, if you choose to call it so.

The style is Greek. From the stage the floor slopes upward to the four parquet entrances, raised some 20 steps from the street. Around this parquet extends the amphitheatre, accessible by stairways beneath itself, where also is a surrounding corridor, to contain toilet rooms, foyer, and all sorts of offices. The model is covered with cloth, and of the outside no very definite idea can yet be formed. There would be seats, every one commanding a clear view of the stage, for 2,500 people, 500 more than our old Music Hall uncomfortably accommodates. The plan proposes a length of 150 feet from hall doors to the rear of the platform, with a width of 143 feet, and a height of 83, from the lowest part of the floor to the centre of the domed ceiling. There is no second balcony. The stage is arranged in ascending tiers, which would enable any conductor to group orchestra or chorus, 350 in number, in any way he would. Here and there are points for an Orpheus, and other statues. The descriptions refer to baignores, or close boxes beneath the amphitheatre; but these do not appear in the model, nor do they seem in accord with its outlines.

There is some question whether resident architects ought not to try their hands at others, before this New York model is accepted; but just now it recalls a certain apple, called the Seek-no-further.

For the privilege of inspecting this model I am indebted to Mr. Walters, who has charge of building the new Public Library, in whose Catalogue Room the model is exhibited.

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[illegible], JAN. [illegible], 1894.

NO PANIC THERE.

Timely Find of Fire in Music Hall.

People Sat Silent While the Firemen Worked.

Flames Discovered as the Crowd Entered.

Prompt Efforts Saved the Great Structure.

In Half an Hour the Services Were Under Way.

The coolness and courage which are sometimes characteristic of a gathering of men and women in trying moments were given commendable illustration yesterday afternoon in Music hall. In consequence, a fire that for a moment looked serious was quickly subdued, and a panic that would possibly have resulted in loss of life was happily averted.

It was almost 2.30, and the hall was rapidly filling up with people to attend and participate in the grand service of music and song which was to commence half an hour later.

There were about 300 people in the hall at the time, and the steady stream of humanity was growing larger as the hour approached for the beginning of the services.

There was no thought of possible danger in the minds of those who were assembled there. There was no sound save the subdued whispers of the ushers as they showed the newcomers to their seats. The grand old hall, home of melody and scene of the triumphs of some of the world's greatest singers, was a picture of repose in keeping with the occasion.

There was a sudden cry of fire, and for a moment the people in the hall looked startled and glanced around them hurriedly in expectation of seeing the flames burst forth from some part of the hall.

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There has never been heard a more noble and exalted interpretation of Beethoven in Music Hall than the playing of the "Coriolan" overture on this occasion. Mr. Paur's conception of Beethoven commands the highest praise. It is a good index of the purity of his taste, and is an indication of the depth of musical feeling that he possesses. Equally commendable was his reading of the Mendelssohn symphony.

Mr. Paur showed at a previous concert, when the "Romeo and Juliet" selection of Berlioz was given, that he was master of this great French composer's manner, and so one was prepared for a fine rendering of the "King Lear" overture on Saturday night, although the composition is not one of the better of its fanciful author's works.

The playing of this overture was a most excellent performance on the part of the orchestra, if we except the infernal pounding of the drums. But then, as Mr. Paur has now the orchestra in his grip, it is chargeable upon him that the drummer is allowed to create such a din.

Mr. Paur should also see to it that this Ajax of the sheepskins should have more regard for the normal diapason. In the "King Lear" overture the tympani has much important work to do, and it is as necessary that the drums should be correctly tuned as that the other instruments should be. But this disturber of the peace defied the directions of Berlioz, and instead of having his upper drum tuned to the pitch of C, had screwed it up to C sharp nearly, and oblivious to the discord he created, revelled in his herculean efforts.

Of course this fury and false intonation have ruled for the past three or four seasons, but then no matter how coarse the performance or how badly out of tune anything was, it never seemed to disturb Mr. Nikisch. We have, however, a more exalted idea of Mr. Paur's direction as well as his acuteness in the matter of correct musical pitch. If this percussion thunderbolt could hear the curses that are heaped upon his head he would modify his gymnastic exhibitions. Let him learn to tune his drums first, and then, Mr. Paur, please make him draw it milder, and thereby receive the blessing of a large number of listeners who cannot understand this incongruity upon your part, who otherwise are so sensitively musical, evidently. Yesterday's Courier administered a deserved rebuke to this pounding nuisance.

The concert next Saturday evening will present the following programme: Overture, "Euryanthe," Weber; Concertstuck, Weber; Symphony No. 4, Schumann; Spanish rhapsody, Liszt; Rakoczy March, Berlioz. The soloist will be Mr. F. Busoni. WARREN DAVENPORT.

American Art Journal.
The Oldest Musical Weekly Published in America.
NEW YORK, SATURDAY, JANUARY 20, 1894.

Boston's New Music Hall.

OUR STAFF CORRESPONDENT EXAMINES THE MODEL.

Matters are coming to a focus over the proposed structure. Let us hope it will have some other name, for Music Hall conveys a wholly wrong impression to outside ears, Britishers taking it for a pothouse musical, and Frenchmen for a cafe chantant. For one I hope it will not be erected on the proposed site, at the junction of Chester Park and Huntington Avenue. So long as City Hall, Statehouse, Courthouse, Public Library, Common, theatres, public garden, newspaper offices, business hotels, piano houses are in the old centre of the city, so long ought our great concert hall to be in that centre, not on one side, where it is chiefly accessible only to one section of the city and its suburbs. The one great site in Boston for hall or theatre is the five-sided lot on Park Square, opposite the Providence Depot, a spot near so many steam, horse, and electric lines, and easily approachable by all the others, especially when our proposed subway, alongside the Common, comes into being. There the hall could be visible from afar, have several fronts and many doors, and a grand square for carriages, with no narrow streets to bother, a better place than the Paris Operahouse enjoys. Another good place for a new hall would be the old Public Library, soon to pass out of use. That, however, would not do for the model now on exhibition in the unfinished new Public Library on Copley Square,—the plaster model of the design by McKim, Mead & White. Though not large enough for a visitor to stand and walk about inside, the model is several feet square, and you stand underneath it, with your head in the centre of the main floor,—pit, if you choose to call it so.

The style is Greek. From the stage the floor slopes upward to the four parquet entrances, raised some 20 steps from the street. Around this parquet extends the amphitheatre, accessible by stairways beneath itself, where also is a surrounding corridor, to contain toilet rooms, foyer, and all sorts of offices. The model is covered with cloth, and of the outside no very definite idea can yet be formed. There would be seats, every one commanding a clear view of the stage, for 2,500 people, 500 more than our old Music Hall uncomfortably accommodates. The plan proposes a length of 150 feet from hall doors to the rear of the platform, with a width of 143 feet, and a height of 83, from the lowest part of the floor to the centre of the domed ceiling. There is no second balcony. The stage is arranged in ascending tiers, which would enable any conductor to group orchestra or chorus, 350 in number, in any way he would. Here and there are points for an Orpheus, and other statues. The descriptions refer to baignores, or close boxes beneath the amphitheatre; but these do not appear in the model, nor do they seem in accord with its outlines.

There is some question whether resident architects ought not to try their hands at others, before this New York model is accepted; but just now it recalls a certain apple, called the Seek-no-further.

For the privilege of inspecting this model I am indebted to Mr. Walters, who has charge of building the new Public Library, in whose Catalogue Room the model is exhibited.

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Boston Daily Globe.
MONDAY, JAN 22, 1894.

NO PANIC THERE.

Timely Find of Fire in Music Hall.

People Sat Silent While the Firemen Worked.

Flames Discovered as the Crowd Entered.

Prompt Efforts Saved the Great Structure.

In Half an Hour the Services Were Under Way.

The coolness and courage which are sometimes characteristic of a gathering of men and women in trying moments were given commendable illustration yesterday afternoon in Music hall. In consequence, a fire that for a moment looked serious was quickly subdued, and a panic that would possibly have resulted in loss of life was happily averted.

It was almost 2.30, and the hall was rapidly filling up with people to attend and participate in the grand service of music and song which was to commence half an hour later.

There were about 300 people in the hall at the time, and the steady stream of humanity was growing larger as the hour approached for the beginning of the services.

There was no thought of possible danger in the minds of those who were assembled there. There was no sound save the subdued whispers of the ushers as they showed the newcomers to their seats. The grand old hall, home of melody and scene of the triumphs of some of the world's greatest singers, was a picture of repose in keeping with the occasion.

There was a sudden cry of fire, and for a moment the people in the hall looked startled and glanced around them hurriedly in expectation of seeing the flames burst forth from some part of the hall.

Soon a tiny cloud of smoke became visible up in the right-hand corner of the upper balcony, but it did not emanate from the hall itself.

Some of the people sitting in that corner started up to investigate, and found that a brisk blaze was raging in a small closet on the third floor over the Tremont st entrance and just outside the balcony entrance to the hall.

The fire got quite a start when discovered, and the flames were licking the walls and woodwork

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A sailor, in regulation costume and with his coat on his arm, was one of the first to see the fire, and afterward said that if he had had a pail of water there he could easily have extinguished it, but there was no fire apparatus at hand, and Henry S. Porter, who was standing near, hurried down to Tremont st and turned in an alarm from box 42.

It was but a few minutes until the arrival of the firemen, some of whom at first thought that the fire was in the hall itself. They were told that there were 300 people there, and they needed no further incentive to prompt work.

In almost less time than it takes to tell it there were several lines of hose laid through the corridors of the building, a chemical engine being the first to send up a line.

With an energy and promptness that were creditable they soon had two streams turned on the burning closet, and so far as the fire was concerned the excitement was over. The fire was out in less than 20 minutes.

And the congregation?

Whether it was from a vague knowledge of the real extent of the fire, and a feeling that there was no immediate danger, or utter indifference on their part, is uncertain, but it is a fact that comparatively few people left their seats, and those who did go passed out quietly as if nothing had happened.

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although keeping a watchful eye on the corner in which the closet was located.

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During the fire and its attendant excitement crowds of people surrounded the building on the Winter and Tremont st sides. The steps of the Park st church were packed with humanity, for the rumor that Music hall was burning spread rapidly. It took but a few moments to find out the actual condition of things, and the crowd went its way.

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Mr. Paur showed at a previous concert, when the "Romeo and Juliet" selection of Berlioz was given, that he was master of this great French composer's manner, and so one was prepared for a fine rendering of the "King Lear" overture on Saturday night, although the composition is not one of the better of its fanciful author's works.

The playing of this overture was a most excellent performance on the part of the orchestra, if we except the infernal pounding of the drums. But then, as Mr. Paur has now the orchestra in his grip, it is chargeable upon him that the drummer is allowed to create such a din.

Mr. Paur should also see to it that this A ax of the sheepskins should have more regard for the normal diapason. In the "King Lear" overture the tympani has much important work to do, and it is as necessary that the drums should be correctly tuned as that the other instruments should be. But this disturber of the peace defied the directions of Berlioz, and instead of having his upper drum tuned to the pitch of C, had screwed it up to C sharp nearly, and oblivious to the discord he created, revelled in his herculean efforts.

Of course this fury and false intonation have ruled for the past three or four seasons, but then no matter how coarse the performance or how badly out of tune anything was, it never seemed to disturb Mr. Nikisch. We have, however, a more exalted idea of Mr. Paur's direction as well as his acuteness in the matter of correct musical pitch. If this percussion thunderbolt could hear the curses that are heaped upon his head he would modify his gymnastic exhibitions. Let him learn to tune his drums first, and then, Mr. Paur, please make him draw it milder, and thereby receive the blessing of a large number of listeners who cannot understand this incongruity upon your part, who otherwise are so sensitively musical, evidently. Yesterday's Courier administered a deserved rebuke to this pounding nuisance.

The concert next Saturday evening will present the following programme: Overture, "Euryanthe," Weber; Concertstuck, Weber; Symphony No. 4, Schumann; Spanish rhapsody, Liszt; Rakoczy March, Berlioz. The soloist will be Mr. F. Busoni. WARREN DAVENPORT.

Boston Journal.

TUESDAY, JANUARY 23, 1894.

THE KNEISEL QUARTET.

The Kneisel Quartet, assisted by Mrs. H. H. A. Beach and Mr. Eliot Hubbard, gave the fifth concert of its ninth season last evening in Chickering Hall. The program was as follows:

Quartette, E flat major, op. 127.....Beethoven
Four love songs, op. 83.....Dvorak
Mr. Hubbard.
Romanza for violin and piano.....Beach
(MS. first time.)
Piano quintette, op. 44.....Schumann

The performance of the first movement of the Beethoven quartette was not all that could be reasonably desired in precision and in intonation. Passages in the third movement were ragged. But the adagio was nobly played,—with breadth and with full appreciation of the moods of the composer. It is this same adagio that is the glory of the quartette, made by Beethoven at the invitation of Prince Galitzin, who played the 'cello, and did not always pay his debts as Beethoven found out to his cost. Such music as the adagio is unearthly in its beauty; but if the other movements were heard to-day for the first time, and if they bore the name of Schmidt, Mueller or Jones, would they hold the attention of the hearer, would they be honestly enjoyed? Would they not seem at times grotesque, rude, barbaric, without musical beauty, serene strength, or even vague, mystical enchantment?

If I am not mistaken, the romanza by Mrs. Beach was first played at Chicago last summer by Miss Maud Powell and the composer. It is a pleasing piece with a theme that at once interests an audience, and, as a whole, the work is creditable to the reputation of Mrs. Beach, who has won renown in widely differing branches of composition. There was hearty applause, and the players were recalled. Mr. Kneisel played the violin part most sympathetically.

The quintette was performed brilliantly and gave much pleasure. Mrs. Beach played with accuracy, firmness and intelligence.

Mr. Hubbard sang four uninteresting songs by Dvorak. The singer has gained in certain respects. His delivery is not as explosive as of old, and his sentences are more firmly knit together.

It may be said that in the ensemble of last evening the second violin was occasionally too modest and subdued.

The next concert will be Feb. 12.

PHILIP HALE.

BOSTON DAILY ADVERTISER.

Established 1813.

TUESDAY MORNING, JAN. 23, 1894.

The Kneisel Quartette Concert.

The fifth concert of the season was given last night at Chickering Hall by the Kneisel Quartette, assisted by Mrs. H. H. A. Beach, pianist, and Mr. Eliot Hubbard, tenor. The Beethoven quartette in E flat major, opus 127, was the first number given on the programme and was excellently played, with the possible exception of the beautiful adajio, where at times the 'cello was overstrenuous. Some harshnesses were also perceptible in the delicate finale. The four Love songs, by Dvorak, were pleasantly rendered by Mr. Hubbard, although not in themselves quite all that may be expected, usually, from Dvorak. For anything that might be judged from the character of the songs, they might as properly have been termed songs of the seasons or anything else.

Mrs. Beach's romanza for violin, with piano accompaniment, was given in public for the first time, Mr. Kneisel playing the violin and the composer the piano. It must be confessed that any expectations of originality and distinction were disappointed. The work was musically correct, without a doubt, easy and flowing, but entirely commonplace. The Schumann piano quintette was brilliantly performed.

The sixth concert will be given Feb. 12.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCV. NO. 23.

TUESDAY, JANUARY 23, 1894.

THE KNEISEL QUARTET.

The leading feature of the programme at the fifth of the Kneisel quartet's chamber concerts, given at Chickering Hall last evening, was a romance for violin, with piano accompaniment, composed by Mrs. H. H. A. Beach, which had its first performance on this occasion, with Mrs. Beach as pianist and Mr. Kneisel as violinist. The fact of the work being the first effort of the composer in writing for the solo violin added much to the interest attaching to its hearing, and it is a pleasure to say that Mrs. Beach is to be credited with another marked success in this, to her, new field of composition. The romance shows the same strong individuality as all of the work done by Mrs. Beach in her compositions for voice and piano, and the use made of the solo violin shows her to be well versed in its characteristics and possibilities. The romance is a melodious composition, full of sentiment, and well calculated to impress itself upon the hearer even upon a first reading. Mr. Kneisel played his part of the work delightfully, and Mrs. Beach gave him excellent support. The audience appreciated the beauties of the composition and its performance heartily, and rewarded the talented composer and musician with enthusiastic applause. Mrs. Beach showed rare skill in the piano quintet in E flat by Schumann, which she subsequently played with the quartet and gave additional evidence of her aptness as an ensemble player in this work.

Mr. Elliott Hubbard, tenor, sung a group of love songs (op. 83) by Dvorak with excellent taste, and the quartet for strings, in B flat major, op. 127, by Beethoven, completed a highly enjoyable programme.

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

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KNEISEL QUARTET.

The programme of the fifth concert of the Kneisel Quartet at Chickering Hall last evening was Beethoven's quartet in E flat major; Dvorak, four love songs, No. 83; Romanza for violin, with piano accompaniment; Schumann's piano quartet in E flat major. Mrs. H. H. A. Beach assisted at the piano and Mr. Elliot Hubbard was the soloist of the evening.

The concert was a most delightful one, the various selections being rendered in a most brilliant and artistic manner. Mr. Hubbard has a splendid voice and sings with artistic feeling and intelligence. The Romanza for the violin was beautifully played by Mr. Kneisel. It is a rather pleasing composition, and was given for the first time last evening. Mrs. Beach accompanied at the piano to the evident satisfaction of the audience. Her playing was marked by its vigor, and at times was exceptionally brilliant. The next concert will be Feb. 12.

Boston Transcript

TUESDAY, JANUARY 23, 1894.

Chickering Hall: The Kneisel Quartet.

The Kneisel Quartet, assisted by Mrs. H. H. A. Beach and Mr. Eliot Hubbard, gave the fifth concert of this, its ninth, season, in Chickering Hall, last evening, the programme being as follows:

Beethoven: Quartet in E-flat major, Opus 127.
Dvorák: Four Love Songs, Opus 83.
Beach: Romanza for violin with pianoforte accompaniment (MS.).
Schumann: Quintet for pianoforte and strings, in E-flat major, Opus 44.

Beethoven wrote two quartets in E-flat major: the opus 74, dedicated to Prince von Lobkowitz, and the opus 127, dedicated to Prince Nicolaus von Galitzin. Both quartet players and dilettanti are in the habit of speaking of "the great" E-flat quartet, and one cannot always tell at once which of the two they mean: it depends on their point of view, on whether "the great" Beethoven, in their eyes, is the Beethoven of the second or of the third period. To us "the great" E-flat quartet is unquestionably this one, the opus 127: in it the Beethoven of the third period stands revealed in all his grandeur, ideality and strength. To be sure, the work belongs to the category of Beethoven's "quartets that are not quartets," its utter freedom in form places it well forward in the ranks of distinctly "modern" compositions. But few lovers of the great in music will like it the less for this nowadays. It is a work of enormous difficulty, both technically and otherwise, a work that needs an admirable performance in every sense, if its true meaning is to be made clear. The Kneisel Quartet played it simply wonderfully last evening: purity of intonation, beauty of tone, fire, sentiment, and well-sustained power were all there in ample measure. To hear such music so played is to receive one of the most vivid and overpowering musical impressions of which the human mind is capable. It was superb at every point.

Mr. Hubbard sang the four love songs by Dvorák most excellently, the only point in his singing to which one could take exception being his generally indistinct utterance of the text. The songs themselves evidently contain much that is beautiful, albeit that a single hearing does not give one any very solid basis for judging of their true character. But the immediate impression they made was certainly fine. Mrs. Beach's new violin romanza also made a distinctly good first impression: one felt that the composer had ideas, and knew what to make of them; the work shows warmth of feeling too. It was admirably played by Mr. Kneisel, the accompaniment being done full justice to by the composer herself.

The great Schumann Quintet struck fire from the audience, as it always does. Mrs. Beach played the pianoforte part in capital style, with all due fire, sound musical judgment and appreciation, and without any merely trivial means of momentary effectiveness. We thought she played somewhat too loud all through; it was not only that the strings were often hard put to it to make themselves heard, but that we can hardly recall an instance of the lack of sympathy in tone between the full-toned modern concert-grand and the strings being made more unpleasantly evident. Now, beauty of tone *per se* is generally one of the strong points of Mrs. Beach's playing, and, if the pianoforte sounded somewhat coarse and out of character under her hands last evening in the quintet, we suspect that it may have been because she rather distrusted her own strength, and tried to play more strongly than is quite natural to her. When a pianist handicaps herself in this way, she runs great risk of robbing her performance of all variety of color and producing the impression of what is commonly called "bad touch." This is the first time we have ever noticed anything of the sort in Mrs. Beach; but we could not help feeling it last evening, and that her otherwise excellent playing suffered from it.

The sixth concert comes on Monday evening, Feb. 12.

Boston Transcript

SATURDAY, JANUARY 27, 1894.

THE NEW MUSIC HALL.

To the Editor of the Transcript: In regard to the new Music Hall, I should like to express my sympathy with the opinion that in a matter of so much importance competitive plans should be submitted to the committee.

There is one very important point which has not been touched upon in any criticism I have read or heard on the subject, and that is ventilation. To the successful production and thorough enjoyment of music, pure air is almost as vital a necessity as good acoustic qualities, and as thorough ventilation without draughts is still an unsolved problem in our civilization, should not the point be made a prominent one in the construction of this new hall?

One other suggestion I should like to make, viz., that besides having many broad and easy exits, there should be a separate approach, under cover, for carriages.

A STOCKHOLDER.

BOSTON DAILY TRAVELLER

TUESDAY, JANUARY 23, 1894.

Kneisel Quartet Concert.

The fifth concert of the Kneisel Quartet took place in Chickering Hall last evening with the following programme:

Quartet in E flat major, op. 127....Beethoven
Four love songs, op. 83.....Dvorak
Romanza for violin.....Beach
(M.S. first time.)
Piano quintet in E flat, op. 44.....Schumann

Mrs. H. H. A. Beach was the pianist, and Mr. Eliot Hubbard was the singer.

The quartet of Beethoven, op. 127, belongs to the composer's third period, which includes several others, the five piano sonatas op. 101 to 111, and the Ninth Symphony, a work the rationality of which has been a subject of discussion from the time of its production to that of the present day. The adagio is to be excepted, for it is a movement of heavenly beauty. The other movements drag somewhat upon the attention of the listener. That automatic perfection identical with the playing of the Kneisels was slightly disturbed in the performance of the first movement of this quartet.

The quintet of Schumann, however, was finely played, the piano part in the hands of Mrs. Beach receiving a most sympathetic, well-defined, as well as a brilliant rendering. The ensemble was perfect. Mrs. Beach's touch was crisp and at the same time flexible in quality. The marked rhythm of the piano part was well sustained by this accomplished performer.

Mr. Kneisel played the Romanza in that highly polished manner that we always expect from him in his artistic efforts. He imparted, also, a sympathetic touch to his part that was in consonace with the charming manner in which Mrs. Beach gave the piano accompaniment. The Romanza is a credit to its composer, for it is a delightful piece, not at all intricate but melodious withal and effectively placed upon the instrument.

Mr. Hubbard's singing was dry and monotonously inexpressive. What it was all about it was impossible to tell, for the singer failed to impart any sentiment to the songs, and as there were no titles given, and as he indulged in the reprehensible affectation of addressing an American audience in a foreign tongue, and his articulation was so totally deficient that only an occasional German word could be caught, it was not to be discovered what the "amorous plaint" of the composer might have otherwise revealed. It was an uninteresting interpolation among the instrumental numbers.

The next concert takes place Feb. 12.

WARREN DAVENPORT.

Boston Journal.

SUNDAY, JANUARY 28, 1894.

The Thirteenth Concert of the Boston Symphony Orchestra.

This was the program of the Symphony Concert last evening in Music Hall:

Overture, "Euryanthe".....Weber
Concert-stuck for pianoforte and orchestra in F minor, op 79.....Weber
Symphony No. 4, in D minor, op. 120.....Schumann
Rhapsodie Espagnole, rearranged as a concert-stuck for pianoforte and orchestra by F. Busoni (MS.) (first time).....Liszt
Rakoczy March.....Berlioz

Mr. Paur was in Ercles vein. The performance of the symphony was characterized chiefly by a virility that at times stepped over the border line and became coarseness. Take the opening measures of the first movement, "*Ziemlich langsam.*" Schumann was most careful in his dynamic indications in these measures, but Mr. Paur saw almost nothing in them but "a brave forte: or he read them through a magnifying glass, and romance fled. We have heard the Romanze played more romantically in Music Hall, and the trio of the Scherzo has been given here with more tenderness. In the Finale, the slow introduction was well read and performed with marked effect; but the modern practice of singing every tune of three measures with "great expression" and letting the rhythm flag without any really adequate reason was followed by Mr. Paur in the allegro (or *lebhaft* as Schumann was pleased to call it). It seems now to be an inflexible rule with conductors of the advanced school to make a marked change in tempo with the entrance of the subsidiary theme. There are singers who cannot sing allegro and at the same time piano; and there are conductors who apparently believe that a gentle or a pathetic theme in an allegro must of itself turn the allegro into an andante con moto or an allegretto. As in the symphony last evening, so in the overture, as far as this question of subsidiary themes was concerned.

The performance of the orchestra in the symphony was not always up to the high standard that has characterized the concerts of late. But the music itself is so passionate, melancholy and noble, that hearty applause followed the finale and Mr. Paur was recalled.

* * *

Mr. Busoni gave a remarkable exhibition of technique. The most difficult passages were played with apparent ease and with grace. In the piece by Weber, which, I believe, has not been played at a Symphony Concert since '85, when Mr. George M. Nowell was the pianist, there was an occasional lack of pronounced rhythm, as in the opening of the finale; but, on the whole, Mr. Busoni's performance was remarkable for its precision, power and brilliancy. The pianist enlivened the second movement with embellishments, joining with the orchestra in the march, and although purists might object to Weber improved, the audience enjoyed the modern version. Mr. Busoni is by no means alone in this treatment of the march.

The Spanish Rhapsody, as arranged by Mr. Busoni and played by him, is great sport. There is no need here of debating the question whether the true characteristics of the Jota are preserved in this Liszt-Busoni machine. It is sufficient to say that Busoni has given the piano piece a gorgeously colored and highly fantastic dress. It was a great evening for the men who deal in percussion, and there was a most diversified exhibition of musical fireworks from cannon crackers to sky-scraping rockets, from pin-wheels to set-pieces of intricate construction. Mr. Busoni did what he pleased with the piano. The harder the task, the more demoniac his agility. All forms of technical exercises known as supreme and transcendental were playthings in his fingers. His reception was hearty, and the applause that followed his feats was long continued and loudly sustained. The evening, when Mr. Busoni was on the stage, was one of bravura rather than of temperament. Mr. Busoni has in times past in this city, which should have kept him as her citizen, risen to a greater musical height; he has afforded an audience greater and purer musical pleasure, but he has never, at least in public, given so remarkable an exhibition of modern technique as he did last evening.

PHILIP HALE.

[79]

The Musical Courier.

NEW YORK, WEDNESDAY, JANUARY 24, 1894.

The program of the twelfth Symphony concert given in Music Hall last evening was as follows:

Suite (for strings and flute).....Bach
Overture, "Coriolan," No. 2, B minor.....Beethoven
Symphony No 3, A minor.....Mendelssohn
Overture, "King Lear".....Berlioz

The playing of the orchestra was excellent throughout the evening, and Mr. Paur read sympathetically and directed with authority. The Bach suite in spite of occasional charming passages was a good deal of a bore. Nor can I agree with certain admirers of Berlioz, as Hippeau, for example, who are inclined to place "King Lear" at the head of the purely orchestral works of the great Frenchman. There is no trace of the volcanic passion that shook the old man Lear. The "Cordelia theme" may have a pathetic tenderness, a modest, shrinking beauty; but the opening recitative is without genuine power, and there is no overwhelming burst of orchestral fury that paints or suggests the crazed king defying the elements.

* * *

The program of the Symphony concert the 27th will be as follows: Overture, "Euryanthe," Weber; Concertstück, Weber; Symphony, D minor, No. 4, Schumann; Spanish Rhapsody, Liszt; "Rakoczy March," Berlioz. Mr. F. Busoni will be the pianist.

Gazette

BOSTON, SUNDAY MORNING, JAN. 28.

The Symphony Concert.

The selections for last night's concert by the Boston Symphony Orchestra, in Music Hall, were: Overture, "Euryanthe," Weber; Concert-Stuck for piano and orchestra, Weber; Symphony in D minor, op. 120, Schumann; Rhapsodie Espagnole, Liszt-Busoni; Rakoczy March, Berlioz. The soloist was Mr. F. Busoni. The Weber overture was given a masterly reading. The climax was worked up with immense effect, and the brilliancy of the performance as a whole was remarkable. The symphony was vigorously interpreted, but the rendering, as a whole, was too persistently noisy, and as a consequence there was a lack of necessary contrast in tone color. It was immensely effective, and the orchestra never surpassed the precision, the fire and the beauty of technique it displayed in this work. Had there been something more of temperance in the reading the presentation of this music would have been surprisingly fine. As it was, it was stirring and impressive enough, but the coloring was too monotonously heavy. The Berlioz March was given with immense spirit; but here, too, something was left to be wished for on the score of delicacy and piquancy in the less stormy phases of the score. Mr. Busoni, who was received very cordially, played the Weber concert-piece with almost surprising deftness of technique. The effect of the opening larghetto might have been heightened if its tenderness had been better emphasized. The following allegro was taken at a fearful pace, so fast, indeed, that its proper character was lost and it became a mere means for a display of rapid fingering. This was indeen astonishing enough in the distinct utterances that attended the furious rush with which the movement was given, but the meaning of the music was lost in colorless virtuosity, and its rhythm was not always distinct. The finale was also reduced to an exhibition of finger work. As a triumph of technique it was fairly wonderful, but as an interpretation it was of little value. Mr. Busoni's performance, however, stirred his audience to a frenzy of applause, and he was recalled three times with a fervor that was almost wild in its exuberance. The Liszt piece, which was rearranged for piano and orchestra, and with great skill and effect, is a trashy and, musically speaking, an uninteresing bit of charlatanism. Its difficulties are immense. Mr. Busoni's performance of the work was extraordinary in the amazing skill in finger flexibility that it showed. His fingers are as rapid as the wind, and as firm as steel. It would be impossible to play a show piece in a more perfectly showy style than this one was played by the artist, who was again stormily applauded, and recalled four times. The programme for the next concert is: Symphony No. 8, Beethoven; Morceaux Fantastique, for 'cello and orchestra, C. M. Loeffler (first time); Ballet Music," Feramorz," Rubinstein; Overture, "Esther," E. D'Albert (first time). The soloist is Mr. Alwin Schroeder.

Music Notes.

On Monday evening, the Kneisel Quartet, assisted by Mrs. H. H. A. Beach and Mr. Eliot Hubbard, gave its fifth concert of the season in Chickering Hall. The selections were: Quartet, E-flat, op. 127, Beethoven; Four Love Songs, op. 83, Dvorak; Romanza for violin and piano, Mrs. Beach; Quintet for piano and strings, Schumann. The Beethoven Quartet is doubtless very fine music, but it is far from edifying as to its meaning. It may be that we have not yet progressed to that stage of musical development which enables us to comprehend the many beauties that it contains; but, with the exception of the slow movement, it seems vague, eccentric, uninspired and wearisome. The extremest vagaries of modern music are outdone in this work, and seem crystal clear in comparison. The performance was not up to the admirable standard established by the artists. There was much uncertainty, much scratching, numerous lapses in intonation and an unaccustomed roughness in the playing, especially in the first movement and in the finale. The adagio, however, was beautifully given. Mrs. Beach's Romanza has a graceful theme, an easy flow and a warm and tender melodiousness generally. It is well written for the solo instrument, is interesting and effective, and was listened to with attention and pleasure, a hearty round of applause and a recall for Mr. Kneisel and Mrs. Beach following the performance. The Dvorak songs were not strikingly attractive. They were sung by Mr. Hubbard tastefully and skilfully, and in an admirable legato style. The Quintet was thoughtfully read and finely played, Mrs. Beach acquitting herself at the piano with brilliancy, precision and vigor. The date of the next concert is Feb. 9.

Boston Journal.

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THE KNEISEL QUARTET.

The Kneisel Quartet, assisted by Mrs. H. H. A. Beach and Mr. Eliot Hubbard, gave the fifth concert of its ninth season last evening in Chickering Hall. The program was as follows:

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Romanza for violin and piano.....Beach
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Piano quintette, op. 44.....Schumann

The performance of the first movement of the Beethoven quartette was not all that could be reasonably desired in precision and in intonation. Passages in the third movement were ragged. But the adagio was nobly played,—with breadth and with full appreciation of the moods of the composer. It is this same adagio that is the glory of the quartette, made by Beethoven at the invitation of Prince Galitzin, who played the 'cello, and did not always pay his debts as Beethoven found out to his cost. Such music as the adagio is unearthly in its beauty; but if the other movements were heard to-day for the first time, and if they bore the name of Schmidt, Mueller or Jones, would they hold the attention of the hearer, would they be honestly enjoyed? Would they not seem at times grotesque, rude, barbaric, without musical beauty, serene strength, or even vague, mystical enchantment?

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The quintette was performed brilliantly and gave much pleasure. Mrs. Beach played with accuracy, firmness and intelligence.

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PHILIP HALE.

BOSTON DAILY ADVERTISER.

Established 1813.

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BOSTON HERALD.

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Mr. Eliott Hubbard, tenor, sung a group of love songs (op. 83) by Dvorak with excellent taste, and the quartet for strings, in B flat major, op. 127, by Beethoven, completed a highly enjoyable programme.

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

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The concert was a most delightful one, the various selections being rendered in a most brilliant and artistic manner. Mr. Hubbard has a splendid voice and sings with artistic feeling and intelligence. The Romanza for the violin was beautifully played by Mr. Kneisel. It is a rather pleasing composition, and was given for the first time last evening. Mrs. Beach accompanied at the piano to the evident satisfaction of the audience. Her playing was marked by its vigor, and at times was exceptionally brilliant. The next concert will be Feb. 12.

Boston Transcript

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Dvorák: Four Love Songs, Opus 83.
Beach: Romanza for violin with pianoforte accompaniment (MS.).
Schumann: Quintet for pianoforte and strings, in E-flat major, Opus 44.

Beethoven wrote two quartets in E-flat major: the opus 74, dedicated to Prince von Lobkowitz, and the opus 127, dedicated to Prince Nicolaus von Galitzin. Both quartet players and dilettanti are in the habit of speaking of "the great" E-flat quartet, and one cannot always tell at once which of the two they mean: it depends on their point of view, on whether "the great" Beethoven, in their eyes, is the Beethoven of the second or of the third period. To us "the great" E-flat quartet is unquestionably this one, the opus 127: in it the Beethoven of the third period stands revealed in all his grandeur, ideality and strength. To be sure, the work belongs to the category of Beethoven's "quartets that are not quartets," its utter freedom in form places it well forward in the ranks of distinctly "modern" compositions. But few lovers of the great in music will like it the less for this nowadays. It is a work of enormous difficulty, both technically and otherwise, a work that needs an admirable performance in every sense, if its true meaning is to be made clear. The Kneisel Quartet played it simply wonderfully last evening; purity of intonation, beauty of tone, fire, sentiment, and well-sustained power were all there in ample measure. To hear such music so played is to receive one of the most vivid and overpowering musical impressions of which the human mind is capable. It was superb at every point.

Mr. Hubbard sang the four love songs by Dvorák most excellently, the only point in his singing to which one could take exception being his generally indistinct utterance of the text. The songs themselves evidently contain much that is beautiful, albeit that a single hearing does not give one any very solid basis for judging of their true character. But the immediate impression they made was certainly fine. Mrs. Beach's new violin romanza also made a distinctly good first impression; one felt that the composer had ideas, and knew what to make of them; the work shows warmth of feeling too. It was admirably played by Mr. Kneisel, the accompaniment being done full justice to by the composer herself.

The great Schumann Quintet struck fire from the audience, as it always does. Mrs. Beach played the pianoforte part in capital style, with all due fire, sound musical judgment and appreciation, and without any merely trivial means of momentary effectiveness. We thought she played somewhat too loud all through; it was not only that the strings were often hard put to it to make themselves heard, but that we can hardly recall an instance of the lack of sympathy in tone between the full-toned modern concert-grand and the strings being made more unpleasantly evident. Now, beauty of tone *per se* is generally one of the strong points of Mrs. Beach's playing, and, if the pianoforte sounded somewhat coarse and out of character under her hands last evening in the quintet, we suspect that it may have been because she rather distrusted her own strength, and tried to play more strongly than is quite natural to her. When a pianist handicaps herself in this way, she runs great risk of robbing her performance of all variety of color and producing the impression of what is commonly called "bad touch." This is the first time we have ever noticed anything of the sort in Mrs. Beach; but we could not help feeling it last evening, and that her otherwise excellent playing suffered from it.

The sixth concert comes on Monday evening, Feb. 12.

Boston Transcript

SATURDAY, JANUARY 27, 1894.

THE NEW MUSIC HALL.

To the Editor of the Transcript: In regard to the new Music Hall, I should like to express my sympathy with the opinion that in a matter of so much importance competitive plans should be submitted to the committee.

There is one very important point which has not been touched upon in any criticism I have read or heard on the subject, and that is ventilation. To the successful production and thorough enjoyment of music, pure air is almost as vital a necessity as good acoustic qualities, and as thorough ventilation without draughts is still an unsolved problem in our civilization, should not the point be made a prominent one in the construction of this new hall?

One other suggestion I should like to make, viz., that besides having many broad and easy exits, there should be a separate approach, under cover, for carriages. A STOCKHOLDER.

BOSTON DAILY TRAVELLER

TUESDAY, JANUARY 23, 1894.

Kneisel Quartet Concert.

The fifth concert of the Kneisel Quartet took place in Chickering Hall last evening with the following programme:

Quartet in E flat major, op. 127....Beethoven
Four love songs, op. 83.....Dvorak
Romanza for violin.....Beach
(M.S. first time.)
Piano quintet in E flat, op. 44.....Schumann

Mrs. H. H. A. Beach was the pianist, and Mr. Eliot Hubbard was the singer.

The quartet of Beethoven, op. 127, belongs to the composer's third period, which includes several others, the five piano sonatas op. 101 to 111, and the Ninth Symphony, a work the rationality of which has been a subject of discussion from the time of its production to that of the present day. The adagio is to be excepted, for it is a movement of heavenly beauty. The other movements drag somewhat upon the attention of the listener. That automatic perfection identical with the playing of the Kneisels was slightly disturbed in the performance of the first movement of this quartet.

The quintet of Schumann, however, was finely played, the piano part in the hands of Mrs. Beach receiving a most sympathetic, well-defined, as well as a brilliant rendering. The ensemble was perfect. Mrs. Beach's touch was crisp and at the same time flexible in quality. The marked rhythm of the piano part was well sustained by this accomplished performer.

Mr. Kneisel played the Romanza in that highly polished manner that we always expect from him in his artistic efforts. He imparted, also, a sympathetic touch to his part that was in consonace with the charming manner in which Mrs. Beach gave the piano accompaniment. The Romanza is a credit to its composer, for it is a delightful piece, not at all intricate but melodious withal and effectively placed upon the instrument.

Mr. Hubbard's singing was dry and monotonously inexpressive. What it was all about it was impossible to tell, for the singer failed to impart any sentiment to the songs, and as there were no titles given, and as he indulged in the reprehensible affectation of addressing an American audience in a foreign tongue, and his articulation was so totally deficient that only an occasional German word could be caught, it was not to be discovered what the "amorous plaint" of the composer might have otherwise revealed. It was an uninteresting interpolation among the instrumental numbers.

The next concert takes place Feb. 12.

WARREN DAVENPORT.

Boston Journal.

SUNDAY, JANUARY 28, 1894.

The Thirteenth Concert of the Boston Symphony Orchestra.

This was the program of the Symphony Concert last evening in Music Hall:

Overture, "Euryanthe".....Weber
Concert-stuck for pianoforte and orchestra in F minor, op 79.....Weber
Symphony No. 4, in D minor, op. 120.....Schumann
Rhapsodie Espagnole, rearranged as a concert-stuck for pianoforte and orchestra by F. Busoni (MS.) (first time).....Liszt
Rakoczy March.....Berlioz

Mr. Paur was in Ercles vein. The performance of the symphony was characterized chiefly by a virility that at times stepped over the border line and became coarseness. Take the opening measures of the first movement, "*Ziemlich langsam.*" Schumann was most careful in his dynamic indications in these measures, but Mr. Paur saw almost nothing in them but a brave forte; or he read them through a magnifying glass, and romance fled. We have heard the Romanze played more romantically in Music Hall, and the trio of the Scherzo has been given here with more tenderness. In the Finale, the slow introduction was well read and performed with marked effect; but the modern practice of singing every tune of three measures with "great expression" and letting the rhythm flag without any really adequate reason was followed by Mr. Paur in the allegro (or *lebhaft* as Schumann was pleased to call it). It seems now to be an inflexible rule with conductors of the advanced school to make a marked change in tempo with the entrance of the subsidary theme. There are singers who cannot sing allegro and at the same time piano; and there are conductors who apparently believe that a gentle or a pathetic theme in an allegro must of itself turn the allegro into an andante con moto or an allegretto. As in the symphony last evening, so in the overture, as far as this question of subsidiary themes was concerned.

The performance of the orchestra in the symphony was not always up to the high standard that has characterized the concerts of late. But the music itself is so passionate, melancholy and noble, that hearty applause followed the finale and Mr. Paur was recalled.

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Mr. Busoni gave a remarkable exhibition of technique. The most difficult passages were played with apparent ease and with grace. In the piece by Weber, which, I believe, has not been played at a Symphony Concert since '85, when Mr. George M. Nowell was the pianist, there was an occasional lack of pronounced rhythm, as in the opening of the finale; but, on the whole, Mr. Busoni's performance was remarkable for its precision, power and brilliancy. The pianist enlivened the second movement with embellishments, joining with the orchestra in the march, and although purists might object to Weber improved, the audience enjoyed the modern version. Mr. Busoni is by no means alone in this treatment of the march.

The Spanish Rhapsody, as arranged by Mr. Busoni and played by him, is great sport. There is no need here of debating the question whether the true characteristics of the Jota are preserved in this Liszt-Busoni machine. It is sufficient to say that Busoni has given the piano piece a gorgeously colored and highly fantastic dress. It was a great evening for the men who deal in percussion, and there was a most diversified exhibition of musical fireworks from cannon crackers to sky-scraping rockets, from pin-wheels to set-pieces of intricate construction. Mr. Busoni did what he pleased with the piano. The harder the task, the more demoniac his agility. All forms of technical exercises known as supreme and transcendental were playthings in his fingers. His reception was hearty, and the applause that followed his feats was long continued and loudly sustained. The evening, when Mr. Busoni was on the stage, was one of bravura rather than of temperament. Mr. Busoni has in times past in this city, which should have kept him as her citizen, risen to a greater musical height; he has afforded an audience greater and purer musical pleasure, but he has never, at least in public, given so remarkable an exhibition of modern technique as he did last evening.

PHILIP HALE.

[79]

The Musical Courier.

NEW YORK, WEDNESDAY, JANUARY 24, 1894.

The program of the twelfth Symphony concert given in Music Hall last evening was as follows:

Suite (for strings and flute).....Bach
Overture, "Coriolan," No. 2. B minor.....Beethoven
Symphony No 3, A minor.....Mendelssohn
Overture, "King Lear".....Berlioz

The playing of the orchestra was excellent throughout the evening, and Mr. Paur read sympathetically and directed with authority. The Bach suite in spite of occasional charming passages was a good deal of a bore. Nor can I agree with certain admirers of Berlioz, as Hippeau, for example, who are inclined to place "King Lear" at the head of the purely orchestral works of the great Frenchman. There is no trace of the volcanic passion that shook the old man Lear. The "Cordelia theme" may have a pathetic tenderness, a modest, shrinking beauty; but the opening recitative is without genuine power, and there is no overwhelming burst of orchestral fury that paints or suggests the crazed king defying the elements.

* * *

The program of the Symphony concert the 27th will be as follows: Overture, "Euryanthe," Weber; Concertstück, Weber; Symphony, D minor, No. 4, Schumann; Spanish Rhapsody, Liszt; "Rakoczy March," Berlioz. Mr. F. Busoni will be the pianist.

Gazette

BOSTON, SUNDAY MORNING, JAN. 28.

The Symphony Concert.

The selections for last night's concert by the Boston Symphony Orchestra, in Music Hall, were: Overture, "Euryanthe," Weber; Concert-Stuck for piano and orchestra, Weber; Symphony in D-minor, op. 120, Schumann; Rhapsodie Espagnole, Liszt-Busoni; Rakoczy March, Berlioz. The soloist was Mr. F. Busoni. The Weber overture was given a masterly reading. The climax was worked up with immense effect, and the brilliancy of the performance as a whole was remarkable. The symphony was vigorously interpreted, but the rendering, as a whole, was too persistently noisy, and as a consequence there was a lack of necessary contrast in tone color. It was immensely effective, and the orchestra never surpassed the precision, the fire and the beauty of technique it displayed in this work. Had there been something more of temperance in the reading the presentation of this music would have been surprisingly fine. As it was, it was stirring and impressive enough, but the coloring was too monotonously heavy. The Berlioz March was given with immense spirit; but here, too, something was left to be wished for on the score of delicacy and piquancy in the less stormy phases of the score. Mr. Busoni, who was received very cordially, played the Weber concert-piece with almost surprising deftness of technique. The effect of the opening larghetto might have been heightened if its tenderness had been better emphasized. The following allegro was taken at a fearful pace, so fast, indeed, that its proper character was lost and it became a mere means for a display of rapid fingering. This was indeed astonishing enough in the distinct utterances that attended the furious rush with which the movement was given, but the meaning of the music was lost in colorless virtuosity, and its rhythm was not always distinct. The finale was also reduced to an exhibition of finger work. As a triumph of technique it was fairly wonderful, but as an interpretation it was of little value. Mr. Busoni's performance, however, stirred his audience to a frenzy of applause, and he was recalled three times with a fervor that was almost wild in its exuberance. The Liszt piece, which was rearranged for piano and orchestra, and with great skill and effect, is a trashy and, musically speaking, an uninteresing bit of charlatanism. Its difficulties are immense. Mr. Busoni's performance of the work was extraordinary in the amazing skill in finger flexibility that it showed. His fingers are as rapid as the wind, and as firm as steel. It would be impossible to play a show piece in a more perfectly showy style than this one was played by the artist, who was again stormily applauded, and recalled four times. The programme for the next concert is: Symphony No. 8, Beethoven; Morceaux Fantastique, for 'cello and orchestra, C. M. Loeffler (first time); Ballet Music," Feramorz," Rubinstein; Overture, "Esther," E. D'Albert (first time). The soloist is Mr. Alwin Schroeder.

Music Notes.

On Monday evening, the Kneisel Quartet, assisted by Mrs. H. H. A. Beach and Mr. Eliot Hubbard, gave its fifth concert of the season in Chickering Hall. The selections were: Quartet, E-flat, op. 127, Beethoven; Four Love Songs, op. 83, Dvorak; Romanza for violin and piano, Mrs. Beach; Quintet for piano and strings, Schumann. The Beethoven Quartet is doubtless very fine music, but it is far from edifying as to its meaning. It may be that we have not yet progressed to that stage of musical development which enables us to comprehend the many beauties that it contains; but, with the exception of the slow movement, it seems vague, eccentric, uninspired and wearisome. The extremest vagaries of modern music are outdone in this work, and seem crystal clear in comparison. The performance was not up to the admirable standard established by the artists. There was much uncertainty, much scratching, numerous lapses in intonation and an unaccustomed roughness in the playing, especially in the first movement and in the finale. The adagio, however, was beautifully given, Mrs. Beach's Romanza has a graceful theme, an easy flow and a warm and tender melodiousness generally. It is well written for the solo instrument, is interesting and effective, and was listened to with attention and pleasure, a hearty round of applause and a recall for Mr. Kneisel and Mrs. Beach following the performance. The Dvorak songs were not strikingly attractive. They were sung by Mr. Hubbard tastefully and skilfully, and in an admirable legato style. The Quintet was thoughtfully read and finely played, Mrs. Beach acquitting herself at the piano with brilliancy, precision and vigor. The date of the next concert is Feb. 9.

WEDNESDAY, JANUARY 24, 1894.

LETTERS TO THE EDITOR.

THE NEW MUSIC HALL; SOME PRACTICAL CONSIDERATIONS.

To the Editor of the Transcript: The plan for the new Music Hall having been well discussed on æsthetic and musical grounds, I venture to intrude on your generosity with some practical considerations. I find many features in the plan that are not admirable, viewed from the business side. In the first place, the arrangement of seats is objectionable as it does not admit of graded prices. To draw a line through a gallery or a parquet, with dollar seats on one side and seventy-five-cent seats on the other, is sure to create dissatisfaction. The division must be by a rail and a decided difference in the elevation, such as is presented by a gallery compared with a parquet. In the plan under discussion there is no distinct provision for the twenty-five-cent ticket holders at the Symphony Orchestra rehearsals, a feature upon which the generous backer of the orchestra firmly insists.

In the second place, assuming that half of the audience will be seated in the parquet, the provision for their leaving rapidly is inadequate—three portals for 1200 people.

Thirdly, it is a blunder to put the main entrance on a back street, 225 feet away from the travelled road. The stage end should be on St. Stephens street—with an extra exit for the audience, after the plan of the Boston Theatre—while the principal entrance should be through a lobby from Huntington avenue, where, it is understood, a business block will be built. Entrances on West Chester Park should also be provided. These requirements neglected the hall may lose business.

Several of your correspondents have spoken of the want of a good concert hall in Paris. The fact is that Paris is blest with the most satisfactory concert hall known, so far as the ears are concerned, that of the Conservatoire. Unfortunately it is not available for general use. Concerning the hall of the Gewandhaus, it may be interesting to know that some of the older Leipzigers complain that the new hall is, in its acoustic properties, far inferior to the old one.

A CONCERT MANAGER.

To the Editor of the Transcript: It seems to be very generally admitted that the McKim plan for the new Music Hall is a very beautiful design. Some criticisms have been made upon it, and it seems to me that the exits would be found insufficient if there were a full house, but that could be easily remedied. The shape and size of the hall are of the utmost importance, however. There has been for some years a growing feeling among musicians that our present hall is too large for the best effects, nothing, perhaps, excepting the Handel and Haydn concerts being completely satisfactory there, and no solos, either vocal or instrumental, being properly heard. Now, how does the new (proposed) hall compare with the old one? The old one seats 2400 persons. On the floor, in front of the balcony, are 900 seats; under the balcony are 350; making a total of 1250 seats on the floor of the hall. In the first balcony, at the sides, are 350 seats, and at the end 340; a total of 690; in the second balcony, at the sides, 380, and at the end 80, a total of 460; making the grand total 2400. The entire length of the hall is 125 feet, its width is 62 feet, and its height 65 feet.

In the McKim plan for the new hall, all the seats are on the floor, three or four hundred of them on a level, and the rest rising gradually, but of course occupying just as much floor space as if all were on a level.

The dimensions of the hall are given as 150x143, and 83 feet in height. The length and width here stated are, without doubt, the outside dimensions, and the length and width of the auditorium itself are probably not far from one hundred feet each, but as its seating capacity is to be substantially the same as that of the present hall, and all its seats are to be on the floor, the space in front of the stage must be at least twice as great as the corresponding space in the present hall. The stage in the old hall is 31 feet deep, leaving the floor 94 feet by 62, or 5828 square feet, containing 1250 seats with the necessary aisles. Now even if the new hall is to have seats and aisles no larger or wider than the old, its floor space must be twice as great as in the old hall, or twice 5828 feet, which is 11,656 feet. The height of the present hall is 65 feet, making its cubic contents 503,750 feet; the height of the proposed hall is said to be 83 feet; if we allow for curvature, the ceiling not being flat, and call it 70 feet only, the cubic contents would be 815,920 feet, more than fifty per cent greater than those of the present hall. Is it likely that so large a space can be satisfactorily filled with sound, when it is a very general opinion that the present space, only two-thirds as much, is too great? Moreover, according to your correspondent, "R. C. D.," the European verdict is that a music hall should be long, not square, for the best effects.

It must be possible to produce a more satisfactory plan than McKim's, and nothing but a competition can accomplish this. As we are to have a new hall, in spite of the fact that the old one is not to be destroyed by an elevated railroad, let us not hastily decide upon the first plan offered, simply because it attracts the eye. It is not the eye, but the ear, that is to be satisfied.

A. R.

Boston Courier.

SUNDAY MORNING, JAN. 28, 1894.

It would not have been easy, even for the being most oppressed by the standard Music Hall atmosphere, to get in much of a nap during the thirteenth symphony concert. In the first place the programme was comfortably short, although it had five numbers; and in the second place, those numbers were all good lively, demonstrative, insistent pieces, in which the band grew bigger and noisier as at each remove the lengthening chain of harmony was dragged.

For a beginning there was Weber's familiar overture to "Euryanthe," in which there is no weak spot, although there are a few soft ones. It begins with a dash and a decision which make one sit up in his seat at once with expectancy, if he knows the work, and with a lively curiosity if he does not. The latter will be interested to find out if Weber "can hold out as he has begun," to use the homely New England phrase. But he can; and although he has to toy a little with those gloomy tone-combinations of which he seemed to have the patent—a patent upon which nobody has successfully infringed—and to indulge in a brief, poetic reverie, he soon comes back to his splendor and vitality for his finale. The overture had a well considered and very effective rendering.

The second number was also from Weber, being his favorite "Concert-Stuck," in which the solo part was taken by Mr. Busoni, who was warmly welcomed as he came to the piano. This composition is unquestionably original and able; it is put together with admirable knowledge of all the instruments and respect for them; it has brilliant, fanciful or romantic passages which are well worthy of its author, and it is both a test of a pianist's ability and a gratification to him as a study. Yet it does not make quite the effect which one would expect from its reputation, the favor which it has enjoyed and the mastership of composition which it demonstrates. But Mr Busoni, who adds to honest, broad phrasing, a flashing style of ornamentation and a sure, bold execution, a genuine enthusiasm, made it unusually telling, both in mere technical delivery and in animation of spirit, contrasting well the pretty, glistening march with the more usual types of the vigorous beginning and end.

Schumann's noble fourth symphony followed, his injunction that the several movements should proceed without interruption being obeyed by Mr. Paur, who also attended carefully and agreeably to the proper presentment of each according to its mood and form. The opposition between the soft pensiveness of the romance and the burly, heavy-footed gaiety of the scherzo was well discriminated, and the climax of the final allegro brought up ably to the vehement presto of the finale.

Mr. Busoni now reappeared to take the lead in Liszt's "Spanish" rhapsody, which he had arranged for piano and orchestra. There is no end of ingenuity and ability in this arrangement, and the performance elicited a great deal of applause. But we may reasonably doubt if the result were worth the trouble of composition and rehearsal. The rhapsody is augmented in size; but is it enhanced in value? There are a host of sudden little fits and starts of phrasing,—isolated spurts of piccolo, short rattle of castanets, tap of drum or collision of cymbals, which may be supposed to imply a fitful, feverish, irregular and emphatic excitement, and therefore to suit with the kind of terpsichorean exercise which the lumbering Carmencita has so often illustrated to the ecstasy of the Four Hundred in its boudoirs and studios and to the admiration of the average citizen in theatres and music halls. But is the adaptation expressive and just? This queer, erratic—and often uncanny and gruesome—orchestration suggests to us a revel of gnomes or a spree of ghosts far more than an ardent, sensuous, expansive and amatory ebullition of sunlit, fervid Spain. We do not deny the cleverness and a certain kind of effectiveness, deriving chiefly from the oddities and the difficulties of the score; but we are not prepared to praise the labor as well devoted or to think that the time of the orchestra and the audience was at all well bestowed upon an experiment of this kind, when so much music of approved worth, dignity and beauty lies unnoticed and unknown. Nor was the performance very commendable. Mr. Busoni was too anxious about the outcome to give himself freely to his share, and the fragmentary nature of much of the score kept the orchestra on the tenterhooks all the time and made their attacks uncertain and their reading ragged.

Mr. Busoni wanted the extra percussion instruments to fill up his quota of noise; and so, as they were on hand, it seemed economical to utilize them further. Therefore the concert ended with a pretty loud and showy performance of the Raccoczy march, which has now about as much right to appear on a Symphony programme as the Anvil Chorus, or the Kermesse from Faust.

Next Saturday night will be played Beethoven's Eighth Symphony; the ballet music in Rubinstein's "Feramors," and Eugene d'Albert's overture to Grillparzer's drama, "Esther," together with a manuscript work which is sure to be worth the hearing—a "morceau fantastique" for violoncello and orchestra, by Mr. C. M. Loeffler.

That gentleman of sporting proclivities expressed more than his own opinion when, looking in through one of those upper slits into that Music Hall model, he exclaimed ecstatically, "Great Heavens! what a superb cock-pit!"

Why would it not be a wholesome thing for the Symphony management just to print a neat little edition of Berlioz's effusive prose writings—or at any rate of the "A Travers Champs"—and present copies outright to its patrons, instead of doling them out, a half a dozen pages at a time through three or four years of programme books? There might then be a chance for some other essayist on music to be heard from.

A WEEK WELL FILLED WITH CONCERTS.

The musical week began promptly on Monday evening with the fifth concert of the Kneisel Quartette, whose programme named Beethoven's E-flat major quartette, opus 127; a manuscript romance for violin, with piano accompaniment, by Mrs. H. H. A. Beach; Schumann's piano quintette in E-flat major, opus 44, and the group of four love-songs contained in Dvorak's opus 83. Mrs. Beach was the pianist, Mr. Eliot Hubbard the singer, and Mr. Kneisel played the romance. For once the Quartette's playing was decidedly open to criticism, and the Beethoven was not only uneven and uncertain, as if because of too little rehearsal or too much self-confidence, but the intonation was frequently discordant and the tone rough or harsh. Exception should perhaps be made of the adagio, which was well played, as became the gem of the whole work, which is not all interesting nor all inspired. The first movement wanders moodily and the finale is not a unit in thought or feeling, each suggesting restlessness and weariness in Beethoven, or sounding as if he were trying at first to find his way to some congenial idea and then, having found that and enjoyed it, he had lost interest and were working out a regular conclusion for formality's sake. Later in the evening the players drew into better form and fettle and with Mrs. Beach played the Schumann with great spirit, vigor and freedom, the lady in particular adding to her usual elegance, refinement and precision, a vividness and vivacity of spirit and a warmth of coloring which have never been so brightly and strongly shown before. The scherzo, above all, had a dash and a flash which were new and delightful exhibitions of her talent and touch.

Her romance was a pretty melody in a good salon style, but in no way pre-eminent for thought or treatment. Mr. Kneisel read it smoothly and suavely and the composer sustained him handsomely with the not elaborate but clever accompaniment, based upon a sharply syncopated figure and worked out solidly and broadly. Mr. Hubbard, who sings even better (since he has ascended from barytone music to tenor, did very well by the Dvorak songs, but they had little intrinsic interest and did not charm by their own merit.

Why should it be so hard for the Musical Courier to speak the truth about the Boston Symphony and its conductors? If it does not care about having misrepresentation charged against it, one would think that it would hardly care to be proved an ignoramus.

Boston Sunday Globe.

SUNDAY, JAN. 28, 1894.

Thirteenth Symphony Concert.

The feature at the symphony rehearsal and concert was the superb piano playing of Mr Ferrucoio Busoni, his numbers being a Weber concert piece and Liszt's "Spanish Rhapsody" arranged by the pianist for orchestra and piano. The other numbers on the program were Weber's overture to "Euryanthe," Schumann's symphony No. 4 and Berlioz' Rakoczy march from "The Damnation of Faust."

Mr Busoni's performance was refined, scholarly and without a trace of sensationalism or display to catch the eyes of the auditor. In the Weber number, the preliminary theme and development were broadly treated, the fragmentary parts being clear and effective. The arpeggios and the coda ending the first movement were brilliant, the march in the second part was finely and firmly marked, and the difficult glissandos in octaves, played as written, were very smooth and regular.

In arranging the Liszt rhapsody Mr Busoni has given the orchestra some difficult work to do, the transitions and breaks being ingenious and very frequent. The characteristics of the two dances forming the composition have been well preserved, and save a slight deviation in tempo between the pianist and orchestra in some of the more rapid passages, the work was finely performed. The applause at the close of Mr Busoni's numbers was hearty, and he was recalled several times to the platform.

The orchestral numbers were most satisfactorily interpreted. The second version of the Schumann symphony was used. The "spiral figures" were clearly given out by the different contingents, and the Schumannesque tone of the work was thoroughly preserved by Mr Paur and his men. The Rakoczy march was given in a spirited and properly tumultuous manner.

This is the program for the concerts by the orchestra next Friday afternoon and Saturday night: Beethoven, eighth symphony; Loeffler, fantastic piece, violoncello and orchestra, first time; Rubinstein, ballet music from "Feramors;" D'Albert, overture to Grillparzer's "Esther."

BOSTON POST.

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, JAN. 28, 1894.

The feature of the Symphony concert last evening was the work of Mr. F. Busoni on the pianoforte. The programme consisted of orchestral numbers of Weber's overture, "Euryanthe," Schumann's Symphony No. 4, in D minor, and the Rakoczy March from Berlioz's "Faust."

Mr. Busoni gave Weber's concert-stuck in F minor with the orchestra, and his own adaptation of Liszt's Spanish Rhapsody. Mr. Busoni's talents are recognized in Boston, where he has before appeared. He has a strong, firm touch, a fine technique and plays with artistic phrasing. The Weber number is brilliant and displayed his powers, particularly in the second movement. The Spanish Rhapsody was played for the first time at these concerts, and was well received. There are some unique transitions and treatments of the original themes.

The work of the orchestra was fully up to the usual high standard. The programme for the next rehearsal and concert, Friday and Saturday, Feb. 2 and 3, will be as follows: Beethoven's Symphony No. 8, in F; C. M. Loeffler's "Morceau Fantastique," for 'cello and orchestra (first time); Rubinstein's Ballet Music, "Feramors;" Eugen D'Albert's Overture to Grillparzer's "Esther" (first time); soloist, Mr. Alwin Schroeder.

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PUBLISHED EVERY SUNDAY IN THE YEAR. VOL. XCV. NO. 26.

SUNDAY, JANUARY 28, 1894.

The Symphony Concert, Soloist Mr. F. Busoni.

Beauties of "Tobacco"—Mr. George Grossmith to Talk About America—The West Point Band's Visit—Plans for Opera—Silvinski's Recitals—News Notes and Gossip.

Conductor Emil Paur needs a word of caution.

Another concert like that of last evening will go far to make the symphony a synonym for a popular event rather than an educational one.

The programme was modelled after those with which Mr. Hens hel est blished these concerts, and it is a model that can hardly be improved upon.

Such, at least, was evidently the opinion of the audience last evening, and as it was one of the largest of the season its preferences have some right to be respected.

The soloist was Ferruccio B. Busoni, a pianist who has already established himself in the favor of Boston audiences, but has never received such a recognition of his abilities as that given him last evening. His great achievement was the performance of the "Spanish Rhapsodie" by Liszt, which he had rearranged for pianoforte and orchestra. The work done by Mr. Busoni in the arrangement of this concert piece commands the sincerest commendation, for in the use of the orchestra he has equalled the master Liszt in his arrangements of his own and other composers' works for the orchestra. Mr. Busoni's work at the piano was nothing more or less than stupendous. Such an exhibition of a complete mastery of this instrument has seldom been heard in this city within the present generation. He rose to the demands of his own great score in a way that aroused the enthusiasm of his hearers, on both sides the stage line the musicians of the orchestra vieing with the patrons of the concerts in expressing their admiration for the work done by the pianist. Such a scene of enthusiasm has seldom attended the appearance of the pianists of the day, and it can be honestly said that Mr. Busoni deserved the great compliment paid him.

Mr. Busoni's earlier appearance was made in the familiar concertstucke by Weber in F minor, op. 79. In his playing of the first movement of this piece Mr. Busoni appeared at some disadvantage, his interpretation having certain mechanical characteristics which are at times noticeable in his playing. In the march movement, however, this characteristic entirely disappeared, and throughout the second and third movements he played in a fashion to satisfy the most critical. Altogether, Mr. Busoni is to be congratulated upon having reached the climax of his career in this city on this occasion.

Mr. Paur introduced the programme with a delightful performance of the "Euryanthe" overture, and in the middle of the programme came the Schumann symphony No. 4, which has seldom had a more thoroughly gratifying performance than that given it on this occasion. The four movements were played without pause, and the entire work was given with the brilliancy and fire that realized all its beauties in the most complete manner.

When the great "Rakoczy" march was reached at the end of the programme the audience had well nigh exhausted itself in the way of enthusiasm, but such a performance of this composition would quicken the pulses and stir the blood of the most blase concertgoer. This is what it did on this occasion, at least, and the magnificent fashion in which this stupendous composition was read and played sent the audience out of the hall full of admiration for the new conductor and the men over whom he has gained such a masterly control. The concert will not soon be forgotten by those who heard it.

Next Saturday evening's programme includes the eighth Beethoven symphony, the ballet music from Feramors, Eugene D'Albert overture to Esther, and a morceau fantastique for the 'cello and orchestra by C. M. Loeffler.

THE BOSTON TIMES

BOSTON, SUNDAY, JAN. 28, 1894.

THE KNEISEL QUARTETTE.

Mrs. H. H. A. Beach appeared as composer and soloist at the fifth Kneisel quartette concert, which took place in Chickering hall last Monday evening. Her Romanza for violin and piano was given its first public performance by Mr. Kneisel and herself. Adything which has the title of romanza is not likely to be regarded with sharply critical eye, since composers generally adopt a dreamy, rather careless method of improvisation in dealing with such things. The thematic material of the new romanza did not strike us as particularly attractive or significant, but the work was pleasing throughout, and was cordially received by the audience.

In the Schumann quintette which closed the concert, Mrs. Bach played the piano part. She exemplified the oft stated truth that not all excellent pianists are good ensemble players. There was too great monotony of treatment; too continual maintenance of the piano's supremacy. The charming work, instead of being refreshing, became oppressive. Yet the pianist's errors were solely those of judgment; for she was more than mistress of the situation so far as technical ability is concerned.

The quartette performed a great task nobly in its rendering of the most enjoyable of Beethoven's later quartettes, that in E flat, op. 127. Each year our quartette gives us at least one of this great group, and the playing of it is really a musical event. Last Monday's rendering of the second movement seemed to be absolutely ideal, and that of the other movements fell but little short of perfection.

During the evening Mr. Eliot Hubbard sang very delightfully four charming love songs of Dvorak, op. 83, and won hearty applause.

February 12 is the date of the next concert.

Boston Transcript

WEDNESDAY, JANUARY 24, 1894.

LETTERS TO THE EDITOR.

THE NEW MUSIC HALL: SOME PRACTICAL CONSIDERATIONS.

To the Editor of the Transcript: The plan for the new Music Hall having been well discussed on æsthetic and musical grounds, I venture to intrude on your generosity with some practical considerations. I find many features in the plan that are not admirable, viewed from the business side. In the first place, the arrangement of seats is objectionable as it does not admit of graded prices. To draw a line through a gallery or a parquet, with dollar seats on one side and seventy-five-cent seats on the other, is sure to create dissatisfaction. The division must be by a rail and a decided difference in the elevation, such as is presented by a gallery compared with a parquet. In the plan under discussion there is no distinct provision for the twenty-five-cent ticket holders at the Symphony Orchestra rehearsals, a feature upon which the generous backer of the orchestra firmly insists.

In the second place, assuming that half of the audience will be seated in the parquet, the provision for their leaving rapidly is inadequate—three portals for 1200 people.

Thirdly, it is a blunder to put the main entrance on a back street, 225 feet away from the travelled road. The stage end should be on St. Stephens street—with an extra exit for the audience, after the plan of the Boston Theatre—while the principal entrance should be through a lobby from Huntington avenue, where, it is understood, a business block will be built. Entrances on West Chester Park should also be provided. These requirements neglected the hall may lose business.

Several of your correspondents have spoken of the want of a good concert hall in Paris. The fact is that Paris is blest with the most satisfactory concert hall known, so far as the ears are concerned, that of the Conservatoire. Unfortunately it is not available for general use. Concerning the hall of the Gewandhaus, it may be interesting to know that some of the older Leipzigers complain that the new hall is, in its acoustic properties, far inferior to the old one.

A CONCERT MANAGER.

To the Editor of the Transcript: It seems to be very generally admitted that the McKim plan for the new Music Hall is a very beautiful design. Some criticisms have been made upon it, and it seems to me that the exits would be found insufficient if there were a full house, but that could be easily remedied. The shape and size of the hall are of the utmost importance, however. There has been for some years a growing feeling among musicians that our present hall is too large for the best effects, nothing, perhaps, excepting the Handel and Haydn concerts being completely satisfactory there, and no solos, either vocal or instrumental, being properly heard. Now, how does the new (proposed) hall compare with the old one? The old one seats 2400 persons. On the floor, in front of the balcony, are 900 seats; under the balcony are 350; making a total of 1250 seats on the floor of the hall. In the first balcony, at the sides, are 350 seats, and at the end 340; a total of 690; in the second balcony, at the sides, 380, and at the end 80, a total of 460; making the grand total 2400. The entire length of the hall is 125 feet, its width is 62 feet, and its height 65 feet.

In the McKim plan for the new hall, all the seats are on the floor, three or four hundred of them on a level, and the rest rising gradually, but of course occupying just as much floor space as if all were on a level.

The dimensions of the hall are given as 150x143, and 83 feet in height. The length and width here stated are, without doubt, the outside dimensions, and the length and width of the auditorium itself are probably not far from one hundred feet each, but as its seating capacity is to be substantially the same as that of the present hall, and all its seats are to be on the floor, the space in front of the stage must be at least twice as great as the corresponding space in the present hall. The stage in the old hall is 31 feet deep, leaving the floor 94 feet by 62, or 5328 square feet, containing 1250 seats with the necessary aisles. Now even if the new hall is to have seats and aisles no larger or wider than the old, its floor space must be twice as great as in the old hall, or twice 5828 feet, which is 11,656 feet. The height of the present hall is 65 feet, making its cubic contents 503,750 feet; the height of the proposed hall is said to be 83 feet; if we allow for curvature, the ceiling not being flat, and call it 70 feet only, the cubic contents would be 815,920 feet, more than fifty per cent greater than those of the present hall. Is it likely that so large a space can be satisfactorily filled with sound, when it is a very general opinion that the present space, only two-thirds as much, is too great? Moreover, according to your correspondent, "R. C. D.," the European verdict is that a music hall should be long, not square, for the best effects.

It must be possible to produce a more satisfactory plan than McKim's, and nothing but a competition can accomplish this. As we are to have a new hall, in spite of the fact that the old one is not to be destroyed by an elevated railroad, let us not hastily decide upon the first plan offered, simply because it attracts the eye. It is not the eye, but the ear, that is to be satisfied.

A. R.

Boston Courier.

SUNDAY MORNING, JAN. 28, 1894.

It would not have been easy, even for the being most oppressed by the standard Music Hall atmosphere, to get in much of a nap during the thirteenth symphony concert. In the first place the programme was comfortably short, although it had five numbers; and in the second place, those numbers were all good lively, demonstrative, insistent pieces, in which the band grew bigger and noisier as at each remove the lengthening chain of harmony was dragged.

For a beginning there was Weber's familiar overture to "Euryanthe," in which there is no weak spot, although there are a few soft ones. It begins with a dash and a decision which make one sit up in his seat at once with expectancy, if he knows the work, and with a lively curiosity if he does not. The latter will be interested to find out if Weber "can hold out as he has begun," to use the homely New England phrase. But he can; and although he has to toy a little with those gloomy tone-combinations of which he seemed to have the patent—a patent upon which nobody has successfully infringed—and to indulge in a brief, poetic reverie, he soon comes back to his splendor and vitality for his finale. The overture had a well considered and very effective rendering.

The second number was also from Weber, being his favorite "Concert-Stuck," in which the solo part was taken by Mr. Busoni, who was warmly welcomed as he came to the piano. This composition is unquestionably original and able; it is put together with admirable knowledge of all the instruments and respect for them; it has brilliant, fanciful or romantic passages which are well worthy of its author, and it is both a test of a pianist's ability and a gratification to him as a study. Yet it does not make quite the effect which one would expect from its reputation, the favor which it has enjoyed and the mastership of composition which it demonstrates. But Mr Busoni, who adds to honest, broad phrasing, a flashing style of ornamentation and a sure, bold execution, a genuine enthusiasm, made it unusually telling, both in mere technical delivery and in animation of spirit, contrasting well the pretty, glistening march with the more usual types of the vigorous beginning and end.

Schumann's noble fourth symphony followed, his injunction that the several movements should proceed without interruption being obeyed by Mr. Paur, who also attended carefully and agreeably to the proper presentment of each according to its mood and form. The opposition between the soft pensiveness of the romance and the burly, heavy-footed gaiety of the scherzo was well discriminated, and the climax of the final allegro brought up ably to the vehement presto of the finale.

Mr. Busoni now reappeared to take the lead in Liszt's "Spanish" rhapsody, which he had arranged for piano and orchestra. There is no end of ingenuity and ability in this arrangement, and the performance elicited a great deal of applause. But we may reasonably doubt if the result were worth the trouble of composition and rehearsal. The rhapsody is augmented in size; but is it enhanced in value? There are a host of sudden little fits and starts of phrasing,—isolated spurts of piccolo, short rattle of castanets, tap of drum or collision of cymbals, which may be supposed to imply a fitful, feverish, irregular and emphatic excitement, and therefore to suit with the kind of terpsichorean exercise which the lumbering Carmencita has so often illustrated to the ecstasy of the Four Hundred in its boudoirs and studios and to the admiration of the average citizen in theatres and music halls. But is the adaptation expressive and just? This queer, erratic—and often uncanny and gruesome—orchestration suggests to us a revel of gnomes or a spree of ghosts far more than an ardent, sensuous, expansive and amatory ebullition of sunlit, fervid Spain. We do not deny the cleverness and a certain kind of effectiveness, deriving chiefly from the oddities and the difficulties of the score; but we are not prepared to praise the labor as well devoted or to think that the time of the orchestra and the audience was at all well bestowed upon an experiment of this kind, when so much music of approved worth, dignity and beauty lies unnoticed and unknown. Nor was the performance very commendable. Mr. Busoni was too anxious about the outcome to give himself freely to his share, and the fragmentary nature of much of the score kept the orchestra on the tenterhooks all the time and made their attacks uncertain and their reading ragged.

Mr. Busoni wanted the extra percussion instruments to fill up his quota of noise; and so, as they were on hand, it seemed economical to utilize them further. Therefore the concert ended with a pretty loud and showy performance of the Rackoczy march, which has now about as much right to appear on a Symphony programme as the Anvil Chorus, or the Kermesse from Faust.

Next Saturday night will be played Beethoven's Eighth Symphony; the ballet music in Rubinstein's "Feramors," and Eugene d'Albert's overture to Grillparzer's drama, "Esther," together with a manuscript work which is sure to be worth the hearing—a "morceau fantastique" for violoncello and orchestra, by Mr. C. M. Loeffler.

That gentleman of sporting proclivities expressed more than his own opinion when, looking in through one of those upper slits into that Music Hall model, he exclaimed ecstatically, "Great Heavens! what a superb cock-pit!"

Why would it not be a wholesome thing for the Symphony management just to print a neat little edition of Berlioz's effusive prose writings—or at any rate of the "A Travers Champs"—and present copies outright to its patrons, instead of doling them out, a half a dozen pages at a time through three or four years of programme books? There might then be a chance for some other essayist on music to be heard from.

A WEEK WELL FILLED WITH CONCERTS.

The musical week began promptly on Monday evening with the fifth concert of the Kneisel Quartette, whose programme named Beethoven's E-flat major quartette, opus 127; a manuscript romance for violin, with piano accompaniment, by Mrs. H. H. A. Beach; Schumann's piano quintette in E-flat major, opus 44, and the group of four love-songs contained in Dvorak's opus 83. Mrs. Beach was the pianist, Mr. Eliot Hubbard the singer, and Mr. Kneisel played the romance. For once the Quartette's playing was decidedly open to criticism, and the Beethoven was not only uneven and uncertain, as if because of too little rehearsal or too much self-confidence, but the intonation was frequently discordant and the tone rough or harsh. Exception should perhaps be made of the adagio, which was well played, as became the gem of the whole work, which is not all interesting nor all inspired. The first movement wanders moodily and the finale is not a unit in thought or feeling, each suggesting restlessness and weariness in Beethoven, or sounding as if he were trying at first to find his way to some congenial idea and then, having found that and enjoyed it, he had lost interest and were working out a regular conclusion for formality's sake. Later in the evening the players drew into better form and fettle and with Mrs. Beach played the Schumann with great spirit, vigor and freedom, the lady in particular adding to her usual elegance, refinement and precision, a vividness and vivacity of spirit and a warmth of coloring which have never been so brightly and strongly shown before. The scherzo, above all, had a dash and a flash which were new and delightful exhibitions of her talent and touch.

Her romance was a pretty melody in a good salon style, but in no way pre-eminent for thought or treatment. Mr. Kneisel read it smoothly and suavely and the composer sustained him handsomely with the not elaborate but clever accompaniment, based upon a sharply syncopated figure and worked out solidly and broadly. Mr. Hubbard, who sings even better since he has ascended from barytone music to tenor, did very well by the Dvorak songs, but they had little intrinsic interest and did not charm by their own merit.

Why should it be so hard for the Musical Courier to speak the truth about the Boston Symphony and its conductors? If it does not care about having misrepresentation charged against it, one would think that it would hardly care to be proved an ignoramus.

Boston Sunday Globe.

SUNDAY, JAN. 28, 1894.

Thirteenth Symphony Concert.

The feature at the symphony rehearsal and concert was the superb piano playing of Mr Ferruccio Busoni, his numbers being a Weber concert piece and Liszt's "Spanish Rhapsody" arranged by the pianist for orchestra and piano. The other numbers on the program were Weber's overture to "Euryanthe," Schumann's symphony No. 4 and Berlioz' Rakoczy march from "The Damnation of Faust."

Mr Busoni's performance was refined, scholarly and without a trace of sensationalism or display to catch the eyes of the auditor. In the Weber number, the preliminary theme and development were broadly treated, the fragmentary parts being clear and effective. The arpeggios and the coda ending the first movement were brilliant, the march in the second part was finely and firmly marked, and the difficult glissandos in octaves, played as written, were very smooth and regular.

In arranging the Liszt rhapsody Mr Busoni has given the orchestra some difficult work to do, the transitions and breaks being ingenious and very frequent. The characteristics of the two dances forming the composition have been well preserved, and save a slight deviation in tempo between the pianist and orchestra in some of the more rapid passages, the work was finely performed. The applause at the close of Mr Busoni's numbers was hearty, and he was recalled several times to the platform.

The orchestral numbers were most satisfactorily interpreted. The second version of the Schumann symphony was used. The "spiral figures" were clearly given out by the different contingents, and the Schumannesque tone of the work was thoroughly preserved by Mr Paur and his men. The Rakoczy march was given in a spirited and properly tumultuous manner.

This is the program for the concerts by the orchestra next Friday afternoon and Saturday night: Beethoven, eighth symphony; Loeffler, fantastic piece, violoncello and orchestra, first time; Rubinstein, ballet music from "Feramors;" D'Albert, overture to Grillparzer's "Esther."

BOSTON POST.

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, JAN. 28, 1894.

The feature of the Symphony concert last evening was the work of Mr. F. Busoni on the pianoforte. The programme consisted of orchestral numbers of Weber's overture, "Euryanthe," Schumann's Symphony No. 4, in D minor, and the Rakoczy March from Berlioz's "Faust."

Mr. Busoni gave Weber's concert-stuck in F minor with the orchestra, and his own adaptation of Liszt's Spanish Rhapsody. Mr. Busoni's talents are recognized in Boston, where he has before appeared. He has a strong, firm touch, a fine technique and plays with artistic phrasing. The Weber number is brilliant and displayed his powers, particularly in the second movement. The Spanish Rhapsody was played for the first time at these concerts, and was well received. There are some unique transitions and treatments of the original themes.

The work of the orchestra was fully up to the usual high standard. The programme for the next rehearsal and concert, Friday and Saturday, Feb. 2 and 3, will be as follows: Beethoven's Symphony No. 8, in F; C. M. Loeffler's "Morceau Fantastique," for 'cello and orchestra (first time); Rubinstein's Ballet Music, "Feramors;" Eugen D'Albert's Overture to Grillparzer's "Esther" (first time); soloist, Mr. Alwin Schroeder.

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SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCV. NO. 28.

SUNDAY, JANUARY 28, 1894.

The Symphony Concert, Soloist Mr. F. Busoni.

Beauties of "Tobasco"—Mr. George Grossmith to Talk About America—The West Point Band's Visit—Plans for Opera—Silvinski's Recitals—News Notes and Gossip.

Conductor Emil Paur needs a word of caution.

Another concert like that of last evening will go far to make the symphony a synonym for a popular event rather than an educational one.

The programme was modelled after those with which Mr. Hens hel est blished these concerts, and it is a model that can hardly be improved upon.

Such, at least, was evidently the opinion of the audience last evening, and as it was one of the largest of the season its preferences have some right to be respected.

The soloist was Ferruccio B. Busoni, a pianist who has already established himself in the favor of Boston audiences, but has never received such a recognition of his abilities as that given him last evening. His great achievement was the performance of the "Spanish Rhapsodie" by Liszt, which he had rearranged for pianoforte and orchestra. The work done by Mr. Busoni in the arrangement of this concert piece commands the sincerest commendation, for in the use of the orchestra he has equalled the master Liszt in his arrangements of his own and other composers' works for the orchestra. Mr. Busoni's work at the piano was nothing more or less than stupendous. Such an exhibition of a complete mastery of this instrument has seldom been heard in this city within the present generation. He rose to the demands of his own great score in a way that aroused the enthusiasm of his hearers, on both sides the stage line the musicians of the orchestra vieing with the patrons of the concerts in expressing their admiration for the work done by the pianist. Such a scene of enthusiasm has seldom attended the appearance of the pianists of the day, and it can be honestly said that Mr. Busoni deserved the great compliment paid him.

Mr. Busoni's earlier appearance was made in the familiar concertstucke by Weber in F minor, op. 79. In his playing of the first movement of this piece Mr. Busoni appeared at some disadvantage, his interpretation having certain mechanical characteristics which are at times noticeable in his playing. In the march movement, however, this characteristic entirely disappeared, and throughout the second and third movements he played in a fashion to satisfy the most critical. Altogether, Mr. Busoni is to be congratulated upon having reached the climax of his career in this city on this occasion.

Mr. Paur introduced the programme with a delightful performance of the "Euryanthe" overture, and in the middle of the programme came the Schumann symphony No. 4, which has seldom had a more thoroughly gratifying performance than that given it on this occasion. The four movements were played without pause, and the entire work was given with the brilliancy and fire that realized all its beauties in the most complete manner.

When the great "Rakoczy" march was reached at the end of the programme the audience had well nigh exhausted itself in the way of enthusiasm, but such a performance of this composition would quicken the pulses and stir the blood of the most blase concertgoer. This is what it did on this occasion, at least, and the magnificent fashion in which this stupendous composition was read and played sent the audience out of the hall full of admiration for the new conductor and the men over whom he has gained such a masterly control. The concert will not soon be forgotten by those who heard it.

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THE BOSTON TIMES

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THE KNEISEL QUARTETTE.

Mrs. H. H. A. Beach appeared as composer and soloist at the fifth Kneisel quartette concert, which took place in Chickering hall last Monday evening. Her Romanza for violin and piano was given its first public performance by Mr. Kneisel and herself. Adything which has the title of romanza is not likely to be regarded with sharply critical eye, since composers generally adopt a dreamy, rather careless method of improvisation in dealing with such things. The thematic material of the new romanza did not strike us as particularly attractive or significant, but the work was pleasing throughout, and was cordially received by the audience.

In the Schumann quintette which closed the concert, Mrs. Bach played the piano part. She exemplified the oft stated truth that not all excellent pianists fare good ensemble players. There was too great monotony of treatment; too continual maintenance of the piano's supremacy. The charming work, instead of being refreshing, became oppressive. Yet the pianist's errors were solely those of judgment; for she was more than mistress of the situation so far as technical ability is concerned.

The quartette performed a great task nobly in its rendering of the most enjoyable of Beethoven's later quartettes, that in E flat, op. 127. Each year our quartette gives us at least one of this great group, and the playing of it is really a musical event. Last Monday's rendering of the second movement seemed to be absolutely ideal, and that of the other movements fell but little short of perfection.

During the evening Mr. Eliot Hubbard sang very delightfully four charming love songs of Dvorak, op. 83, and won hearty applause.

February 12 is the date of the next concert.

BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, JAN. 29, 1894.

The Symphony Concert.

The orchestral part of the concert of Saturday was a disappointment. Everything was done with a heavy hand and almost every trace of delicacy vanished from the performance. Yet evidence that the orchestra plays together with more unanimity than heretofore was not lacking, and there was clearness even amidst a far too constant power. The general public will always prefer force to careful shading, and it was not surprising to find the applause greater than that which would have greeted a more subtle reading.

In the Weber numbers a degree of spicy sensation may be permitted; one does not render Weber as if he were Beethoven, and the strongly marked contrasts of the "Euryanthe" overture were merits rather than defects, for Weber was theatrical in his style and an accentuation of his effects is to be desired. In the performance there was great virility and the composer's thoughts stood forth as clear cut as if they were a silhouette. But when this process was applied to the more dreamy Schumann the result was most unsatisfactory. The D minor symphony has been given in these concerts by all of the conductors, and never so roughly as on this occasion. Even the beautiful Romanza (so song-like that Schumann originally wrote a guitar accompaniment for the cello theme) was given with sturdiness, and the reading proved that Mr. Paur, while advancing the orchestra in the direction of unity, cares less for details of shading. Naturally the forcible touches made the Rackozcy March very exciting, but the auditor unfamiliar with the work would scarcely have suspected the thrilling effect made by Thomas or Gericke in the soft passage of the beginning. Nevertheless the steadiness and perfect ensemble of the orchestra was something to praise, and the applause here was to a great extent deserved, which it was not in the case of the Schumann symphony, the least creditable part of the evening's performance

The fortissimo character of the concert did not limit itself to the orchestra. Mr. Busoni has wrists of steel, and much prefers the *fortiter in re* to the *suaviter in modo*. As both of his numbers were of the brilliant type, his energy was well placed. He began with the Weber "Concert-stueck," which is largely given over to heroic and to joyful emotions. It is one of the best examples of programme music in the piano repertoire, and posseses the true Weberian contrasts. There was an inclination to force the pace in the delineation of parting and of the subsequent sorrow in absence, but the march theme (which is twin brother to the effect which Raff used later, in his "Lenore" symphony) and the jubilant and triumphant reunion, were performed with a *verve* that compelled admiration, and won many recalls. In Liszt's "Spanish Rhapsody" Mr. Busoni appeared in a dual role, for the orchestration of the work was his own. This scoring shows the pianist to be capable of excellent work in the modern style of orchestration; it has more definite purpose than the scoring of the Busoni Symphonic Poem, which out-Berliozed Berlioz in these concerts two seasons ago. Triangle, tambourine, castagnettes, cymbals and all possible touches of percussion were present in the Rhapsody, the tropical flavor was well-preserved, and even pifferrari seemed to pipe in portions of the work. Whether taken as a Liszt composition or a Busoni arrangement, however, the work is little else than virtuosity; taken on this level it won a very great success, and four recalls testified the delight of the audience. Although the pianist's work at this concert did not represent the classical school, he has so thoroughly won his spurs in the deeper vein that it is only owning his versatility to praise him from the purely technical side; his brilliancy is simply phenomenal. Had he not made his first appearances here under the shadow of the Paderewski craze he would have caused a furore. If he yet lacks the perfect balance and self-poise of a Paderewski, if he leans a little more towards the brilliantly technical or the calmly intellectual than towards the poetic and emotional, these are things which experience, rather than criticism, will correct. Meanwhile, Mr. Busoni is a great pianist with possibilities of becoming world-famous.

LOUIS C. ELSON.

BOSTON DAILY TRAVELLER
MONDAY, JANUARY 29, 1894.

THE THIRTEENTH SYMPHONY

A Brilliant Programme Given With Great Technical Excellence.

The programme of the 13th concert of the Boston Symphony Orchestra, given in Musical Hall Saturday evening, was as follows:

Overture, "Euryanthe".....Weber
Concert-stück, for piano and orchestra..Weber
Symphony No. 4, in D minor.....Schumann
Spanish Rhapsody.....Liszt
Rakoczy March.....Berlioz
Mr. F. Busoni was soloist.

The Spanish Rhapsody is a re-arrangement of Liszt's piece by F. Busoni, its new form being that of a concert piece for piano and orchestra; it was played from manuscript, and for the first time on this occasion.

This programme taken altogether was a brilliant one and of reasonable length. The orchestra played magnificently as regards volume of tone, precision and general technical excellence. Mr. Paur had it well in hand, and was eminently successful in making it obey the dictation of his intention. He however gave too robust a touch to about everything performed, thereby failing to gain repose and to obtain sufficient contrast in strictly orchestral numbers always.

The playing of the Schumann Symphony was consequently a disappointment, for it was too noisy, generally speaking. One might object to the slow tempo in the melodic episodes that occurred, and reasonably so, also, especially in the "Euryanthe" Overture, but, if this modern failing or fad be excepted, and the robustness of the renderings be overlooked, then it must be said that the playing throughout the evening showed many excellent qualities. The drummer, however, made it dismal for the acute ear with the false intonation of his instruments, but he did not pound so terribly as at the previous concert. His fury can still be modified with beneficial results.

What a noble work is Schumann's Symphony No. 4. It stands upon the highest plane of symphonic writing. As broad and massive as it is, it demands, however, a more gentle touch than Mr. Paur gave it, at times, to do justice to the depths of its composer's emotion. The accompaniment to the Concert-stück of Weber, was played with fine effect.

The orchestral part of the Spanish Rhapsody, however, was a matter of considerable anxiety to both the conductor and the players, but they got through without accident.

As excellent as was the playing of the "Euryanthe" Overture, it did not cause the listener to forget the more refined, highly artistic and superbly effective renderings that this and the other Weber overtures have received in these concerts under the baton of Mr. Gericke. The Rakoczy March was played in a loud and brilliant manner. All of the orchestral numbers called forth the most enthusiastic applause.

When Mr. Busoni came forth to play his first number he was warmly welcomed. What amazing technical resources this player possesses. There seems to be no limit to his faculty in the matter of execution. There is a lack of warmth in his temperament, however, that often is felt in places requiring sensitive expression, as in the larghetto affettuoso of Weber's Concert-stuck. This was the case Saturday evening in his rendering of that movement. He also took the last movement at a tremendous pace that caused it to suffer somewhat in clearness. In the Liszt number Mr. Busoni shone in his most brilliant light. The greatest technical difficulties were accomplished with the utmost facility; in brilliancy and power the rendering was simply marvellous. The audience was wildly enthusiastic over the display, and recalled the player many times.

There is a constant improvement in the playing of the orchestra under Mr. Paur's conducting. It is to be hoped that with his many excellences Mr. Paur will yet show a finer sense of the gradation of tone, and impart more repose to his renderings. A higher form of expression will thus be secured and more effective contrasts gained. The effect will be heightened, the climaxes made more powerful, and the monotony of constant overloudness will be remedied. If, however, Mr. Paur's musical nature is too robust, then probably we shall not experience this refinement in orchestral renderings, and he will never gain that high standard that Mr. Gericke established.

The programme next Saturday evening will include Beethoven's Eighth Symphony; Morceau Fantastic for 'cello and orchestra, C. M. Loeffler; ballet music, "Feramors," Rubinstein; and overture to "Esther," D'Albert.

WARREN DAVENPORT.

Boston Transcript
MONDAY, JANUARY 29, 1894.

Music Hall: Boston Symphony Orchestra.

The programme of the thirteenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Weber: Overture to "Euryanthe."
Weber: Concert-Stück for pianoforte and orchestra, in F minor, Opus 79.
Schumann: Symphony No. 4, in D minor, Opus 120.
Liszt: Rhapsodie Espagnole, rearranged as a Concert-Stück for pianoforte and orchestra by F. Busoni.
Berlioz: Rákóczy March from "La Damnation de Faust," Opus 24.
Mr. F. Busoni was the pianist.

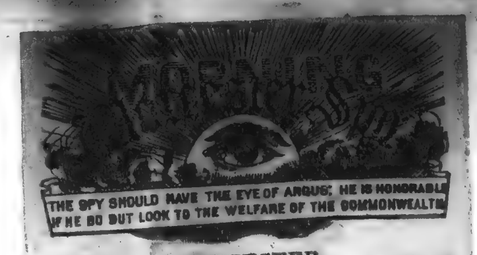
The "Euryanthe" overture was given with great spirit and effect. The performance of the Schumann symphony was, in many respects, one of the finest we have heard; it was marked by noteworthy painstaking in the matter of following the composer's expression marks, the *tempi* were in general admirable, and the whole thing was played with great fire, force and effectiveness. Now and then, to be sure, one regretted to note the cropping-up again of an old tendency, and one that has been complained of more than once before, in past years; a disposition on the part of the strings, and at times of the wood-wind also, to play expressive *cantilena*, marked "*piano, dolce*" in the score, too passionately and with too much tone. The temptation to imitate the old 'cellist, in the amateur orchestra, who replied to the conductor's reiterated cries of "*piano!*" with "Oh! don't bother me; if you only knew what a delight it is to bring out that big full tone!" is doubtless great in such cases; but giving in to it does not bring about the best artistic results. Another defect of the same sort was a tendency to begin too loud on *cantabile* phrases, marked "*crescendo.*" Bülow's paradoxical-sounding rule has, after all, much truth at the bottom of it: "*Crescendo* means *piano; diminuendo* means *forte.*" We have said that Mr. Paur's *tempi* were generally excellent; we might say more than this, that his slight modifications of the *tempo* in the first movement were as finely artistic as possible. Only in the last movement did we find one exceptionable point: the sudden, and to us wholly unaccountable, slackening of the *tempo* on the third theme,—the one that first enters in A major in the first violins, flute, and oboe, and is worked up with characteristically Schumannesque persistency. The point of view from which this theme can be regarded as a *sentimental* phrase is to us inconceivable; with all its "*piano, dolce*" marking, it is to our mind a phrase that pushes irresistibly foward and onward, not one that tends to hold back. The little *sforzando* accent on the second beat, the omitting the first beat in the violins, the dotted-eights and sixteenths on the third and fourth beats, all point to lightness, buoyant grace, perhaps even to something of coquettishness, but in no wise to sentimentalism; had the phrase been one of sentimental purport, the third beat of the measure would have had two eighths, not a dotted eighth and a sixteenth—and it was noticeable on Saturday evening that some of the orchestra instinctively felt this; some of the wind players, evidently entering into the spirit of Mr. Paur's slow *tempo*, could not help now and then giving the sixteenth-note of the third beat almost the full value of an eighth. If the modern musical mind could only grasp the fact that *every* bit of lyric *cantilena* is not of necessity *slow!* But for the few exceptions mentioned, the performance was exceedingly fine, and was heartily recognized as such by the audience.

Berlioz's Rákóczy March was given with all due fire and vim, and with a certain appreciation for telling details that would have been immensely effective, had the ensemble-playing been more exact; as it was, the performance was rather ragged. For one point, what could have been the idea of omitting the cymbals throughout the first half of the march? The bass-drum strokes "simulating far-off cannon shots," were all too feeble; we doubt if anyone heard them who did not know beforehand that they were there.

It is a long time since Weber's Concert-Stück has been heard in Boston; Mr. Busoni is much to be thanked for reviving it once more, for it is a composition quite unique in its way, and has in it the stuff of which immortality is made. Mr. Busoni played it superbly, with true sentiment in the first part, and with infinite dash and verve in the final rondo. It was great playing! We can not but think, however—Liszt and almost all modern pianists to the contrary notwithstanding—that it is a mistake to add a pianoforte part to the orchestral march intermezzo; Weber's orchestration is here so absolutely delicious that the superadded strumming of the pianoforte does more harm than good. It is also noticeable how none of the more or less ingeniously devised substitutes for Weber's *glissando* octaves produce any really satisfying effect; to be sure, no pianist need be asked to tear his fingers to pieces by sliding octaves on a modern concert-grand; but we have heard these scales played *glissando* in single notes with more telling effect than comes from any of the Liszt or Bülow devices.

Mr. Busoni's arrangement of Liszt's Rhapsodie espagnole for pianoforte and orchestra is about as brilliantly done as could be imagined; indeed, it is so enormously effective as to be really worth while. His playing was one of the most stupendous exhibitions of pianoforte virtuosity we have ever witnessed, and was, moreover, admirably artistic at every point. Anyone anxious to learn how the pianoforte can be made to scintillate and corruscate against a background of the most gorgeous orchestral coloring, should hear Mr. Busoni play this piece. The audience went fairly wild with enthusiasm over it, as indeed it did over his playing of the Weber Concert-Stück; he was repeatedly called out after both pieces.

The next programme is: Beethoven, No. 8, in F major, opus 93; C. M. Loeffler, morceau fantastique pour violoncelle et orchestre (MS.); Rubinstein, ballet-music from "Feramors;" d'Albert, overture to Grilparzer's "Esther." Mr. Alwin Schroeder will be the 'cellist.



WORCESTER.
WEDNESDAY, JAN. 31, 1894.

THE SYMPHONY CONCERT.

A Contented Audience and an Extraordinary Program.

An audience that was not large, but was decidedly happy listened to the third concert of the Boston Symphony Orchestra in Mechanics Hall Tuesday night. The program was as follows:

Berlioz, "Romeo and Juliet" symphony, op. 17.
Part II.—Fete at Capulet's House, andante, allegro.
Part III.—Love scene, adagio.
Part IV.—Queen Mab, Scherzo, prestissimo, trio, allegretto.
Beethoven, first movement, violin concerto, D major, op. 61 (Joachim's cadenza).
Wagner, Siegfried Idyl.
Weber, overture, "Euryanthe."
Soloist, Franz Kneisel.

Probably no other conductor in America would have made up such a list as that. On paper it looks like rather more than a "dose." It appears to be an entire "prescription." Beethoven's great violin concerto on top of three movements (50 minutes) of the long winded Berlioz, was well calculated to appall the stoutest heart. Nevertheless, the listener found his fears vanishing and himself confessing that it was a delightful concert. In reading the symphony Mr. Paur displayed the same analytical clearness which has been so often commended, but without the stiffness that sometimes characterizes his work. There was an abundance both of flexibility and of piquancy. Berlioz is quite as apt as Wagner to cloy the listener, but none of the movements palled upon the ear and both the first and the third movements were splendidly played. In slow movements Mr. Paur's method is not always calculated to carry both pleasure and conviction. Spontaneous and hearty applause followed each movement and at the end Mr. Paur was recalled a second time to bow his acknowledgments.

Mr. Kneisel played the concerto with that elaborate finish which is all his own. This work was long classed with certain others of Beethoven's that are too profound or too prophetic, possibly too incomprehensible, for the average violinist to make effective with the average audience.

Not till Joachim revived and established it as the first of violin concertos was there a man who could bring out its full meaning. Popularly speaking, the first movement is the most congenial of the three, and Mr. Kneisel gave it a very interesting interpretation. A livelier passion and a more fervid fire than his would sometimes be grateful, but for grace, for honest feeling, elegant phrasing, unfailing purity of tone and perfect technic he is superb—unsurpassed by any violinist in America. The earnest recall testified to the popular approbation.

Wagner's Siegfried idyl was little more than an anti-climax, after this, and at least half of it seemed prosaic and dull. Though the audience gave expression to the usual contented satisfaction, the idyl is not one of Mr. Paur's star pieces.

The concert closed with a frantic performance of the "Euryanthe" overture Mr. Paur is accused of exaggerating the slow movements, but there was no exaggerated slowness about this overture. The playing was brilliant. In fact, the tempo was so rapid that clearness was inevitably sacrificed, and both the first and the second themes were marred. The effect was electrical on both audience and orchestra, and the latter made a flying switch for the Boston train.

The next concert will be given on Tuesday, March 13.

The Telegram.
THURSDAY, JANUARY 18, 1894.

MUSIC LOVERS TREATED.

Another Concert by the Symphony Orchestra Proves a Delight.

Pleasure in its most substantial form was what an assemblage lived upon for two hours last night, in Infantry hall, where the Boston Symphony orchestra gave another of its fine concerts. In some phases the event topped any preceding entertainment in the symphony course, and in all phases it was a superb treat.

The program comprised as orchestral numbers Goetz's Symphony in F major, Mozart's Serenade in F and Weber's overture, "Euryanthe." To say that the trio of great compositions was perfectly rendered in every detail would be wholly appropriate in justice to Conductor Paur and his musicians, for more beautifully executed music none could desire.

The soloist was Henry Alwin Schroeder, the chief 'cello expert of the band and probably the chief artist in his particular line in the United States. His selection was Davidoff's Concerto in A minor. Franz Kneisel performed an exquisite violin obligato in the serenade, which started the audience into noisy acknowledgements of his power.

The Musical Courier.

NEW YORK, WEDNESDAY, JANUARY 31, 1894.

FROM the "Boston Saturday Evening Transcript" we cull a bit of wisdom. We all revere the classics, and confounded thrice be the man who would meddle with the precious legacy bequeathed us by the masters! But skillful editing and pruning, even curtailment is growing daily more necessary. Listen then to what Mr. Apthorp has to say on the subject and apropos of the B minor Bach suite played by the Boston Symphony Orchestra:

It is so good to hear almost anything by Sebastian Bach that when one of his works figures on a program one inclines somewhat to take it as a gift horse, not to be looked in the mouth. Yet there are considerations which should not quite be passed over in silence. A whole suite by Bach, whether for piano or orchestra, is a pretty large dose to take at once. With all that is great and immortal in the master's works, there are also things in them which time and the development of music since his day have thrown into obsolescence; and even the sincerest Bach lover, perhaps he more than anyone else, ought to wish these things wholly obsolete, buried for good and all.

We should not forget one important element in the relations between his music and the public—the enormous leisureliness of life, both social and artistic, in his day, compared with the push and bustle of our modern life. His was the time when people could stand, and were glad to enjoy huge doses of one and the same thing; they had time and to spare, and no doubt a good deal of it lay heavy on their hands; the comparative absence of acute excitement from their lives made them proportionately impervious to boredom; two hour sermons, well nigh endless arias, suites of seven or eight numbers all in the same key did not make them think of yawning. But we of to-day are otherwise constituted; we cannot well stand so much of the same thing at a sitting; our artistic sense craves more variety and contrast. We may take just as keen delight in a Bach aria as listeners did a hundred years ago; but enough is as good as a feast, and we resent that eternal *da capo*, in which a long first part is repeated without variations. We cut down Bach's and Händel's *da capo* nowadays to its smallest practicable limits, and with no injury either to the form or spirit of their airs.

In the same way a suite of seven or eight pieces connected together by no link of internal musical necessity, no one of them growing out of nor ideally developed from any of the others, and all of them in the same key—this sort of thing is a direct slap in the face, not only to our present musical habits, but to our highest and best musical instincts. It is the musical counterpart of the old two hour sermon; we do not enjoy it. We remember one of the most ardent, whole-souled and enlightened Bach lovers the world ever knew saying one day that he "could imagine no more infernal bore than listening to *the whole* of a Bach suite at a sitting." And what a high priest of the Bach cult rejects as too much is hardly wholesome food for the musical public at large. Of the seven numbers composing the B minor suite Mr. Pauer cut out the minuet (one page of full score), but he gave all the rest unflinchingly, and it certainly was too much of a good thing. Three numbers would have been enough.

Another consideration of unspeakable importance in the present case is the condition in which Bach left his scores. The *continuo* of the B minor suite is very elaborately figured all through, showing that every number was intended by the composer to have an organ or clavichord accompaniment. In some places an accompaniment in full harmony is absolutely indispensable; passages here and there in the fugue of the first movement, in the second bourrée and the whole *double* of the polonaise need to be filled out. The suite was given without any accompaniment whatever, the bare places above referred to sounding as unlike Bach as possible. Otherwise the plan on which the suite was given—with two and sometimes three flutes to counterbalance the large mass of strings—was excellent.

BOSTON, January 28, 1894.

THE Kneisel Quartet gave the fifth concert of its ninth season the evening of the 23d in Chickering Hall. Mrs. H. H. A. Beach and Mr. Eliot Hubbard assisted. The program was as follows:

Quartet, E flat major, op. 127.....Beethoven
Four love songs, op. 83.....Dvorák
Mr. Eliot Hubbard.
Romanza for violin, with piano accompaniment.....Beach
(MS. First time.)
Piano quintet, op. 44.....Schumann

Mirabile dictu! In the performance of the quartet of Beethoven there was a lack of precision; the intonation was at times impure, and there was an unusual roughness. These failings, rare in a Kneisel concert, were particularly noticeable in the first and the last two movements. The adagio was nobly played, and this one movement is the glory of the quartet.

I am not sure that many would listen patiently to the quartet as a whole, if it were not signed with the name of Beethoven. But that which is unintelligible in it was enjoyed outwardly, and Monday evening there were frequent exclamations of "Grand! beautiful! lovely!" applied rather indiscriminately.

Mrs. Beach's romanza was first played in Chicago last summer by Miss Maud Powell and the composer. This last week it gave a Boston audience pleasure. Mrs. Beach in the romanza, as well as in the quintet, played with accuracy and firmness.

Mr. Hubbard sang four dull songs by Dvorák. That they seemed dull was possibly the fault of the singer, for he sang without dramatic discrimination and his enunciation was so defective that it was not easy to catch the meaning of the German text. Mr. Hubbard has gained in certain respects: his delivery is less explosive, his sentences are more firmly bound together, but he is out of place when he assists in a concert of the Kneisel Quartet.

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The program of the thirteenth Symphony concert given last evening in Music Hall was as follows:

Karl Maria von Weber - Overture to "Euryanthe," in E-flat major
Karl Maria von Weber, Concert Piece for Pianoforte and Orchestra, in F minor, op. 79.
I. Larghetto affetuoso (F minor) - - - 3-4
Allegro passionato (F minor) - - - - 4-4
II. Tempo di Marcia (C major) - - - - 4-4
III. Presto giojoso (F major) - - - - - 6-8
Robert Schumann - - - Symphony No. 4, in D minor, op. 120
I. Ziemlich langsam (D minor) - - - - 3-4
Lebhaft (D minor) - - - - - - 2-4
II. Romanze: Ziemlich langsam (A minor) - 3-4
III. Scherzo: Lebhaft (D minor) - - - - 3-4
Trio (B-flat major) - - - - - - 3-4
IV. Langsam (D minor) - - - - - - 4-4
Lebhaft (D major) - - - - - - - 4-4
Franz Liszt - - - - - - - - Spanish Rhapsody
(Rearranged as a Concert Piece for Pianoforte and Orchestra by F. BUSONI.)
Hector Berlioz, Rákóczy March, from "The Damnation of Faust," op. 24.

Will you kindly print this program verbatim et literatim, just to show the outside world how precise we are here in such matters? This program is taken out of the program book. Please be careful about the figures and the accents.

I cannot understand, however, why Mr. Busoni's first name was dwarfed ignominiously as a mere initial. Ferruccio is a brave, mouth filling word, and it often gives the key to his performance.

The romantic, the nobly romantic symphony of Schumann was read in a matter of fact way by healthy, robust lungs and a throat that needed occasionally emollient poltices and troches. I do not mean to say for a moment that the performance was bad, although the work of the orchestra was not its best, but the color was laid on with a trowel, and the color was about the same throughout the movement. In the finale Mr. Paur flirted and trifled with the lesser theme and "undiscoverable phrases," so that the pulse of the whole flagged.

Mr. Busoni gave a remarkable exhibition of technical prowess. At times he seemed the Corbett of the pianistic ring. Not that he pounded continually. On the contrary delicate passages were clean cut, polished and refined. But he was master of all technical exercises, sublime, supreme, incredible, impossible and transcendental. His arrangement of the Liszt Spanish Rhapsody is great sport and it is worth a mile walk to hear. With all his setting off of fireworks the pianist escaped unscathed. Not a finger, not even a joint was blown off, bruised or even blackened. Mr. Busoni was applauded furiously and recalled again and again.

The program for next Saturday is as follows:

Symphony in F, No. 8.....Beethoven
"Morceau Fantastique," pour violoncello et orchestre, (MS).....C. M. Loeffler
(First time.)
Ballet music, "Feramors".....Rubinstein
Overture to Grillparzer's "Esther".....Eugen d'Albert

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The Musical and Dramatic World.

NEW YORK, JANUARY 31, 1894.

The programme of the Symphony Concert, Saturday evening, Jan. 27, was as follows:

BEETHOVEN. QUARTET in E flat major, Op. 127.
Maestoso. Allegro teneramente.
Adagio ma non troppo e molto cantabile.
Scherzando vivace. Finale.
DVORAK. FOUR LOVE SONGS, Op. 83.
Mr. Eliot Hubbard.
BEACH. ROMANZA for VIOLIN with Piano Accompaniment.
(MS. first time.)
SCHUMANN. PIANO QUINTET in E flat major, Op. 44.
Allegro brillante. In modo d'una marcia.
Scherzo (molto vivace). Allegro ma non troppo.

The overture to "Euryanthe" went with an amount of spontaneity, warmth and grace that left nothing to be desired, and Mr. Paur was absolutely at home with the work.

I have endeavored in vain to decide what is lacking in our conductor's reading of Schumann.

What subtle element is missing? Why this sense of disappointment? Is it a lack of refinement, is it carelessness, or the effect of more than one oversight in the finer points of this composer's music?

The Rákóczy March but proved the position I have heretofore maintained regarding Mr. Paur's grasp of Berlioz. It was masterly.

Of Mr. Busoni I can but wish that he had had different surroundings. His temperament in this concert was like a flash of lightning among a group of ministers.

The contrast between his magnetic touch and the support of the orchestra, caused his work to stand out hard, unyielding and crystalline. While the accompaniment sounded sluggish, especially in the Liszt Spanish Rhapsody, there was little, if any southern color in the band—although a plenty had been indicated in Mr. Busoni's orchestration.

The castenettes rattled into line just after the show had passed and loose ends were apparent everywhere.

Mr. Busoni is always masterly in the facility of his technique, and the brilliancy and crispness of his tone color, which has also great expansion; but he inclines to exaggeration in accent, and his phrasing approaches the chromo order. Especially when working with the Boston orchestra, composed largely of Germans, his eccentricities at times mar his performance.

On Monday evening, the Kneizel Quartette, assisted by Mrs. H. H. A. Beach, pianist, and Mr. Eliot Hubbard, tenor, gave a Chamber Concert at Chickering Hall.

Here is the programme:

KARL MARIA VON WEBER....Overture to "Euryanthe" in E flat major.
KARL MARIA VON WEBER....Concert Piece for Pianoforte and Orchestra, in F minor, Op. 79.
I. Larghetto affettuoso (F minor).....3-4
Allegro passionato (F minor).....4-4
II. Tempo di Marcia (C major).....4-4
III. Presto giojoso (F major).....6-8
ROBERT SCHUMANN.....Symphony No. 4, in D minor, Op. 120
I. Ziemblich langsam (D minor).....3-4
Lebhaft (D minor).....2-4
II. Romanze: Ziemlich langsam (A minor).....3-4
III. Scherzo: Lebhaft (D minor).....3-4
Trio (B flat major).....3-4
IV. Langsam (D minor).....4-4
Lebhaft (D major).....4-4
FRANZ LISZT.....Spanish Rhapsody
(Rearranged as a Concert Piece for Pianoforte and Orchestra by F. BUSONI.)
HECTOR BERLIOZ....Rakoczy March from "The Damnation of Faust," Op. 24.
Soloist, Mr. FERRUCCIO B. BUSONI.

Space is denied me to go into a critical analysis of the playing of this organization, but I will consider one point.

While the ensemble is excellent, the balance of color is open to criticism.

The leading violin and the 'cello are at all times conspicuous, both in power and precision.

The second violin is so weak that it occupies almost no place in point of individuality. The viola is again of still another temperament, and though more clearly heard than the second violin, the player opens a phrase with more or less hesitation.

There were times, in the Beethoven quartette, when the violin and 'cello seemed to be playing a duet, and the second violin and viola adding a pianissimo accompaniment.

In the second movement of the Schumann quartette, the solo phrases for the viola lacked solidity and color.

It is difficult to speak of Mrs. Beach and Mr. Hubbard without great danger of misinterpretation. They cannot be considered at the standard of the Kneigels, and yet they deserve mention. Mrs. Beach plays with sincerity and fluency, but her performance of the Schumann quintette contained too little depth, and she was unsteady in her tempi.

The little romanza for violin, exquisitely played by Mr. Kneizel, was very pretty, but hardly merited a place on such a programme.

Mr. Hubbard sang the Dvôrák songs carefully and with evident devotion, but the compositions were of a temper that he failed to grasp fully.

[82]

Telegram

WEDNESDAY, JANUARY 31, 1894.

FRANZ KNEISEL'S TRIUMPH.

Third Symphony Concert a Masterly Performance.

There were a few seats that were not empty when Herr Paur stepped on the platform of Mechanics hall, last evening, to conduct the third of the Boston symphony orchestra concerts. But the attendance was so small that it is wonderful that the orchestra was able to put enough enthusiasm into its work to present such a magnificent quartet of numbers as it rendered. Widely differing as to composition and in the interpretation required, the numbers were such as to satisfy any critic, however exacting.

The program opened with three movements from the "Romeo and Juliet" symphony, op. 17, by Hector Berlioz. The rendition was superb, and each succeeding movement seemed better than the other.

When Franz Kneisel stepped forward to play his violin solo, he was heartily received and both the artist and the concerto which he was to play were included in the welcome. Beethoven's concerto for violin, in D major, op. 61, is the only concerto for the violin from that composer's pen. It is one of the most difficult compositions ever written, and since its revival by Joachim, has been the most popular of all concertos, with the possible exception of Mendelssohn's.

Mr. Kneisel, Herr Paur and the orchestra were in perfect sympathy, last night, and Worcester ears never listened to a more delicious interpretation than that given by them. Mr. Kneisel, of course, took the lion's share of the honors, and laid stronger claim than ever to his position in the very front rank of violinists. Joachim's beautiful cadenza, played in a masterly way, brought the solo to a close, and the artist, bowing right and left, modestly accepted his triumph, and smiled at the "bravos," hand-clapping and hearty congratulations of his fellow musicians. He was forced to bow a dozen times, and then tucked his violin under his chin and lead the first violins as the orchestra quietly started into "A Siegfried idyl" by Wagner. Worcester's musical people listened a little critically to this selection and could not help comparing, though not to Herr Paur's detriment, the performance of the same selection by Seidl's orchestra last winter.

The concert ended in a flash of brilliancy and sparkling melody, the overture to "Euryanthe" in E flat major by Weber. It was a dazzling bit of instrumentation and came to an end all too soon, for it brought to a close a program of as fine music as was ever presented to a Worcester audience.

EVENING GAZETTE

WORCESTER, MASS.

WEDNESDAY EVENING, JAN. 31, 1894.

THIRD SYMPHONY CONCERT.

Berlioz, Beethoven, Wagner, and Von Weber.

Conductor Paur's third concert in Worcester took place last evening. He now has his great Orchestra thoroughly in sympathy with him, and there was even less room for criticism than at first. Three movements from the "Romeo and Juliet Symphony" of Hector Berlioz formed the pièce de resistance,—the body of the concert. It was interesting, but not evenly engrossing. It was impossible for an auditor, however familiar with Shakspeare, to realize all the shades of action and feeling which the talented editor of the programme has guaranteed may be found in the music. It is not easy, even when "personally conducted" to imagine that Tybalt, the "rat-catcher," as Mercutio calls him, has scented out the party of Montagues in the ball room and that "fighting and sharp strokes are in the air." Besides there is no fighting in the ball room in Shakspeare's version of the tragedy. It must be admitted, however, by the most captious that the opening of the music which typifies Mercutio's famous soliloquy, beginning:—

"Oh then, I see, Queen Mab hath been with you."

was wonderfully light, bright and fairy like. This movement was the gem of the whole and was absolutely delightful. The several orchestral sections are thus characterized: I. "Romeo alone; melancholy; concert and ball; grand fête at the house of Capulet." II. "Love-scene." III. "Queen Mab, or the dream-fairy."

Any criticisms of the violin solo must be made against the selection and not against Mr. Kneisel, whose intelligent comprehension and almost perfect technique brought him unbounded applause from the Conductor and the Orchestra, as well as from the audience. The trouble was that there was no soul to the music, and it did not bring out what is best in a violin,—its sympathy and its sentiment. The concerto is based on a motive which suggests a deep feeling, but never quite sounds its depths. This melody only occasionally appears. The music is brilliant and difficult, but there is far more meaning in the accompaniment than in the solo. The cadenza, written by the violinist, Joachim, who resurrected this concerto, is quite in keeping with the rest. This was Beethoven's only violin concerto, and it may be guessed that he saw later that he failed to understand the instrument, for he arranged the solo part afterwards for the piano-forte, leaving the orchestral parts untouched, and published it as a piano-forte concerto. We speak only of the first movement, which was all that was played last night. It is essentially a brilliant and interesting concerto for the piano-forte. It is out of place on the violin. Mr. Kneisel owns a violin with a soul. We prefer it.

Wagner's "Siegfried Idyl," written on themes taken from the Tetralogy, to commemorate the birth of his son, born while the opera "Siegfried" was in process of composition and named after it, was highly interesting and full of color. It is quiet;—not enough so to serve as a lullaby for the infant,—but so great a composer, however noisy by nature, could not forget his special theme. Weber's Overture to "Euryanthe" ended the programme, and at a later hour than heretofore. What we have said above need not be taken to mean that the concert was not enjoyed. The audience, which was small, seemed to enjoy it. Some were heard to say that it was the best of the season, and we could agree with them. The interpretation of the music was that of

Worcester Telegram

WEDNESDAY, JANUARY 31, 1894.

FRANZ KNEISEL'S TRIUMPH.

Third Symphony Concert a Masterly Performance.

There were a few seats that were not empty when Herr Paur stepped on the platform of Mechanics hall, last evening, to conduct the third of the Boston symphony orchestra concerts. But the attendance was so small that it is wonderful that the orchestra was able to put enough enthusiasm into its work to present such a magnificent quartet of numbers as it rendered. Widely differing as to composition and in the interpretation required, the numbers were such as to satisfy any critic, however exacting.

The program opened with three movements from the "Romeo and Juliet" symphony, op. 17, by Hector Berlioz. The rendition was superb, and each succeeding movement seemed better than the other.

When Franz Kneisel stepped forward to play his violin solo, he was heartily received and both the artist and the concerto which he was to play were included in the welcome. Beethoven's concerto for violin, in D major, op. 61, is the only concerto for the violin from that composer's pen. It is one of the most difficult compositions ever written, and since its revival by Joachim, has been the most popular of all concertos, with the possible exception of Mendelssohn's.

Mr. Kneisel, Herr Paur and the orchestra were in perfect sympathy, last night, and Worcester ears never listened to a more delicious interpretation than that given by them. Mr. Kneisel, of course, took the lion's share of the honors, and laid stronger claim than ever to his position in the very front rank of violinists. Joachim's beautiful cadenza, played in a masterly way, brought the solo to a close, and the artist, bowing right and left, modestly accepted his triumph, and smiled at the "bravos," hand-clapping and hearty congratulations of his fellow musicians. He was forced to bow a dozen times, and then tucked his violin under his chin and lead the first violins as the orchestra quietly started into "A Siegfried idyl" by Wagner. Worcester's musical people listened a little critically to this selection and could not help comparing, though not to Herr Paur's detriment, the performance of the same selection by Seidl's orchestra last winter.

The concert ended in a flash of brilliancy and sparkling melody, the overture to "Euryanthe" in E flat major by Weber. It was a dazzling bit of instrumentation and came to an end all too soon, for it brought to a close a program of as fine music as was ever presented to a Worcester audience.

EVENING GAZETTE

WORCESTER, MASS.

WEDNESDAY EVENING, JAN. 31, 1894.

THIRD SYMPHONY CONCERT.

Berlioz, Beethoven, Wagner, and Von Weber.

Conductor Paur's third concert in Worcester took place last evening. He now has his great Orchestra thoroughly in sympathy with him, and there was even less room for criticism than at first. Three movements from the "Romeo and Juliet Symphony" of Hector Berlioz formed the pièce de resistance,—the body of the concert. It was interesting, but not evenly engrossing. It was impossible for an auditor, however familiar with Shakspeare, to realize all the shades of action and feeling which the talented editor of the programme has guaranteed may be found in the music. It is not easy, even when "personally conducted" to imagine that Tybalt, the "rat-catcher," as Mercutio calls him, has scented out the party of Montagues in the ball room and that "fighting and sharp strokes are in the air." Besides there is no fighting in the ball room in Shakspeare's version of the tragedy. It must be admitted, however, by the most captious that the opening of the music which typifies Mercutio's famous soliloquy, beginning:—

"Oh then, I see, Queen Mab hath been with you."

was wonderfully light, bright, and fairy like. This movement was the gem of the whole and was absolutely delightful. The several orchestral sections are thus characterized: I. "Romeo alone; melancholy; concert and ball; grand fête at the house of Capulet." II. "Love-scene." III. "Queen Mab, or the dream-fairy."

Any criticisms of the violin solo must be made against the selection and not against Mr. Kneisel, whose intelligent comprehension and almost perfect technique brought him unbounded applause from the Conductor and the Orchestra, as well as from the audience. The trouble was that there was no soul to the music, and it did not bring out what is best in a violin,—its sympathy and its sentiment. The concerto is based on a motive which suggests a deep feeling, but never quite sounds its depths. This melody only occasionally appears. The music is brilliant and difficult, but there is far more meaning in the accompaniment than in the solo. The cadenza, written by the violinist, Joachim, who resurrected this concerto, is quite in keeping with the rest. This was Beethoven's only violin concerto, and it may be guessed that he saw later that he failed to understand the instrument, for he arranged the solo part afterwards for the piano-forte, leaving the orchestral parts untouched, and published it as a piano-forte concerto. We speak only of the first movement, which was all that was played last night. It is essentially a brilliant and interesting concerto for the piano-forte. It is out of place on the violin. Mr. Kneisel owns a violin with a soul. We prefer it.

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The Musical Courier.

NEW YORK, WEDNESDAY, JANUARY 31, 1894.

FROM the "Boston Saturday Evening Transcript" we cull a bit of wisdom. We all revere the classics, and confounded thrice be the man who would meddle with the precious legacy bequeathed us by the masters! But skillful editing and pruning, even curtailment is growing daily more necessary. Listen then to what Mr. Apthorp has to say on the subject and apropos of the B minor Bach suite played by the Boston Symphony Orchestra:

It is so good to hear almost anything by Sebastian Bach that when one of his works figures on a program one inclines somewhat to take it as a gift horse, not to be looked in the mouth. Yet there are considerations which should not quite be passed over in silence. A whole suite by Bach, whether for piano or orchestra, is a pretty large dose to take at once. With all that is great and immortal in the master's works, there are also things in them which time and the development of music since his day have thrown into obsolescence; and even the sincerest Bach lover, perhaps he more than anyone else, ought to wish these things wholly obsolete, buried for good and all.

We should not forget one important element in the relations between his music and the public—the enormous leisureliness of life, both social and artistic, in his day, compared with the push and bustle of our modern life. His was the time when people could stand, and were glad to enjoy huge doses of one and the same thing; they had time and to spare, and no doubt a good deal of it lay heavy on their hands; the comparative absence of acute excitement from their lives made them proportionately impervious to boredom; two hour sermons, well nigh endless arias, suites of seven or eight numbers all in the same key did not make them think of yawning. But we of to-day are otherwise constituted; we cannot well stand so much of the same thing at a sitting; our artistic sense craves more variety and contrast. We may take just as keen delight in a Bach aria as listeners did a hundred years ago; but enough is as good as a feast, and we resent that eternal *da capo*, in which a long first part is repeated without variations. We cut down Bach's and Händel's *da capo* nowadays to its smallest practicable limits, and with no injury either to the form or spirit of their airs.

In the same way a suite of seven or eight pieces connected together by no link of internal musical necessity, no one of them growing out of nor ideally developed from any of the others, and all of them in the same key—this sort of thing is a direct slap in the face, not only to our present musical habits, but to our highest and best musical instincts. It is the musical counterpart of the old two hour sermon; we do not enjoy it. We remember one of the most ardent, whole-souled and enlightened Bach lovers the world ever knew saying one day that he "could imagine no more infernal bore than listening to *the whole* of a Bach suite at a sitting." And what a high priest of the Bach cult rejects as too much is hardly wholesome food for the musical public at large. Of the seven numbers composing the B minor suite Mr. Pauer cut out the minuet (one page of full score), but he gave all the rest unflinchingly, and it certainly was too much of a good thing. Three numbers would have been enough.

Another consideration of unspeakable importance in the present case is the condition in which Bach left his scores. The *continuo* of the B minor suite is very elaborately figured all through, showing that every number was intended by the composer to have an organ or clavichord accompaniment. In some places an accompaniment in full harmony is absolutely indispensable; passages here and there in the fugue of the first movement, in the second bourrée and the whole *double* of the polonaise need to be filled out. The suite was given without any accompaniment whatever, the bare places above referred to sounding as unlike Bach as possible. Otherwise the plan on which the suite was given—with two and sometimes three flutes to counterbalance the large mass of strings—was excellent.

BOSTON, January 28, 1894.

THE Kneisel Quartet gave the fifth concert of its ninth season the evening of the 23d in Chickering Hall. Mrs. H. H. A. Beach and Mr. Eliot Hubbard assisted. The program was as follows:

Quartet, E flat major, op. 127.....Beethoven
Four love songs, op. 83.....Dvorák
Mr. Eliot Hubbard.
Romanza for violin, with piano accompaniment.....Beach
(MS. First time.)
Piano quintet, op. 44.....Schumann

Mirabile dictu! In the performance of the quartet of Beethoven there was a lack of precision; the intonation was at times impure, and there was an unusual roughness. These failings, rare in a Kneisel concert, were particularly noticeable in the first and the last two movements. The adagio was nobly played, and this one movement is the glory of the quartet.

I am not sure that many would listen patiently to the quartet as a whole, if it were not signed with the name of Beethoven. But that which is unintelligible in it was enjoyed outwardly, and Monday evening there were frequent exclamations of "Grand! beautiful! lovely!" applied rather indiscriminately.

Mrs. Beach's romanza was first played in Chicago last summer by Miss Maud Powell and the composer. This last week it gave a Boston audience pleasure. Mrs. Beach in the romanza, as well as in the quintet, played with accuracy and firmness.

Mr. Hubbard sang four dull songs by Dvorák. That they seemed dull was possibly the fault of the singer, for he sang without dramatic discrimination and his enunciation was so defective that it was not easy to catch the meaning of the German text. Mr. Hubbard has gained in certain respects: his delivery is less explosive, his sentences are more firmly bound together, but he is out of place when he assists in a concert of the Kneisel Quartet.

* * *

The program of the thirteenth Symphony concert given last evening in Music Hall was as follows:

Karl Maria von Weber - Overture to "Euryanthe," in E flat major
Karl Maria von Weber, Concert Piece for Pianoforte and Orchestra, in F minor, op. 79.
I. Larghetto affetuoso (F minor) - - - 3-4
Allegro passionato (F minor) - - - - 4-4
II. Tempo di Marcia (C major) - - - - 4-4
III. Presto giojoso (F major) - - - - 6-8
Robert Schumann - - - Symphony No. 4, in D minor, op. 120
I. Ziemlich langsam (D minor) - - - - 3-4
Lebhaft (D minor) - - - - - - 2-4
II. Romanze: Ziemlich langsam (A minor) - 3-4
III. Scherzo: Lebhaft (D minor) - - - - 3-4
Trio (B-flat major) - - - - - - 3-4
IV. Langsam (D minor) - - - - - - 4-4
Lebhaft (D major) - - - - - - - 4-4
Franz Liszt - - - - - - - - Spanish Rhapsody
(Rearranged as a Concert Piece for Pianoforte and Orchestra by F. BUSONI.)
Hector Berlioz, Rákóczy March, from "The Damnation of Faust," op. 24.

Will you kindly print this program verbatim et literatim, just to show the outside world how precise we are here in such matters? This program is taken out of the program book. Please be careful about the figures and the accents.

I cannot understand, however, why Mr. Busoni's first name was dwarfed ignominiously as a mere initial. Ferruccio is a brave, mouth filling word, and it often gives the key to his performance.

The romantic, the nobly romantic symphony of Schumann was read in a matter of fact way by healthy, robust lungs and a throat that needed occasionally emollient poltices and troches. I do not mean to say for a moment that the performance was bad, although the work of the orchestra was not its best, but the color was laid on with a trowel, and the color was about the same throughout the movement. In the finale Mr. Paur flirted and trifled with the lesser theme and "undiscoverable phrases," so that the pulse of the whole flagged.

Mr. Busoni gave a remarkable exhibition of technical prowess. At times he seemed the Corbett of the pianistic ring. Not that he pounded continually. On the contrary delicate passages were clean cut, polished and refined. But he was master of all technical exercises, sublime, supreme, incredible, impossible and transcendental. His arrangement of the Liszt Spanish Rhapsody is great sport and it is worth a mile walk to hear. With all his setting off of fireworks the pianist escaped unscathed. Not a finger, not even a joint was blown off, bruised or even blackened. Mr. Busoni was applauded furiously and recalled again and again.

The program for next Saturday is as follows:

Symphony in F, No. 8.....Beethoven
"Morceau Fantastique," pour violoncello et orchestre, (MS).....C. M. Loeffler
(First time.)
Ballet music, "Feramors".....Rubinstein
Overture to Grillparzer's "Esther".....Eugen d'Albert

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The Musical and Dramatic World.

NEW YORK, JANUARY 31, 1894.

The programme of the Symphony Concert, Saturday evening, Jan. 27, was as follows:

BEETHOVEN. QUARTET in E flat major, Op. 127.
Maestoso. Allegro teneramente.
Adagio ma non troppo e molto cantabile.
Scherzando vivace. Finale.
DVORAK. FOUR LOVE SONGS, Op. 83.
Mr. Eliot Hubbard.
BEACH. ROMANZA for VIOLIN with Piano Accompanimen'.
(MS. first time.)
SCHUMANN. PIANO QUINTET in E flat major, Op. 44.
Allegro brillante. In modo d'una marcia.
Scherzo (molto vivace). Allegro ma non troppo.

The overture to "Euryanthe" went with an amount of spontaneity, warmth and grace that left nothing to be desired, and Mr. Paur was absolutely at home with the work.

I have endeavored in vain to decide what is lacking in our conductor's reading of Schumann.

What subtle element is missing? Why this sense of disappointment? Is it a lack of refinement, is it carelessness, or the effect of more than one oversight in the finer points of this composer's music?

The Rákóczy March but proved the position I have heretofore maintained regarding Mr. Paur's grasp of Berlioz. It was masterly.

Of Mr. Busoni I can but wish that he had had different surroundings. His temperament in this concert was like a flash of lightning among a group of ministers.

The contrast between his magnetic touch and the support of the orchestra, caused his work to stand out hard, unyielding and crystalline. While the accompaniment sounded sluggish, especially in the Liszt Spanish Rhapsody, there was little, if any southern color in the band—although a plenty had been indicated in Mr. Busoni's orchestration.

The castenettes rattled into line just after the show had passed and loose ends were apparent everywhere.

Mr. Busoni is always masterly in the facility of his technique, and the brilliancy and crispness of his tone color, which has also great expansion; but he inclines to exaggeration in accent, and his phrasing approaches the chromo order. Especially when working with the Boston orchestra, composed largely of Germans, his eccentricities at times mar his performance.

On Monday evening, the Kneizel Quartette, assisted by Mrs. H. H. A. Beach, pianist, and Mr. Eliot Hubbard, tenor, gave a Chamber Concert at Chickering Hall.

Here is the programme:

KARL MARIA VON WEBER....Overture to "Euryanthe" in E flat major.
KARL MARIA VON WEBER....Concert Piece for Pianoforte and Orchestra, in F minor, Op. 79.
I. Larghetto affettuoso (F minor).....3-4
Allegro passionato (F minor).....4-4
II. Tempo di Marcia (C major).....4-4
III. Presto giojoso (F major).....6-8
ROBERT SCHUMANN.....Symphony No. 4, in D minor, Op. 120
I. Ziemlich langsam (D minor).....3-4
Lebhaft (D minor).....2-4
II. Romanze: Ziemlich langsam (A minor).....3-4
III. Scherzo: Lebhaft (D minor).....3-4
Trio (B flat major).....3-4
IV. Langsam (D minor).....4-4
Lebhaft (D major).....4-4
FRANZ LISZT.....Spanish Rhapsody
(Rearranged as a Concert Piece for Pianoforte and Orchestra by F. BUSONI.)
HECTOR BERLIOZ....Rakoczy March from "The Damnation of Faust," Op. 24.
Soloist, Mr. FERRUCCIO B. BUSONI.

Space is denied me to go into a critical analysis of the playing of this organization, but I will consider one point.

While the ensemble is excellent, the balance of color is open to criticism.

The leading violin and the 'cello are at all times conspicuous, both in power and precision.

The second violin is so weak that it occupies almost no place in point of individuality. The viola is again of still another temperament, and though more clearly heard than the second violin, the player opens a phrase with more or less hesitation.

There were times, in the Beethoven quartette, when the violin and 'cello seemed to be playing a duet, and the second violin and viola adding a pianissimo accompaniment.

In the second movement of the Schumann quartette, the solo phrases for the viola lacked solidity and color.

It is difficult to speak of Mrs. Beach and Mr. Hubbard without great danger of misinterpretation. They cannot be considered at the standard of the Kneigels, and yet they deserve mention. Mrs. Beach plays with sincerity and fluency, but her performance of the Schumann quintette contained too little depth, and she was unsteady in her tempi.

The little romanza for violin, exquisitely played by Mr. Kneizel, was very pretty, but hardly merited a place on such a programme.

Mr. Hubbard sang the Dvôrák songs carefully and with evident devotion, but the compositions were of a temper that he failed to grasp fully.

[82]

Boston Courier.

SUNDAY MORNING, FEB. 4, 1894.

NEW COMPOSITIONS AT THE SYMPHONY.

The audience at the fourteenth Symphony concert evidently found its chief satisfaction in Mr. C. M. Loeffler's new composition for violoncello and orchestra, entitled by him "A Fantastic Concerto," and played with Mr. Schroeder for the soloist. It is true that Beethoven's ever fresh and favorite eighth symphony began the evening and might have been expecsed to so fill the mind with thought and pleasure that an orchestral composition of our day, following immediately after it, would seem tame and unremunerative. But the symphony has had better readings than that which the band gave it last night; for the men played rather as if they were relying too much upon their own familiarity with the score, so that there were roughness, inelegance, heaviness, and even inaccuracy in the performance. The audience responded with thanks, but not with enthusiasm.

Mr. Loeffler gave an intimation last winter, in the string sextette which the Kneisel Quartette played, that he is a man who has something to say and knows how to say it. This concerto enforced that affirmation. It is music of the time in its diversity of ideas and its fantasies of treatment; it passes unexpectedly from one phase to another, alternating the smoothest and calmest ensembles with the most vivacious and ecstatic individual virtuosity; it has passages in which the solo instrument is heard alone, and others in which piccolo, tuba, cymbals, triangle and harp are invoked to assist the standard orchestra. Yet it does not seem eccentric, extravagant or far fetched; the successive phases, however opposite in tone and tenor, apparently belong together, like the strange colors which lie side by side in some sunset skies. The concerto has fine changes of tempo and of theme, but there is no suspension of the continuous flow, and the disposition of the solo part against those of the orchestra is intelligent and handled with mastery, while the separate themes are interesting, easily followed and original. The score is not unlike that by Mr. Busoni, which was heard a week ago in the respect that it uses some instruments in sharp, short sallies and in quaint emphases: but it differs from it in this—that where Mr. Busoni's instrumentation was erratic, laborious and difficult to fit together, Mr. Loeffler's is natural, fluent, and emerges from the instruments with the suggestion that each odd little bit is just where it ought to be, can be found without anxiety and presented with facility. The solo part is of immense difficulty as well as of frequent beauty, and even Mr. Schroeder's eminent virtuosity was none too much for the brilliant variations upon the Russian theme of the fourth part, nor for the extraordinary long and elaborate cadenza. The concerto was greatly applauded and both composer and player were personally applauded.

The ballet music from Rubinstein's "Feramors" followed, and it was pleasant to notice that Mr. Loeffler's scoring did not suffer in comparison with the poetic and fanciful treatment of these dances.

The concert ended with another novelty—D'Albert's overture to Grillparzer's "Esther." Without knowing something about what kind of a thing that "Esther" is—and the programme book was silent as usual upon a subject about which its readers must be personally ignorant and without ready means of informing themselves—it is not possible to say how well this overture does its duty. But in itself, although of clever mechanical construction, it is not particularly interesting and gives little to remember. It has a rather sturdy introducton with some brass and a good deal of drum. Then there is a slower and prettier part, mildly tinged with the romantic; another phase, in which a tripping or trotting figure is recognizable; and a full and resonant, but by no means dramatic or exciting, conclusion. The listener can assumed that the theme is Biblical and fit on at his pleasure, the pomp of Ahasuerus, the soft persuasions of Esther, the insinuations of Haman, the cavalcade of Mordecai and the imperious judgment which rounds out the Hebrew story. Having done which, he may find that he is all wrong. But all the same, any one of a dozen bright and gay French overtures would have given a nicer ending to the concert, which was pleasantly brief.

There will be no concert next week, but for the succeeding week the programme assigns to the orchestra together with Brahm's second symphony, these novelties—Hartmann's "Nordische Heerfahrt" overture and Tschaikowsky's symphonic poem, "Francesca di Rimini." Mr. Loeffler will be the soloist and he will introduce new violin pieces by Bruch and Saint-Saens.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, FEB. 5, 1894.

The Symphony Concert.

Not since the days of Henschel as conductor, have there been so many novelties upon our symphonic programmes. The concert of Saturday gave a new violincello concerto and an unfamiliar overture, while the next programme is to present Hartmann's "Nordische Heerfahrt," Bruch's "Romanza" for violin, St. Saens' "Morceau de Concert" for the same instrument, and Tschaikowski's symphonic poem, "Francesca da Rimini," an array of novelties sufficient to appal the reviewer and to delight the general auditor.

The concert of Saturday began with Beethoven's eighth symphony. This is the "humorous symphony" *par excellence*, and it is pleasant to note that most of the playful touches were given with sufficient appreciation of their intent. The piquant *ritenuto* effects of the chief theme of the first movement could have had more grace, but the *brusquerie* of the second movement was excellently portrayed. The minuet of this symphony is an idealization of what Haydn attempted in this form, much nearer to Haydn's style than the minuet of the first symphony, but it is the only point in which the work at all resembles the older school, and even here the bold touches of horn and clarinette remove it from the older style of scoring. The clarinette was played too forcibly, but the horn was perfect in this as in other works of the programme. The finale went brilliantly, the chattering figure of the chief theme was clearly read, and that sudden jump from the garret to the cellar, where the figure of the flutes is answered so brusquely by the contrabasses, was given with appropriate emphasis, although the latter instruments might have had even more of gruffness; but this was a fault which proceeded from numerical weakness, for our orchestra could well bear the addition of two contrabasses, where there is such a powerful body of violins. Those comical octaves for bassoon and kettle-drum were charmingly played, the drummer repressing himself for a single and only time, for which he repaid himself by playing more forcibly than ever through the rest of the concert. *Per contra*, the bassoon might have been more prominent in this symphony; if ever there was a bassoon symphony, it is this. Beethoven loved the bassoon as Weber loved the horn. He cared little however, for that earnest side of the instrument, which Meyerbeer brought out in the rising of the nuns, in "Robert le Diable," or Berlioz in the "March to Execution, but enjoyed its humor, and was, as he termed it, "*aufgeknoepft*," when he wrote obbligato effects for this clown of the orchestra. The tuning of the drums in octaves was a new device in its time, yet Beethoven, from the very first symphony, showed a disposition to do new things with the kettle-drums, and had already tuned in sixths in his seventh symphony.

A violoncello concerto composed by Mr. C. M. Loeffler came next, and was brilliantly performed by Mr. Alwin Schroeder. It is difficult to speak fairly of this work on a first hearing, but it seems as if one might give the poet's advice, to the composer:—

"Be bold! be bold! be not too bold."

for there is a constant boldness in the treatment and modulation that causes the auditor mental effort at every turn; it is too modern in its progressions and some of its orchestral combinations are experimental. The passages for flute and cello sounded empty and some of the piccolo work suggested the march of the first act of "Carmen." The work at first seemed too improvisational in flavor, it left the impression of being disjointed and spasmodic, its ideas seemed loosely strung together. The Russian finale reminded the reviewer of how much better the composer had done in his sextette, a composition which greatly overshadows this work. There was brilliancy in the solo part and to spare; if virtuosity is its own reward, then Mr. Schroeder must be quite content, for he conquered many furious difficulties in the course of the concerto. The cadenza in the finale was phenomenal, and the broad work on the C string, the clear harmonics, the double-stopped passages, were all very wonderful. There was great enthusiasm at the close, and both the performer and the composer were applauded to the echo. Mr. Schroeder had played finely, and Mr. Loeffler is respected and admired by all who have ever known him, so that the outburst was to have been expected; yet the reviewer cannot consider this concerto as the composer's best work.

One should feel grateful to Mr. Paur for giving such music as the ballet numbers from Rubenstein's "Feramors"; it is not below the dignity of these concerts to have such pretty numbers once in a while, and if these musical dainties might be followed by such numbers as St. Saens' "Suite Algerienne," Massenet's "Dimanche au Village," etc., it would give an added charm to the concerts.

The "Feramors" ballet music is far more graceful and characteristic than that which the same composer has given in "The Demon," and its delicacy was splendidly brought out by the orchestra. It was given with a praiseworthy perfection of ensemble and shading.

The concert ended with D'Albert's overture to Grillparzer's "Esther," which was a work showing that there are lofty possibilities in the great pianist. The themes were ponderous, and there was strong dramatic contrast evident; at times the rhythmic changes and syncopations seemed to promise a Schumann, but at the end it left no very definite impression. Some of the climaxes were well wrought up, but the art of concealing art had not been attained in the work. It was broadly and majestically played, and the excellence of the horn and oboe work deserves special mention.

LOUIS C. ELSON.

Boston Journal.

SUNDAY, FEBRUARY 4, 1894.

The Fourteenth Concert of the Symphony Orchestra.

The program of the Symphony Concert given last evening, Mr. Paur conductor, in Music Hall, was as follows:

Symphony No. 8 ..... Beethoven
Fantastic concerto for 'cello and orchestra (MS. (First time) ..... C. M. Loeffler
Ballet Music, "Feramors ..... Rubinstein
1. Candle dance of the Brides of Cashmere.
2. Dance of Bayaderes.
Overture to Grillparzer's "Esther" ..... d'Albert

The symphony was well read and well played. The famous allegretto scherzando that is said to have made Schopenhauer forget that the world was nothing but a receiving vault of hopes and illusions was given delightfully, and it was a pleasure to find Mr. Paur believing in the theory that the third movement was intended to be played as an old fashioned symphonic menuet.

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It was also a great pleasure to hear again extracts from the beautiful ballet music in "Feramora." The operas of Rubinstein are not long-lived, and they will probably only be remembered on account of the ballet music, as in "Feramors," "Nero" and "The Demon," just as for a long time the famous overture of Mehul preserved the name of an unsuccessful opera. The music played last evening is exquisite in conception and in instrumentation. "Too frivolous," I hear some one say. But, good sir, or sweet madam, do you wish to listen to symphonies and symphonic poems and long-winded concertos with cadenzas of still longer wind all the time? Because Brahms lives, must Auber apologize for his own birth, life and death? Because Dvorak is a musician of great talent, has Bizet or Delibes no right to musical existence? Such music as this ballet in "Feramors" shows imagination and refined technical skill. And let it here be said that any one of a half dozen, at least, of Auber's overtures is more deserving of a place in a Symphony concert than the mischmasch known to men as d'Albert's overture to "Esther."

The fastidious Gericke knew the value of these voluptuous danses by Rubinstein. They were last played here in a Symphony concert in October, 1885. Would that Mr. Paur would let us hear Delibes's charming suite "Le roi s' amuse," in which ancient danse-forms are clothed in sympathetic, adorning and not impertinent, not incongruous dress.

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Mr. Loeffler is well known to us all as an admirable violinist and a composer of ingenuity and refined taste. He has named his concerto "fantastic" and with reason; the music seems like the sleep-chasings of a fanciful musician. There is much in this work that is imaginative and ingenious; perhaps, on account of its title, it is wrong to crave a little more solidity in thought and in treatment. Mr. Loeffler here seems to me to be a symbolist; not grim and cruel like Maeterlinck and some of his French neighbors, but a man of fine and wandering fancy, who uses words chiefly for their rhythm and color. The greatest charm in his work is the piquant instrumentation; and yet right here there is an absence of fullness, when well-nourished inner parts would fill the longing of the hearer. That which follows the beginning of the adagio seems the stronger part of the work. The theme (Russian, as stated by the program book), is not particularly attractive, and the variations are not all interesting. The impression made after one hearing is that Mr. Loeffler was not fortunate in securing a first-class melodic idea. But his work, in spite of lack of cohesion and balanced sentences, is often interesting, never cheap, vulgar, sensational. It was played with loving care and with skill by Mr. Schroeder, and player and composer were stormily applauded.

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Mr. d'Albert's overture was first performed in this country, I believe, at a Sarasate d'Albert concert in New York, during the season of '89-'90, and under the beat of the composer. The overture was entitled originally, "Dramatic Overture," and the present title was an afterthought.

Some of us have read through the Book of Esther; and some have heard in their younger days the cantata by Mr. Butterfield (?) known as "Esther, the Beautiful Queen;" but how many in the audience last night knew Grillparzer's "Esther" well enough to be moved or obstructed or reminded by d' Albert's music.

The overture is a collection of episodes. The themes are neither fresh nor beautiful nor striking, and little is done with them after they are announced. The composer plays with them as with checkermen; now he brings forward one, and now another; but he does not win the game. He is terribly in earnest, he studies carefully each move, but he has no organized plan; he moves each piece for itself, and he does not win the game, this serious man, this gnome of the piano. And now please put it back on the shelf, Mr. Paur, and let it slumber by the side of pieces by Humperdinck and Riemenschneider.

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The symphonic poem by Tschaikowsky, to be played the 17th, is "Francesca da Rimini" and not "Romeo and Juliet," as announced in the program book.

PHILIP HALE.

Philadelphia Abend-Post.

Samstag 3. Februar 1894.

Das Boston Symphonie-Orchester wird am nächsten Mittwoch Abend das vorletzte Konzert unter Leitung des Herrn Emil Paur in unserer Academy of Music geben. Als Solist wird der bekannte ausgezeichnete Bassist Herr Max Heinrich fungiren. Das Programm bietet folgende Nummern: Symphonie in C-Moll, No. 1, Brahms; Lied, mit Orchester, „Die Allmacht," Schubert; Entre Acte, „Gwendoline," Chabrier; Ballet-Musik, „Feramors," Rubinstein; „Wotan's Abschied und Feuerzauber," Wagner.

Tickets sind jetzt bei Fischer, No. 1221 Chestnut Str., zu haben.

Gazette

BOSTON, SUNDAY MORNING, FEB. 4.

The Symphony Concert.

The programme of the concert by the Boston Symphony Orchestra, in Music Hall, last night, was: Symphony in F, No. 8, Beethoven; Concerto Fantastique, for violoncello and orchestra (MS.), C. M Loeffler (first time); Ballet Music, "Feramorz, Rubinstein; Overture "Esther," E. d'Albert (first time.) The soloist was Mr. Alwin Schroeder. The Symphony was beautifully read, the tempi were faultless, and the playing throughout was of the finest. In listening to Mr. Loeffler's concerto, it is necessary to remember the qualification "Fantastique" that is attached to it. The work has evidently been composed with great thought and care. It is strikingly new, is admirable in its contrasts of orchestral tone color, and the instrumentation is often surprising in its fresh combinations. It is well divided between the orchestra and the solo instrument and forms a strongly welded whole. It is so full of novel effects that more than a single hearing is necessary to a complete appreciation of its merit. The style is wholly modern. The opening movement is broad and dignified in its general aspect; but occasionally it is exceedingly brilliant. The themes are gracefully melodious, and their development is as ingenious as it is interesting. The slow movement has a fascinating theme, of rare refinement, and abounds in lovely moments, especially in the instrumentation. The finale is founded on a very brief theme in the Russian style, and is elaborately developed through variations for the solo instrument and the orchestra. It is remarkable for the variety of treatment to which it is subjected, and for the clearness that sways all its intricacies. Here the solo cello and the other instruments are used in the most brilliant manner. It is impossible to do full justice to the concerto in the brief space we have at our command, but we have room to say that it is creditable in every way to the fine musicianship of its composer and is a work upon which he may justly pride himself. The solo part bristles with difficulties, but they were overcome in a masterly manner by Mr. Schroeder, whose skill has never been evidenced more convincingly than it was in his performances on this occasion. The work was listened to with rapt attention, and though it is somewhat long, interest in it never flagged. At its end the audience broke into a spontaneous outburst of applause, and recalled the soloist again and again, and also paid enthusiastic tribute to the composer, who seemed modestly bent on keeping himself in the background. The pretty "Feramorz" music was exquisitely played. The D'Albert overture is a clearer work than we expected from its composer. It is not extravagantly modern, is fairly melodious and is richly scored. There is nothing to be said against it, except that is noisy and uninteresting. The programme for the next concert is Symphony No. 2, Brahms; a new overture by Hartmann; two solos for violin, one by Bruch and one by Saint Saens; and Tschaikowsky's "Francesca da Rimini." The soloist is Mr. C. M. Loeffler.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCV. NO. 35.

SUNDAY, FEBRUARY 4, 1894.

The Symphony Concert, Soloist Alwyn Schroeder.

The novelty in the Symphony concert programme of last evening, played at Music Hall by the Boston orchestra, was Mr. C. M. Loeffler's "Fantastic Concerto," for violincello and orchestra, which is still in manuscript.

Mr. Loeffler's popularity as one of the leading violins of the orchestra gives a peculiar interest to any composition which he contributes at these concerts, and in this new concerto he has quite fully realized the expectations of those who are familiar with his earlier contributions to local programmes. Mr. Loeffler is a capital musician, with a thorough knowledge of the art of composition, possessed of good taste in the choice of forms, and a master in orchestration. All these characteristics are shown in his concerto of last night, and its merits were quickly recognized both by the audience and his fellow-players in the orchestra. The work is in five short movements, which are played without pause, and in the concerto he has made use of some grand and imposing themes, which are treated in a masterly fashion. He introduces a cadenza for the solo 'cello which is full of difficult passages for the player, and, demands a perfect mastery of the instrument. Mr. Loeffler was fortunate in having the solo work given to Mr. Alwyn Schroeder, whose playing throughout the concerto was equal to his best efforts in these concerts. The concerto and its performance were alike vastly enjoyed by the audience, and at its conclusion the composer and soloist were alike honored by the audience with a great ovation.

Another novelty of a less interesting character in the programme was Eugen D'Albert's overture to Grillparzer's "Esther." This composition is an ably written one, and scored for the ordinary grand orchestra. D'Albert follows conservative forms in his instrumentation, and the themes which are of striking originality are well worked out, and the overture is brought to a very effective and dramatic climax. It is, however, a work that would not generally interest an audience other than as a novelty.

Co ductor Paur introduced his programme with a brilliant performance of the eighth Beethoven symphony, and also included in its numbers the "Candle Dance" and the Dance of the Bayaderes" from the ballet music of "Feramors."

The orchestra makes its usual tour next week, and for Saturday evening, Feb. 17, Brahms' Symphony No. 2 and some novelties by Hartmann, Bruch, Saint-Saens and Tschaikowsky are announced, with Mr. C. M. Loeffler as soloist.

[83]

Boston Courier.

SUNDAY MORNING, FEB. 4, 1894.

NEW COMPOSITIONS AT THE SYMPHONY.

The audience at the fourteenth Symphony concert evidently found its chief satisfaction in Mr. C. M. Loeffler's new composition for violoncello and orchestra, entitled by him "A Fantastic Concerto," and played with Mr. Schroeder for the soloist. It is true that Beethoven's ever fresh and favorite eighth symphony began the evening and might have been expecsed to so fill the mind with thought and pleasure that an orchestral composition of our day, following immediately after it, would seem tame and unremunerative. But the symphony has had better readings than that which the band gave it last night; for the men played rather as if they were relying too much upon their own familiarity with the score, so that there were roughness, inelegance, heaviness, and even inaccuracy in the performance. The audience responded with thanks, but not with enthusiasm.

Mr. Loeffler gave an intimation last winter, in the string sextette which the Kneisel Quartette played, that he is a man who has something to say and knows how to say it. This concerto enforced that affirmation. It is music of the time in its diversity of ideas and its fantasies of treatment; it passes unexpectedly from one phase to another, alternating the smoothest and calmest ensembles with the most vivacious and ecstatic individual virtuosity; it has passages in which the solo instrument is heard alone, and others in which piccolo, tuba, cymbals, triangle and harp are invoked to assist the standard orchestra. Yet it does not seem eccentric, extravagant or far fetched; the successive phases, however opposite in tone and tenor, apparently belong together, like the strange colors which lie side by side in some sunset skies. The concerto has fine changes of tempo and of theme, but there is no suspension of the continuous flow, and the disposition of the solo part against those of the orchestra is intelligent and handled with mastery, while the separate themes are interesting, easily followed and original. The score is not unlike that by Mr. Busoni, which was heard a week ago in the respect that it uses some instruments in sharp, short sallies and in quaint emphases: but it differs from it in this—that where Mr. Busoni's instrumentation was erratic, laborious and difficult to fit together, Mr. Loeffler's is natural, fluent, and emerges from the instruments with the suggestion that each odd little bit is just where it ought to be, can be found without anxiety and presented with facility. The solo part is of immense difficulty as well as of frequent beauty, and even Mr. Schroeder's eminent virtuosity was none too much for the brilliant variations upon the Russian theme of the fourth part, nor for the extraordinary long and elaborate cadenza. The concerto was greatly applauded and both composer and player were personally applauded.

The ballet music from Rubinstein's "Feramors" followed, and it was pleasant to notice that Mr. Loeffler's scoring did not suffer in comparison with the poetic and fanciful treatment of these dances.

The concert ended with another novelty—D'Albert's overture to Grillparzer's "Esther." Without knowing something about what kind of a thing that "Esther" is—and the programme book was silent as usual upon a subject about which its readers must be personally ignorant and without ready means of informing themselves—it is not possible to say how well this overture does its duty. But in itself, although of clever mechanical construction, it is not particularly interesting and gives little to remember. It has a rather sturdy introducton with some brass and a good deal of drum. Then there is a slower and prettier part, mildly tinged with the romantic; another phase, in which a tripping or trotting figure is recognizable; and a full and resonant, but by no means dramatic or exciting, conclusion. The listener can assumed that the theme is Biblical and fit on at his pleasure, the pomp of Ahasuerus, the soft persuasions of Esther, the insinuations of Haman, the cavalcade of Mordecai and the imperious judgment which rounds out the Hebrew story. Having done which, he may find that he is all wrong. But all the same, any one of a dozen bright and gay French overtures would have given a nicer ending to the concert, which was pleasantly brief.

There will be no concert next week, but for the succeeding week the programme assigns to the orchestra together with Brahm's second symphony, these novelties—Hartmann's "Nordische Heerfahrt" overture and Tschaikowsky's symphonic poem, "Francesca di Rimini." Mr. Loeffler will be the soloist and he will introduce new violin pieces by Bruch and Saint-Saens.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, FEB. 5, 1894.

The Symphony Concert.

Not since the days of Henschel as conductor, have there been so many novelties upon our symphonic programmes. The concert of Saturday gave a new violincello concerto and an unfamiliar overture, while the next programme is to present Hartmann's "Nordische Heerfahrt," Bruch's "Romanza" for violin, St. Saens' "Morceau de Concert" for the same instrument, and Tschaikowski's symphonic poem, "Francesca da Rimini," an array of novelties sufficient to appal the reviewer and to delight the general auditor.

The concert of Saturday began with Beethoven's eighth symphony. This is the "humorous symphony" *par excellence*, and it is pleasant to note that most of the playful touches were given with sufficient appreciation of their intent. The piquant *ritenuto* effects of the chief theme of the first movement could have had more grace, but the *brusquerie* of the second movement was excellently portrayed. The minuet of this symphony is an idealization of what Haydn attempted in this form, much nearer to Haydn's style than the minuet of the first symphony, but it is the only point in which the work at all resembles the older school, and even here the bold touches of horn and clarinette remove it from the older style of scoring. The clarinette was played too forcibly, but the horn was perfect in this as in other works of the programme. The finale went brilliantly, the chattering figure of the chief theme was clearly read, and that sudden jump from the garret to the cellar, where the figure of the flutes is answered so brusquely by the contrabasses, was given with appropriate emphasis, although the latter instruments might have had even more of gruffness; but this was a fault which proceeded from numerical weakness, for our orchestra could well bear the addition of two contrabasses, where there is such a powerful body of violins. Those comical octaves for bassoon and kettle-drum were charmingly played, the drummer repressing himself for a single and only time, for which he repaid himself by playing more forcibly than ever through the rest of the concert. *Per contra*, the bassoon might have been more prominent in this symphony; if ever there was a bassoon symphony, it is this. Beethoven loved the bassoon as Weber loved the horn. He cared little however, for that earnest side of the instrument, which Meyerbeer brought out in the rising of the nuns, in "Robert le Diable," or Berlioz in the "March to Execution, but enjoyed its humor, and was, as he termed it, "*aufgeknoepft*," when he wrote obbligato effects for this clown of the orchestra. The tuning of the drums in octaves was a new device in its time, yet Beethoven, from the very first symphony, showed a disposition to do new things with the kettle-drums, and had already tuned in sixths in his seventh symphony.

A violoncello concerto composed by Mr. C. M. Loeffler came next, and was brilliantly performed by Mr. Alwin Schroeder. It is difficult to speak fairly of this work on a first hearing, but it seems as if one might give the poet's advice, to the composer:—

"Be bold! be bold! be not too bold."

for there is a constant boldness in the treatment and modulation that causes the auditor mental effort at every turn; it is too modern in its progressions and some of its orchestral combinations are experimental. The passages for flute and cello sounded empty and some of the piccolo work suggested the march of the first act of "Carmen." The work at first seemed too improvisational in flavor, it left the impression of being disjointed and spasmodic, its ideas seemed loosely strung together. The Russian finale reminded the reviewer of how much better the composer had done in his sextette, a composition which greatly overshadows this work. There was brilliancy in the solo part and to spare; if virtuosity is its own reward, then Mr. Schroeder must be quite content, for he conquered many furious difficulties in the course of the concerto. The cadenza in the finale was phenomenal, and the broad work on the C string, the clear harmonics, the double-stopped passages, were all very wonderful. There was great enthusiasm at the close, and both the performer and the composer were applauded to the echo. Mr. Schroeder had played finely, and Mr. Loeffler is respected and admired by all who have ever known him, so that the outburst was to have been expected; yet the reviewer cannot consider this concerto as the composer's best work.

One should feel grateful to Mr. Paur for giving such music as the ballet numbers from Rubenstein's "Feramors"; it is not below the dignity of these concerts to have such pretty numbers once in a while, and if these musical dainties might be followed by such numbers as St. Saens' "Suite Algerienne," Massenet's "Dimanche au Village," etc., it would give an added charm to the concerts.

The "Feramors" ballet music is far more graceful and characteristic than that which the same composer has given in "The Demon," and its delicacy was splendidly brought out by the orchestra. It was given with a praiseworthy perfection of ensemble and shading.

The concert ended with D'Albert's overture to Grillparzer's "Esther," which was a work showing that there are lofty possibilities in the great pianist. The themes were ponderous, and there was strong dramatic contrast evident; at times the rhythmic changes and syncopations seemed to promise a Schumann, but at the end it left no very definite impression. Some of the climaxes were well wrought up, but the art of concealing art had not been attained in the work. It was broadly and majestically played, and the excellence of the horn and oboe work deserves especial mention.

LOUIS C. ELSON.

Boston Journal.

SUNDAY, FEBRUARY 4, 1894.

The Fourteenth Concert of the Symphony Orchestra.

The program of the Symphony Concert given last evening, Mr. Paur conductor, in Music Hall, was as follows:

Symphony No. 8.....Beethoven
Fantastic concerto for 'cello and orchestra (MS. (First time).....C. M. Loeffler
Ballet Music, "Feramors".....Rubinstein
1. Candle dance of the Brides of Cashmere.
2. Dance of Bayaderes.
Overture to Grillparzer's "Esther".....d'Albert

The symphony was well read and well played. The famous allegretto scherzando that is said to have made Schopenhauer forget that the world was nothing but a receiving vault of hopes and illusions was given delightfully, and it was a pleasure to find Mr. Paur believing in the theory that the third movement was intended to be played as an old fashioned symphonic menuet.

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It was also a great pleasure to hear again extracts from the beautiful ballet music in "Feramors." The operas of Rubinstein are not long-lived, and they will probably only be remembered on account of the ballet music, as in "Feramors," "Nero" and "The Demon," just as for a long time the famous overture of Mehul preserved the name of an unsuccessful opera. The music played last evening is exquisite in conception and in instrumentation. "Too frivolous," I hear some one say. But, good sir, or sweet madam, do you wish to listen to symphonies and symphonic poems and long-winded concertos with cadenzas of still longer wind all the time? Because Brahms lives, must Auber apologize for his own birth, life and death? Because Dvorak is a musician of great talent, has Bizet or Delibes no right to musical existence? Such music as this ballet in "Feramors" shows imagination and refined technical skill. And let it here be said that any one of a half dozen, at least, of Auber's overtures is more deserving of a place in a Symphony concert than the mischmasch known to men as d'Albert's overture to "Esther."

The fastidious Gericke knew the value of these voluptuous danses by Rubinstein. They were last played here in a Symphony concert in October, 1885. Would that Mr. Paur would let us hear Delibes's charming suite "Le roi s' amuse," in which ancient danse-forms are clothed in sympathetic, adorning and not impertinent, not incongruous dress.

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Mr. Loeffler is well known to us all as an admirable violinist and a composer of ingenuity and refined taste. He has named his concerto "fantastic" and with reason; the music seems like the sleep-chasings of a fanciful musician. There is much in this work that is imaginative and ingenious; perhaps, on account of its title, it is wrong to crave a little more solidity in thought and in treatment. Mr. Loeffler here seems to me to be a symbolist; not grim and cruel like Maeterlinck and some of his French neighbors, but a man of fine and wandering fancy, who uses words chiefly for their rhythm and color. The greatest charm in his work is the piquant instrumentation; and yet right here there is an absence of fullness, when well-nourished inner parts would fill the longing of the hearer. That which follows the beginning of the adagio seems the stronger part of the work. The theme (Russian, as stated by the program book), is not particularly attractive, and the variations are not all interesting. The impression made after one hearing is that Mr. Loeffler was not fortunate in securing a first-class melodic idea. But his work, in spite of lack of cohesion and balanced sentences, is often interesting, never cheap, vulgar, sensational. It was played with loving care and with skill by Mr. Schroeder, and player and composer were stormily applauded.

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The overture is a collection of episodes. The themes are neither fresh nor beautiful nor striking, and little is done with them after they are announced. The composer plays with them as with checkermen; now he brings forward one, and now another; but he does not win the game. He is terribly in earnest, he studies carefully each move, but he has no organized plan; he moves each piece for itself, and he does not win the game, this serious man, this gnome of the piano. And now please put it back on the shelf, Mr. Paur, and let it slumber by the side of pieces by Humperdink and Riemenschneider.

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The symphonic poem by Tschaikowsky, to be played the 17th, is "Francesca da Rimini" and not "Romeo and Juliet," as announced in the program book.

PHILIP HALE.

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Gazette

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SUNDAY HERALD.

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[83]

Boston Sunday Globe.

SUNDAY, FEB 4, 1894.

CONCERTS AND LECTURES.

Fourteenth Symphony Program—

The program for the 14th symphony rehearsal and concert contained two novelties, Mr C. M. Loeffler's fantastic concerto for 'cello and orchestra, and Eugen d'Albert's overture to Grillparzer's "Esther," both given for the first time in this city. The greater interest naturally centered in the work by the talented resident composer and violinist, Mr Loeffler, who not only has gained an enviable position as a performer, but whose musical writings have stamped him as a composer of marked ability. Additional interest was given this new work by reason of the soloist, Mr Alwin Schroeder, also a member of the symphony orchestra.

The composition is florid and fantastic, and the themes and variations given to the cellist bristle with difficulties and call into play about all the resources of that instrument running from double and triple chords in the bass up to harmonics in the upper scale.

The solo work is almost continuous, beginning with the first part of the florid oriental introduction. The second movement, a melancholy series of passages, was beautifully played, the cello in Mr Schroeder's hands singing with all the delicacy and tenderness of the violin.

An elaborate cadenza in the third part, leading into a wild Russian theme, was deftly and very clearly executed, but its intricacies are so great that no one but an accomplished cellist can hope to master it satisfactorily. But few harsh or discordant notes were discernible in Mr Schroeder's playing.

The impetuous finale was smoothly given by soloist and orchestra. At the close of the performance composer and soloist were most heartily applauded, and each one received cordial hand grips of congratulation from their confreres.

D'Albert's overture to "Esther" is a brilliant work, abounding in turbulent episodes. The brasses in the fanfares were a trifle unsteady at times, but the overture was in the main excellently performed. The tremulous accompaniments by the strings, which run all through the piece, were played with commendable absence of cloudiness, while the syncopated form of a theme in the finale received capital treatment by the four parts of the string contingent.

Beethoven's delightfully humorous eighth symphony was daintily and sympathetically played. Rubinstein's ballet music from "Feramors" was given trippingly and lightly. The program for the next concerts, Feb 16 and 17, is as follows: Brahms, second symphony; Hartmann, overture, "Nordische Heerfahrt;" violin solos, Bruch's romance, op 42 and Saint-Saens' concert piece, played by Mr Loeffler; Tschaikowsky's "Francesca da Rimini."

BOSTON POST.

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, FEB. 4, 1894.

THE SYMPHONY CONCERT.

An Interesting Programme Rendered Last Evening---Other Amusement Notes.

The programme presented at the Symphony concert in Music Hall last evening consisted of Beethoven's Symphony No. 8 in F Major; a manuscript "Concerto Fantastique," for the 'cello and orchestra, by C. M. Loeffler; Rubinstein's ballet music from "Feramors," and D'Albert's overture to Grillparzer's "Esther."

The concerto and the overture were new to Boston and were enthusiastically received. Mr. Loeffler's work is an ambitious effort and he is fortunate in having so able a soloist as Mr. Alwin Schroeder. There are no waits between the three movements, and the first theme of the solo begins at once. This is developed at some length and is somewhat florid in its passages. This coloring is continued until the second and third themes are introduced with some elaboration.

The second movement is introduced by the orchestra and the theme quickly appears with a rather plaintive melody, which is worked out with skill and striking effects, and in the allegro the original themes are again brought into use, also a Russian theme, which is given with quaint variations. The cadenza for the solo instrument is intricate, at times pleasing and at times a trifle monotonous, and the concerto ends with a quick movement by the entire orchestra of the Russian theme. There is also a beautiful part for the harp introduced.

Mr. Schroeder played the difficult number with great skill, and both he and the composer were forced to bow their acknowledgments to the audience.

Beethoven's symphony was skilfully rendered, and Rubinstein's dainty ballet music was loudly applauded.

The D'Albert overture proved very pleasing and fittingly concluded a most entertaining programme. There will be no concert or rehearsal this week.

Boston Transcript

MONDAY, FEBRUARY 5, 1894.

Music Hall: Boston Symphony Orchestra

The programme of the fourteenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Beethoven: Symphony No. 8, in F major, Opus 93.
C. M. Loeffler: Concert fantastique for violoncello and orchestra (MS.)
Rubinstein: Candle-dance of the Brides of Kashmire and Dance of Bayaderes No. 1, from "Feramors."
Eugen d'Albert: Overture to Grillparzer's "Esther," Opus 8.

Mr. Alwin Schroeder was the 'cellist.

The performance of the eighth symphony—the "humorous" symphony *par excellence*—was one of the finest we have heard. The playing was technically smooth, finished and exact in ensemble, and there was a nervous vigor of accent, a general brightness and vivacity about the performance, that made every point tell. The humorous strokes were particularly well made; notably good was the way in which that wonderful passage near the end of the last movement was given, where the 'celli and basses take the melodious second theme out of the wood-wind's mouth, and, as Ambros says, "can not help singing and growling it after it with terrific sentimentality;" the full humor of the passage was shown, yet without falling into mere burlesque or parody.

The two movements from Rubinstein's "Feramors" ballet-music were given with more distinction of effect than we can remember to have heard them before; the music, with all its grace and piquancy, verges dangerously on the commonplace, and Rubinstein's instrumentation is in general not of a sort to cure or veil this to any great extent. Upon the whole it may be said that Rubinstein's habitual handling of the orchestra is not very easy to be accounted for; he often seems distinctly bent on not laying himself open to the charge of anything like super-refinement or dandyism—the last vein in the world into which a man with his talent for the slip-shod was in any danger of falling. If his orchestration keeps quite clear of that rather wholesale, monotonous and cloying gorgeousness one finds in men like Goldmark, it also seldom, if ever, has the captivating, delicate *espièglerie* so characteristic of many writers of the modern French school; and, what is most curious, this latter quality seems just what would best fit a good deal of his music, notably the two ballet movements in question. But he seems determined to confine himself, so to speak, to mere primary colors, to sharp contrasts between masses of strings with masses of horn-tone, or not particularly well blended masses of wood-wind; that clever and, as the French say, *savant* blending of colors, those delicate tertiary tints of which Saint-Saëns, Bizet, and Wagner—to mention no others—are so fond, are for the most part absent from his palette. But, as the two movements were played last Saturday evening, we must say that we had never heard his instrumentation sound so well and charming.

Eugen d'Albert's overture to "Esther" is a work which at once inspires respect. It is worked out elaborately, with great care and conscientiousness, yet wholly without ostentation; one feels that the young composer well appreciated the true character of his task, that his good workmanship had a higher aim than merely to show what he could do, for, with all its thoroughness, it is never excessive, he never loses sight of the essentially dramatic character of his composition, and does not let an over-anxiety for elaboration betray him into obscuring the larger outlines of his work, nor into forgetfulness of the boider methods of dramatic musical development. In a word, he keeps his balance, between the purely musical on the one hand, and the impressively dramatic on the other, remarkably well. Of especially distinguished melodic invention he shows perhaps not very much; yet his themes have character, they are not vulgar nor trivial, and, best of all, they are really *themes*—not merely impressive or emotional phrases, whose only value lies in their immediate effect, but melodic passages that contain within themselves the germs of further development and growth. The whole overture shows great seriousness of purpose and nobility of aim; one would much like to hear it again. It was grandly played.

Mr. Loeffler's new "Fantastic" concerto—its original title, by the way, was simply "Morceau fantastique"—seems to us to come nearer to a solution of an "irreducible case of Cardan" than any other modern composition of the sort we have heard. For writing such a piece Mr. Loeffler may be said to possess quite peculiar qualifications; if not specifically a 'cellist, he is a violinist, that is a string player, well versed in the technique of stringed instruments and with a good deal of native sympathy with the virtuoso aspect of string playing—like enough, too, he plays the 'cello itself more than any of us know—he can thus get a certain amount of inspiration from the very character and quality of the instrument he writes for. His melodic inventiveness can fall easily and naturally into the 'cello vein. Then he is a composer to the manner born; he has abundantly proved this before. He does not at all come within the class of virtuosi who write simply virtuoso compositions, who compose merely because they are brilliant players and want something brilliant to play. If his enthusiasm for Brahms leads him in the direction of solidity of workmanship, his admiration for the French and Slavic composers leads him quite as naturally toward brilliancy, piquancy and the highly-spiced and charming in general. He has much of the characteristically French lightness of touch, of their instinctive knowing when they have said enough, while his German side saves him from their too frequent contentment with half-expressed ideas, with mere clever innuendoes.

If in this 'cello concerto the first thing that strikes one is its immense cleverness, one finds also in it that the composer was not willing to content himself with being merely clever; he has shown all due regard for musical proportion, balance, and distinction. Of sentiment there is just enough in the work; and here more than in any other way has Mr. Loeffler shown his nice appreciation of the task he undertook. All modern 'cello concertos we know have had one or the other of two serious defects: either they have been the work of virtuoso 'cellists, effectively and gratefully written for the solo instrument, but devoid of musical ideas and true sentiment of any sort, or else they have been the work of real composers, worthy of the name, who had ideas to express and genuine sentiment to start with, but found the 'cello a most uncomfortable and thankless medium. In listening to concertos of the first class, one wishes heartily that they had never been written; in listening to those of the second, one longs to ask the 'cello kindly to stop and not interfere with the music. Mr. Loeffler seems to have [illegible] technical difficulty or artistic skill, if such will to walk safely between this Scylla and Charybdis. He has musical ideas and expresses them musically; but they are essentially 'cello ideas, melodic forms and phrases that absolutely call for the 'cello to give them life. And note this, that, in so far as sentiment and the emotional in general are concerned, although he shows no little warmth and beauty of feeling, he wisely avoids entering upon such deeper and more poignant emotional regions as would make the voice of a single 'cello seem inadequate, and make you long for the stronger and richer expressive power of the full orchestra. The ever-recurring presence and predominance of the fantastic element in his work saves him from this. He goes into the emotional only just as far as the 'cello will easily and naturally carry him; when he has reached this limit, he returns to the light and fancifully piquant, to the graceful and enchanting. In a word, he cuts his coat according to his cloth. And this is why we lay such stress upon his cleverness. He has written a composition that is at once interesting and charming in itself, and effective and thankful for the 'cello, both in its sentimental aspect as a singer of expressive *cantilena* and in the way of giving the player every chance of displaying such virtuosity as his instrument admits of.

Mr. Schroeder—to whom the concerto is dedicated, by the way—fairly outdid himself in his performance of the work. Indeed it was evident that he had a task before him which he could perform equally *con amore* as a 'cellist and as a musician. In point of beauty of tone, purity of intonation and, in short, all that goes to make up a fine 'cello technique, his playing was impeccable; while his graceful, artistic phrasing, his penetrating sentiment in *cantilena* and brilliancy in *bravura* passages called for the heartiest recognition and admiration. It was superb playing at every point, and was exuberantly recognized as such by the audience. Both 'cellist and composer had a real ovation.

And has this concerto of Mr. Loeffler's really reconciled us to the 'cello concerto in general, as a form that can withstand the tooth of time? In one sense, yes; in another, decidedly, no! The very success with which he has accomplished the task of writing an acceptable one shows what an abnormal task it essentially was. A form of composition in which a composer of recognizably high and noble aspirations, a man who is primarily a "Brahmsianer," and only secondarily a Gallo-Slav, has to draw so enormously and constantly on his cleverness has to be so clever all the time, at the risk of falling into nothingness and extinction, is not a form to which he can feel himself bound by any very deep-going ties. Mr. Loeffler can be very charming and fascinating in it, but he cannot find room for the whole of himself in it. Indeed, he knew enough not to try to. And think what a risk he ran! Swelling what was essentially of the nature of bright musical *vers de société* to well nigh epic proportions! Let him rest well content with his success this time; for neither the lightning nor any other form of electricity strikes twice in the same place. He has achieved the all-but-impossible in the most brilliant way; now let him write some more quartets or sextets, and if he should try an overture we, for one, should be by no means sorry.

The next programme (for Feb. 16 and 17, there is no concert this week) is: Brahms, symphony No. 2, in D major, opus 73; Hartmann, overture, "Nordische Heerfahrt;" Bruch, romanza for violin, opus 42; Saint-Saëns, morceau de concert for violin; Tschaikowsky, symphonic poem, "Francesca da Rimini," opus 32. Mr. C. M. Loeffler will be the violinist.

BOSTON DAILY TRAVELLER

MONDAY, FEBRUARY 5, 1894.

FOURTEENTH SYMPHONY.

First Performance of Loeffler's Concerto and "Esther" Overture.

The 14th concert of the Boston Symphony Orchestra took place in Music Hall Saturday evening, with a programme composed of the following numbers:

Symphony No. 8, in F major.....Beethoven
Fantastic Concerto, for violoncello and orchestra.....C. M. Loeffler
Ballet music from "Feramors".....Rubinstein
Overture to Grillparzer's "Esther," Op. 8.....D'Albert

Mr. Alvin Schroeder was the soloist.

The "Fantastic Concerto," by Mr. Loeffler, had its first performance on this occasion, and the "Esther" overture was played for the first time in these concerts, having been first performed in this country in New York during the season of 1889-90 under the direction of the composer.

The playing of the orchestra on this occasion was the best that it has done under the baton of Mr. Paur. There was a fair degree of repose in the renderings, and contrasts were better marked than usual.

Mr. Paur's reading of the symphony was a highly commendable one, just what we have learned to expect from this conscientious, earnest and artistic conductor, and thorough musician, who shows proper regard for the demands of classic compositions. Mr. Paur was comparatively successful in the presentation of the nuances of the different movements. His tempi was excellent.

All that Mr. Paur needs to do now to ensure a complete success is to still further refine the renderings through gaining a still more marked degree in the gradation of tone; a more determined sustaining of sempre piano and sempre pianissimo where it occurs, not allowing a swelling or increasing of tone because of the movement of the melody or theme; and oblige the wood-wind to play the piano and pianissimo passages much softer than is now its custom, thereby completing the restoration of the former perfection of the orchestra before it was subjected to the coarse and vulgar processes of Mr. Nikisch.

There is one other item that might be profitably considered also, and that is the terrible pounding of the drums, for which Mr. Paur is responsible, for the drummer himself often uses his instruments with considerable skill and effect. But when Mr. Paur looks up at him and throws up both hands, and with a gesture of evolone energy summons this Hercules of the sheepskins to "let slip the dogs of war," what is the poor man to do but "lay on" for all he is worth, and when he does, it don't seem as if Saudow could increase the din if he had the job in hand.

I can't see that the drummer is responsible for the noise he makes under these circumstances whereby the effect is often ruined and all music destroyed, because of this horrible distortion of the percussion effect which is supposed to intensify the climax, not totally ruin it.

It may seem that I am making a much ado about nothing in paying so much attention to this matter; but when one player can ruin the best efforts of the rest of the orchestra, it demands the severest criticism. If a steam whistle was blown, or some one with stentorian voice should yell in the places where the drums so often offend, it would not be a bit more foreign to the effect than the disturbance made upon the drums in places at every concert.

We had a most excellent and artistic tympani player, Mr. Henry Simpson, during the engagements of both Mr. Henschel and Mr. Gericke. Mr. Simpson (who is still attached to the orchestra in another capacity) was also drummer during the first season of Mr. Nikisch's incumbency, but the discreet and effective manner in which he played the tympani did not suit Mr. Nikisch's ideas of noise, and as Mr. Simpson would not abuse his instrument to please the craving of Mr. Nikisch he was supplanted by the present performer, imported by Nikisch, no doubt, to do his bidding. So it can be seen that this infernal noise that is made on the drums at times is chargeable to Mr. Nikisch's depraved taste, and was one of the elements of coarseness that served in reducing the automatic perfection of the orchestra that existed under Mr. Gericke to the orchestral *patois* that marked the state of degradation to which it sunk under the incompetent direction of his successor.

Mr. Paur has shown that he has refinement in his musical nature; now let him apply its processes to the directing of a more discreet and normally effective use of the drums in his orchestra and thereby enhance, not ruin, the effect of the playing, and render unnecessary the curses loud and deep that are heaped upon the unfortunate drummer so often by the listeners who have music in their souls and have no desire for a boiler-shop attachment to the orchestra.

The "Fantastic Concerto" by Mr. Loeffler, proved to be a work of genuine merit. It is much clearer than his suite for violin and orchestra, given two seasons ago, because it is not overelaborated. It nevertheless is quite intricate in its construction, a feature of Mr. Loeffler's style in composition. It is highly finished in its every part, and is most skilfully handled in the working out. It is in the modern school, wholly, both as regards the composition and the instrumentation; it is also delightful in its contrasts and replete with melodious themes. A spirit of refinement pervades the music and the composer's effort is spontaneous. Mr. Schroeder played the solo part in a masterly manner, fairly eclipsing all his previous efforts, exhibiting a degree of virtuosity that few believed this sterling player possessed. Both the soloist and the composer were enthusiastically applauded and recalled again and again. The performance of the orchestral part was admirable under the careful direction of Mr. Paur.

To the severely classical the selections from the "Feramors" ballet music may seem a sort of "gumdrop offering" in the programme of a symphony concert, but the liberal, critical listener will thank Mr. Paur for this exquisite bit, for to the audience it was as refreshing as a breath of fresh air to the suffocating passengers in an almost hermetically sealed electric car on a cold morning. Mr. Paur could not ensure his popularity so quickly and at the same time be serving the cause of true art so well as to introduce into each and every programme one such number, which should include occasionally a waltz of Strauss or Gungl as very proper material.

Even that prince of martinets, Dr. Von Bulow, upholds such a contrasting element in the programme of a symphony concert.

The "Esther" overture of D'Albert was a better composition than many thought this eminent pianist capable of producing. Although there seemed to be a lack of continuity of purpose in the plan of the work, there still was much to admire, if it were not excitingly interesting. There were melodious themes and some fine effects in the instrumentation. It leaned more to the quasi-modern school than to the ultra-modern form of treatment. Mr. Paur is to be thanked for showing us this composition, even if we had not the least idea of what Grillparzer's "Esther" is all about, the programme book not being able to furnish any information.

Altogether the programme of this concert was an interesting one, and showed that Mr. Paur is not going to be partisan in his selections.

There will be no concert this week, but for Saturday evening, Feb. 17, another interesting programme is announced, to wit: Symphony No. 2, Brahms; Overture, "Nordische Heerfaht," Hartmann; Romanza for violin, op. 42, Bruch; Morceau de Concert for Violin, Saint-Saens; Symphonic poem, "Francesca di Rimini," Tschaikowsky. All but the Brahms number will be played for the first time. Mr. C. M. Loeffler will be the soloist.

WARREN DAVENPORT.

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Boston Sunday Globe.

SUNDAY, FEB 4, 1894.

CONCERTS AND LECTURES.

Fourteenth Symphony Program—

The program for the 14th symphony rehearsal and concert contained two novelties, Mr C. M. Loeffler's fantastic concerto for 'cello and orchestra, and Eugen d'Albert's overture to Grillparzer's "Esther," both given for the first time in this city. The greater interest naturally centered in the work by the talented resident composer and violinist, Mr Loeffler, who not only has gained an enviable position as a performer, but whose musical writings have stamped him as a composer of marked ability. Additional interest was given this new work by reason of the soloist, Mr Alwin Schroeder, also a member of the symphony orchestra.

The composition is florid and fantastic, and the themes and variations given to the cellist bristle with difficulties and call into play about all the resources of that instrument running from double and triple chords in the bass up to harmonics in the upper scale.

The solo work is almost continuous, beginning with the first part of the florid oriental introduction. The second movement, a melancholy series of passages, was beautifully played, the cello in Mr Schroeder's hands singing with all the delicacy and tenderness of the violin.

An elaborate cadenza in the third part, leading into a wild Russian theme, was deftly and very clearly executed, but its intricacies are so great that no one but an accomplished cellist can hope to master it satisfactorily. But few harsh or discordant notes were discernible in Mr Schroeder's playing.

The impetuous finale was smoothly given by soloist and orchestra. At the close of the performance composer and soloist were most heartily applauded, and each one received cordial hand grips of congratulation from their confreres.

D'Albert's overture to "Esther" is a brilliant work, abounding in turbulent episodes. The brasses in the fanfares were a trifle unsteady at times, but the overture was in the main excellently performed. The tremulous accompaniments by the strings, which run all through the piece, were played with commendable absence of cloudiness, while the syncopated form of a theme in the finale received capital treatment by the four parts of the string contingent.

Beethoven's delightfully humorous eighth symphony was daintily and sympathetically played. Rubinstein's ballet music from "Feramors" was given trippingly and lightly. The program for the next concerts, Feb 16 and 17, is as follows: Brahms, second symphony; Hartmann, overture, "Nordische Heerfahrt;" violin solos, Bruch's romance, op 42 and Saint-Saens' concert piece, played by Mr Loeffler; Tschaikowsky's "Francesca da Rimini."

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An Interesting Programme Rendered Last Evening---Other Amusement Notes.

The programme presented at the Symphony concert in Music Hall last evening consisted of Beethoven's Symphony No. 8 in F Major; a manuscript "Concerto Fantastique," for the 'cello and orchestra, by C. M. Loeffler; Rubinstein's ballet music from "Feramors," and D'Albert's overture to Grillparzer's "Esther."

The concerto and the overture were new to Boston and were enthusiastically received. Mr. Loeffler's work is an ambitious effort and he is fortunate in having so able a soloist as Mr. Alwin Schroeder.

There are no waits between the three movements, and the first theme of the solo begins at once. This is developed at some length and is somewhat florid in its passages. This coloring is continued until the second and third themes are introduced with some elaboration.

The second movement is introduced by the orchestra and the theme quickly appears with a rather plaintive melody, which is worked out with skill and striking effects, and in the allegro the original themes are again brought into use, also a Russian theme, which is given with quaint variations. The cadenza for the solo instrument is intricate, at times pleasing and at times a trifle monotonous, and the concerto ends with a quick movement by the entire orchestra of the Russian theme. There is also a beautiful part for the harp introduced.

Mr. Schroeder played the difficult number with great skill, and both he and the composer were forced to bow their acknowledgments to the audience.

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Eugen d'Albert's overture to "Esther" is a work which at once inspires respect. It is worked out elaborately, with great care and conscientiousness, yet wholly without ostentation; one feels that the young composer well appreciated the true character of his task, that his good workmanship had a higher aim than merely to show what he could do, for, with all its thoroughness, it is never excessive, he never loses sight of the essentially dramatic character of his composition, and does not let an overanxiety for elaboration betray him into obscuring the larger outlines of his work, nor into forgetfulness of the boider methods of dramatic musical development. In a word, he keeps his balance, between the purely musical on the one hand, and the impressively dramatic on the other, remarkably well. Of especially distinguished melodic invention he shows perhaps not very much; yet his themes have character, they are not vulgar nor trivial, and, best of all, they are really *themes*—not merely impressive or emotional phrases, whose only value lies in their immediate effect, but melodic passages that contain within themselves the germs of further development and growth. The whole overture shows great seriousness of purpose and nobility of aim; one would much like to hear it again. It was grandly played.

Mr. Loeffler's new "Fantastic" concerto—its original title, by the way, was simply "Morceau fantastique"—seems to us to come nearer to a solution of an "irreducible case of Cardan" than any other modern composition of the sort we have heard. For writing such a piece Mr. Loeffler may be said to possess quite peculiar qualifications; if not specifically a 'cellist, he is a violinist, that is a string player, well versed in the technique of stringed instruments and with a good deal of native sympathy with the virtuoso aspect of string playing—like enough, too, he plays the 'cello itself more than any of us know—he can thus get a certain amount of inspiration from the very character and quality of the instrument he writes for. His melodic inventiveness can fall easily and naturally into the 'cello vein. Then he is a composer to the manner born; he has abundantly proved this before. He does not at all come within the class of virtuosi who write simply virtuoso compositions, who compose merely because they are brilliant players and want something brilliant to play. If his enthusiasm for Brahms leads him in the direction of solidity of workmanship, his admiration for the French and Slavic composers leads him quite as naturally toward brilliancy, piquancy and the highly-spiced and charming in general. He has much of the characteristically French lightness of touch, of their instinctive knowing when they have said enough, while his German side saves him from their too frequent contentment with half-expressed ideas, with mere clever innuendoes.

If in this 'cello concerto the first thing that strikes one is its immense cleverness, one finds also in it that the composer was not willing to content himself with being merely clever; he has shown all due regard for musical proportion, balance, and distinction. Of sentiment there is just enough in the work; and here more than in any other way has Mr. Loeffler shown his nice appreciation of the task he undertook. All modern 'cello concertos we know have had one or the other of two serious defects: either they have been the work of virtuoso 'cellists, effectively and gratefully written for the solo instrument, but devoid of musical ideas and true sentiment of any sort, or else they have been the work of real composers, worthy of the name, who had ideas to express and genuine sentiment to start with, but found the 'cello a most uncomfortable and thankless medium. In listening to concertos of the first class, one wishes heartily that they had never been written; in listening to those of the second, one longs to ask the 'cello kindly to stop and not interfere with the [illegible] extraordinary luck—or artistic skill, if you will—to walk safely between this Scylla and Charybdis. He has musical ideas and expresses them musically; but they are essentially 'cello ideas, melodic forms and phrases that absolutely call for the 'cello to give them life. And note this, that, in so far as sentiment and the emotional in general are concerned, although he shows no little warmth and beauty of feeling, he wisely avoids entering upon such deeper and more poignant emotional regions as would make the voice of a single 'cello seem inadequate, and make you long for the stronger and richer expressive power of the full orchestra. The ever-recurring presence and predominance of the fantastic element in his work saves him from this. He goes into the emotional only just as far as the 'cello will easily and naturally carry him; when he has reached this limit, he returns to the light and fancifully piquant, to the graceful and enchanting. In a word, he cuts his coat according to his cloth. And this is why we lay such stress upon his cleverness. He has written a composition that is at once interesting and charming in itself, and effective and thankful for the 'cello, both in its sentimental aspect as a singer of expressive *cantilena* and in the way of giving the player every chance of displaying such virtuosity as his instrument admits of.

Mr. Schroeder—to whom the concerto is dedicated, by the way—fairly outdid himself in his performance of the work. Indeed it was evident that he had a task before him which he could perform equally *con amore* as a 'cellist and as a musician. In point of beauty of tone, purity of intonation and, in short, all that goes to make up a fine 'cello technique, his playing was impeccable; while his graceful, artistic phrasing, his penetrating sentiment in *cantilena* and brilliancy in *bravura* passages called for the heartiest recognition and admiration. It was superb playing at every point, and was exuberantly recognized as such by the audience. Both 'cellist and composer had a real ovation.

And has this concerto of Mr. Loeffler's really reconciled us to the 'cello concerto in general, as a form that can withstand the tooth of time? In one sense, yes; in another, decidedly, no! The very success with which he has accomplished the task of writing an acceptable one shows what an abnormal task it essentially was. A form of composition in which a composer of recognizably high and noble aspirations, a man who is primarily a "Brahmsianer," and only secondarily a Gallo-Slav, has to draw so enormously and constantly on his cleverness has to be so clever all the time, at the risk of falling into nothingness and extinction, is not a form to which he can feel himself bound by any very deep-going ties. Mr. Loeffler can be very charming and fascinating in it, but he cannot find room for the whole of himself in it. Indeed, he knew enough not to try to, And think what a risk he ran! Swelling what was essentially of the nature of bright musical *vers de société* to well nigh epic proportions! Let him rest well content with his success this time; for neither the lightning nor any other form of electricity strikes twice in the same place. He has achieved the all-but-impossible in the most brilliant way; now let him write some more quartets or sextets, and if he should try an overture we, for one, should be by no means sorry.

The next programme (for Feb. 16 and 17, there is no concert this week) is: Brahms, symphony No. 2, in D major, opus 73; Hartmann, overture, "Nordische Heerfahrt;" Bruch, romanza for violin, opus 42; Saint-Saëns, morceau de concert for violin; Tschaikowsky, symphonic poem, "Francesca da Rimini," opus 32. Mr. C. M. Loeffler will be the violinist.

energy summons this Hercules of the sheepskins to "let slip the dogs of war," what is the poor man to do but "lay on" for all he is worth, and when he does, it don't seem as if Sandow could increase the din if he had the job in hand.

I can't see that the drummer is responsible for the noise he makes under these circumstances whereby the effect is often ruined and all music destroyed, because of this horrible distortion of the percussion effect which is supposed to intensify the climax, not totally ruin it.

It may seem that I am making a much ado about nothing in paying so much attention to this matter; but when one player can ruin the best efforts of the rest of the orchestra, it demands the severest criticism. If a steam whistle was blown, or some one with stentorian voice should yell in the places where the drums so often offend, it would not be a bit more foreign to the effect than the disturbance made upon the drums in places at every concert.

We had a most excellent and artistic tympani player, Mr. Henry Simpson, during the engagements of both Mr. Henschel and Mr. Gericke. Mr. Simpson (who is still attached to the orchestra in another capacity) was also drummer during the first season of Mr. Nikisch's incumbency, but the discreet and effective manner in which he played the tympani did not suit Mr. Nikisch's ideas of noise, and as Mr. Simpson would not abuse his instrument to please the craving of Mr. Nikisch he was supplanted by the present performer, imported by Nikisch, no doubt, to do his bidding. So it can be seen that this infernal noise that is made on the drums at times is chargeable to Mr. Nikisch's depraved taste, and was one of the elements of coarseness that served in reducing the automatic perfection of the orchestra that existed under Mr. Gericke to the orchestral *patois* that marked the state of degradation to which it sunk under the incompetent direction of his successor.

Mr. Paur has shown that he has refinement in his musical nature; now let him apply its processes to the directing of a more discreet and normally effective use of the drums in his orchestra and thereby enhance, not ruin, the effect of the playing, and render unnecessary the curses loud and deep that are heaped upon the unfortunate drummer so often by the listeners who have music in their souls and have no desire for a boiler-shop attachment to the orchestra.

The "Fantastic Concerto" by Mr. Loeffler, proved to be a work of genuine merit. It is much clearer than his suite for violin and orchestra, given two seasons ago, because it is not overelaborated. It nevertheless is quite intricate in its construction, a feature of Mr. Loeffler's style in composition. It is highly finished in its every part, and is most skilfully handled in the working out. It is in the modern school, wholly, both as regards the composition and the instrumentation; it is also delightful in its contrasts and replete with melodious themes. A spirit of refinement pervades the music and the composer's effort is spontaneous. Mr. Schroeder played the solo part in a masterly manner, fairly eclipsing all his previous efforts, exhibiting a degree of virtuosity that few believed this sterling player possessed. Both the soloist and the composer were enthusiastically applauded and recalled again and again. The performance of the orchestral part was admirable under the careful direction of Mr. Paur.

To the severely classical the selections from the "Feramors" ballet music may seem a sort of "gumdrop offering" in the programme of a symphony concert, but the liberal, critical listener will thank Mr. Paur for this exquisite bit, for to the audience it was as refreshing as a breath of fresh air to the suffocating passengers in an almost hermetically sealed electric car on a cold morning. Mr. Paur could not ensure his popularity so quickly and at the same time be serving the cause of true art so well as to introduce into each and every programme one such number, which should include occasionally a waltz of Strauss or Gungl as very proper material.

Even that prince of martinets, Dr. Von Bulow, upholds such a contrasting element in the programme of a symphony concert.

The "Esther" overture of D'Albert was a better composition than many thought this eminent pianist capable of producing. Although there seemed to be a lack of continuity of purpose in the plan of the work, there still was much to admire, if it were not excitingly interesting. There were melodious themes and some fine effects in the instrumentation. It leaned more to the quasi-modern school than to the ultra-modern form of treatment. Mr. Paur is to be thanked for showing us this composition, even if we had not the least idea of what Grillparzer's "Esther" is all about, the programme book not being able to furnish any information.

Altogether the programme of this concert was an interesting one, and showed that Mr. Paur is not going to be partisan in his selections.

There will be no concert this week, but for Saturday evening, Feb. 17, another interesting programme is announced, to wit: Symphony No. 2, Brahms; Overture, "Nordische Heerfahrt," Hartmann; Romanza for violin, op. 42, Bruch; Morceau de Concert for Violin, Saint-Saens; Symphonic poem, "Francesca di Rimini," Tschaikowsky. All but the Brahms number will be played for the first time. Mr. C. M. Loeffler will be the soloist.

WARREN DAVENPORT.

BOSTON DAILY TRAVELLER

MONDAY, FEBRUARY 5, 1894.

FOURTEENTH SYMPHONY.

First Performance of Loeffler's Concerto and "Esther" Overture.

The 14th concert of the Boston Symphony Orchestra took place in Music Hall Saturday evening, with a programme composed of the following numbers:

Symphony No. 8, in F major.....Beethoven
Fantastic Concerto, for violoncello and orchestra.....C. M. Loeffler
Ballet music from "Feramors".....Rubinstein
Overture to Grillparjer's "Esther," Op. 8.....D'Albert

Mr. Alvin Schroeder was the soloist.

The "Fantastic Concerto," by Mr. Loeffler, had its first performance on this occasion, and the "Esther" overture was played for the first time in these concerts, having been first performed in this country in New York during the season of 1889-90 under the direction of the composer.

The playing of the orchestra on this occasion was the best that it has done under the baton of Mr. Paur. There was a fair degree of repose in the renderings, and contrasts were better marked than usual.

Mr. Paur's reading of the symphony was a highly commendable one, just what we have learned to expect from this conscientious, earnest and artistic conductor, and thorough musician, who shows proper regard for the demands of classic compositions. Mr. Paur was comparatively successful in the presentation of the nuances of the different movements. His tempi was excellent.

All that Mr. Paur needs to do now to ensure a complete success is to still further refine the renderings through gaining a still more marked degree in the gradation of tone; a more determined sustaining of sempre piano and sempre pianissimo where it occurs, not allowing a swelling or increasing of tone because of the movement of the melody or theme; and oblige the wood-wind to play the piano and pianissimo passages much softer than is now its custom, thereby completing the restoration of the former perfection of the orchestra before it was subjected to the coarse and vulgar processes of Mr. Nikisch.

There is one other item that might be profitably considered also, and that is the terrible pounding of the drums, for which Mr. Paur is responsible, for the drummer himself often uses his instruments with considerable skill and effect. But when Mr. Paur looks up at him and throws up both hands, and with a gesture of [illegible]

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The Musical Courier.

NEW YORK, WEDNESDAY, FEBRUARY 7, 1894.

The program of the Fourteenth Symphony concert given last evening was as follows:

Symphony No 8.....Beethoven
Concerto fantastique, for violoncello and orchestra (MS.).....C. M. Loeffler
Allegro.
Adagio.
Allegro—Thême russe; poco allegretto—presto.
(First time.)
Ballet music from "Feramors".....Rubinstein
"Dance of Bayaderes"
"Candle Dance of the Brides of Cashmere."
Overture to Grillparzer's "Esther".....D'Albert
(First time.)

You have heard the d'Albert overture in New York. What did you think of it—for you certainly do not think about it now? To me it is a thing of shreds and patches. Episode follows episode. There is no logical connection, there is no mighty pulse. The themes are neither new nor interesting. As I have never read Grillparzer's "Esther," I could not look outside the music itself for real or fancied enjoyment, and in the music itself I found no genuine beauty or strength.

Mr. Loeffler has in a measure protected himself from the charge of neglecting form in his new 'cello concerto by calling his piece "fantastic." The movements are bound together without interruption, and in another sense the music as a whole is not well knit together. Mr. Loeffler is a musician of rare refinement, technical ingenuity and a singular individuality. Perhaps it would be better for his abiding fame if he had a stronger dash of sensuousness or even coarseness in his nature. In this concerto there is little warm blood, there is little that pierces the skin. The music seems like unto a sleep chasing, such as Walt Whitman described in the yawp, beginning

I wander all night in my vision,
Stepping with light feet, swiftly and noiselessly stepping and stopping,
Bending with open eyes over the shut eyes of sleepers.

There are charming passages of fancy and piquant instrumentation in this piece, that is full of difficulties for the soloist, but the hearer is tempted constantly to cry out, "I'd give a dollar for one fat, juicy theme!"

Mr. Schroeder, the 'cellist, and Mr. Loeffler were applauded heartily.

The symphony was well read and played and the ballet music was played delightfully.

The Musical and Dramatic Review.

NEW YORK, FEBRUARY 10, 1894.

A most interesting and well-balanced programme was given at the Symphony Concert last week.

Here is the material:

LUDWIG VAN BEETHOVEN...Symphony No. 8, in F major, Op. 93.
I. Allegro vivace e con brio (F major).....3-4
II. Allegretto scherzando B flat major).....2-4
III. Tempo di menuetto (F major).....3-4
IV. Allegro vivace (F major).....2-2
C. M. LOEFFLER.....Fantastic Concerto for Violoncello and Orchestra (MS.)
Allegro (D major).....2-2
Adagio (B flat major).....6-8
Allegro (D major).....4-4
Theme Russe: Poco allegretto (D major).....4-4
Presto (D major).....4-4
(First time.)
ANTON RUBINSTEIN.....Ballet music from "Feramors."
I. Candle Dance of the Brides of Kashmire: Moderato con moto (D minor).....3-4
II. Dance of Bayaderes: Allegretto (B flat major).....2-4
EUGEN D'ALBERT.....Overture to Grillparzer's "Esther," Op. 8.
(First time.)
Soloist...MR. ALWIN SCHROEDER.

Mr. Paur's best friends must acknowledge that the playing of the symphony was dry. It could not have grown out of any lack of interest on the part of conductor or band. So it can only be set down as a somewhat unsatisfactory reading. It fell short in unlooked-for places.

The introduction of themes was always satisfactory, but few were as successfully developed or ended. Crescendos were nearly always brought to full power before arriving at the all-important measure.

The Eighth Symphony has generally been considered roughly to mark the beginning of Beethoven's third manner. It introduces several elements of style, termed eccentricities at the time it was written, that are usually pounced upon by conductors as means to effects impossible in this composer's earlier symphonies. It is brimming over with humor, sudden and unlooked-for effects. Its development is often extremely elaborate. These characteristics make the dullness of this performance all the more difficult to understand. The failure did not seem to arise from too slow tempi, either, for I am the last one to subscribe to exaggerated tempi or other undignified modernizing of Beethoven.

I cannot speak in too high enthusiastic praise of Mr. Loeffler's 'cello concerto, or of Mr. Schroeder's great performance of it. As much as I have always admired Mr. Loffler, both as a violinist and composer, I was quite unprepared for such masterly skill, such wealth of invention as this work evinced.

The color of the orchestration, excepting, perhaps, portions of the last movement, which did not seem to reach an adequate expression of the author's thought, was ample, vital, finely balanced.

I prophesy that Mr. Loeffler will rank among the world's noted composers, and, too, at no very distant day.

Mr. Schroeder's tone is never wonderful, and he did not, on this occasion, play absolutely in tune, but his phrasing was magnificent—full of subtle grace.

The solo part does not always lie well for the 'cello; indeed, at times its figures bristle with difficulties, but he who could pick flaws in such a performance of such a work, would be indeed hard to please.

Rubinstein's ballet-music was daintily and well played.

The Esther overture impressed me as a beautiful work, rich in color and containing great skill. In form it was at times too long in reaching a point, but this I will not affirm after one hearing. The orchestration showed much resource and familiarity with the best means.

The programme, as a whole, impressed me as most happily made up, and the performance was quite up to standard.

American Art Journal.

The Oldest Musical Weekly Published in America.
FOUNDED IN 1868 BY HENRY C. WATSON.

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A Busoni-Liszt Rhapsody.

It was given for the first time, at Boston Symphony Concert XIII. What is it? Liszt's Spanish Rhapsody written for the piano, arranged by F. Busoni, the talented young pianist now residing in our city, for piano and full orchestra, including cymbals, castanets, piccolo, tambourine, all fitting delightfully into the Jota Aragonesa, and other melodies gracing the composition. While finding it thoroughly enjoyable, a leading musician well says, that Liszt is already so bizarre in his original work, that this version is like annexing Forepaugh's menagerie to Barnum's. However, one could hear its jingle over and over with renewed pleasure, and Mr. Busoni was called out four times by enthusiastic approval. He has well done with Liszt, what that genius did with the works of his own predecessors.

Mr. Busoni also bore his part finely in Weber's Concert Piece for Piano and Orchestra, in F-minor, op. 79. The other orchestral numbers were Schumann's Fourth Symphony; the Rakoczy March, from Berlioz's Faust; Weber's Euryanthe Overture.

If anything the recent Symphony Concerts have been somewhat too long, but Paur's programs leave no room for reasonable fault-finding on the score of freshness.

A new work by Mrs. Dr. Beach was produced at the fifth Kneisel Concert, a delightful Romanza for Violin, with piano accompaniment played by Mrs. Beach herself, Mr. Kneisel playing the violin. Mrs. Beach also played, very finely, her part in Schumann's Quintet in E-flat, op. 44, the Kneisel Quartet taking the string part, the march movement given with uncommon beauty, and the whole brilliantly. The stock piece was Beethoven's Quartet, op. 127, in E-flat. Eliot Hubbard assisted with four lovesongs by Dvorak, op. 83, sung with musical vigor.

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SUNDAY MORNING, FEB. 11, 1894.

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(First time.)
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The Washington Post

, FEBRUARY 6, 1894.

Berlioz, Schubert, Rubenstein, and Wagner were the four master composers whose works were interpreted by the Boston Symphony Orchestra last night. It was the next to the last of the symphony series. Every seat in the house was filled, and many stood throughout the performance about the doors. Mr. Paur conducted the orchestra through one of the smoothest and most finished performances that it has ever been the pleasure of the orchestra to give or the fortune of a Washington audience to enjoy. The applause of the audience was generous throughout the five numbers, and after the last graceful waltz movement of ballet music in Rubenstein's "Feramors" and the splendid burst of choral music which closed the overture to "Tannhauser" the audience pleaded for a recall, but the master of the baton only bowed and smiled, and drew his musical armament into array for the succeeding number.

The Berlioz number, three movements from the "Romeo and Juliet" Symphony, was the longest and the most delicate and varied on the programme. It carried the hearers from the exquisitely soft and dreamy night scene at the house of the Capulets, where to Romeo, musing without, there comes the sound of the dance music within the house, to the rapid movement of the street fight between the political factions. The second scene upon the balcony is an impassioned piece of work and the love song rising at first from the faintest whisper gains strength till it becomes an almose human melody carried upon the bassoons, the horn and the strings of the celli, swaying at times into absolute melody that pleads to rise and soar but falls again into soft harmony under the wave of the leader's hand. The number ends with the brilliant Scherzo Queen Mab, gay and sparkling, after the more sober measures of the preceding scenes.

Mr. Max Heinrich, the soloist, had two opportunities, the first in Schubert's "Die Allmacht," which was well received, but in the second, Wotan's "Farewell to Brunhilde" and the "Fire Charm," from "Die Walkure," with the magnificent descriptive support of the orchestra, he rose to a height that carried the house with him, and under ordinary conditions would have meant an imperative recall.

The most popular number of the evening was when the whole force of the orchestra was thrown into the interpretation of the witching ballet music of "Feramors." The first selection, the dance of the Bayaderes, a graceful little bit, was given almost throughout with the strings, with the horns and wood wind coming in on the last beat of every two measure section to complete the phrase. The feature of the second selection, the Candle Dance of the Brides of Kashmire, was the trio of the violas, the violins and the horns, a whirling waltze-like movement in which the wood wind plays a prominent part, and where the enthusiasm of the movement is contagious.

The fifth and last concert of the series will be given on Monday, March 26.

Baltimore American
AND COMMERCIAL ADVERTISER

ONE HUNDRED AND TWENTY YEARS OLD AND THE OLDEST DAILY NEWSPAPER IN AMERICA.

WEDNESDAY, FEBRUARY 7, 1894.

Third Concert Given by the Boston Symphony Orchestra.

In his account of his own life, Berlioz has this to say of his symphony, which was played yesterday afternoon at Ford's Opera House by the Boston Orchestra: "What is left to an author but to avow frankly that he cannot do better and resign himself to the imperfection of his work? When I had come to that, and not till then, was the symphony of 'Romeo and Juliet' published.'" He declares in another place, in speaking of his love for the actress who had revealed to him in her interpretation of Juliet, hitherto unknown beauty in Shakspeare, that the symphony is his best. If love for Miss Smithson fired his genius to express Shakspeare's thoughts in musical form, as he has done, it is easy to see that the passion of Berlioz touched the deeper things in his soul. Nowhere, perhaps, in any of his compositions does Berlioz show what a consummate master he is in producing splendid orchestral effects as in this symphony. The purely orchestral parts only were given yesterday.

Berlioz gives a picture in tones of the fete at the house of the Capulets, with dances, lovemaking in the soft Italian air, which is by-and-by interrupted, or wooing on the balcony, where the delights of love are intermingled with sorrows and trials, and of the doings of the airy Queen Mab, with such wonderful vividness, color, originality and truth that at times one almost fancies himself in Italy, hearing the story of the play, with the melodies of the composer as accompaniment. All the resources of the modern orchestra are availed of in the setting of the story. The hearer is struck by the beautiful balance of the different grouds of instruments, the rich color, the harmonies, subtile effects and delicate shadings that everywhere interpenetrate the work.

The audience was again profoundly impressed with the rare qualities of Mr. Paur's players. The symphony was given almost faultlessly. The excellence of their work was especially noteworthy in the adagio movement—the balcony scene—the finest piece of writing of its kind Berlioz ever gave to the world and matched by very few composers in any age. It is as adequate an interpretation in music of Shakspeare's story as could be imagined, and the orchestra revealed its beauties as only thorough musicians are capable of doing. In sharp contrast to this movement was the dainty, artistic fashion in which the scherzo—the tale of Mab's doings—a light, etherial, charmingly tripping thing, was played. Berlioz gave this symphony complete, in St. Petersburg, himself as leader. He said of the performance: "I recall it as one of the greatest delights of my life. Such was the impression made upon me by my setting of that divine Shakspearian poem that after the finale I fled into one of the side rooms, where Ernst found me a few moments later in floods of tears. He let me cry like a hysterical girl for a quarter of an hour." There were no tears yesterday, because, perhaps, there are but few souls like that possessed by Berlioz.

The other orchestral pieces were the beautiful, stirring ballet music from Rubinstein's opera "Feramours" and the overture to Wagner's "Tannhauser." The orchestra was in fine form yesterday throughout the concert. Mr. Max Heinrich sang Schubert's "Die Allmacht" and "Wotan's Farewell," from Wagner's "Die Walkuere." He has a baritone voice of good quality, and he uses it well. It was hardly powerful enough, however, in the Wagner selection. The attempt was good.

THE MORNING HERALD
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WEDNESDAY, FEBRUARY 7.

BOSTON SYMPHONY ORCHESTRA

Brilliant Rendition of a Fine Programme Given Yesterday.

It requires such a conductor as Emil Paur and an organization like the Boston Symphony Orchestra to do justice to a programme like the one given at the fourth concert in Ford's Opera House yesterday afternoon.

The combined interest of the many present was centred in the first number. This was three movements from Berlioz's "Romeo and Juliet" symphony. One only casually acquainted with the sentiment of Shakespeare's great play can readily interpret in this work the delineation of love existing between the fair daughter of Capulet and her swain of Montague. As a tone painter Berlioz reigns unexcelled, and the opus 17, the last of his four symphonies, stands as a monument in this respect. The composition in full is intended for chorus, soli, orchestra and prologue in choral recitative.

The three movements given yesterday are purely orchestral. Romeo, brooding over his misfortunes while the house of Capulet is all en fete, is the subject for the first movement—andante mal. sostenuto, F major. Here a wealth of tone-coloring is introduced. The theme is depicted by the dreamy movement of the strings, leading into a beautiful love plaint, which finds its way into a bewildering dance melody. The sad song peeps through, ever and anon, being given its principle for a long strain by the oboe primo. Then, as the scene is heightened, comes a thrilling introduction of counter melody, with the first trombone in striking contrast to the reed, which preceded it, taking the love-song subject, and the movement is brought to a climax by the brilliant work of string, woodwind and brass depicting the ending of the festivities in ribald confusion.

The true poetry of Berlioz's soul is probably best observed in the "Balcony Scene," which is the subject for the next movement—adagio, A major. Every incident of the love scene is vividly recalled in the slow, string work, with its depth of sentiment. The concluding number is a scherzo, portraying the soliloquy of Mercutio reciting the advent of "Queen Mab; Or, the Dream Fairy." This subject is largely dealt with by muted strings, prestissimo, F major, and the trio, allegretto D minor.

Anton Rubenstein's familiar and beautiful music from "Freamors" ballet, comprising the dance of the Bayaderes, and the candle dance of the Brides of Kashmire, and the original Tannhauser overture in E major, by Wagner, were the other orchestral numbers.

Max Heinrich, the celebrated baritone, was the soloist. His rich and pliable voice sounded to excellent advantage in Schubert's song "Die Allmacht," which was given with orchestral accompaniment, but his best effort was the rendition of Wotan's "Farewell to Brunhilde" and the "Fire-Charm" from "Die Walkuere," by Wagner.

THE SUN.

BALTIMORE, WEDNESDAY, FEB. 7, 1894.

Boston Symphony Orchestra Concert.—A quartette of strong names figured on the programme of the Boston Symphony Orchestra at Ford's Opera House yesterday afternoon. They were Berlioz, Schubert, Rubinstein and Wagner. The first number was the great dramatic symphony "Romeo and Juliet," by Berlioz. The music is descriptive yet truly beautiful for itself alone, a rare combination, of which Berlioz was master. In the symphony his wonderful gift of melodic and harmonic beauty is remarkably apparent, and the orchestration is worthy of this master of instrumentation, under whose will strings and wood, wind and brass respond in exquisite effects, and a touch of the triangle, or a tambourine, cymbals or drum becomes a glowing, living thing as potent as the violins themselves.

The crisp, delicious ballet music of Rubinstein's "Feramors" was the second orchestral number, and the closing one was the "Tannhauser" overture of Wagner, which served to arouse the hearers to enthusiasm and to bring a storm of applause upon Director Emil Paur and his orchestra.

The soloist, Max Heinrich, sustained by his massive rendering the general tone of the concert. His voice is sonorous, powerful, expressive, and these qualities, allied to his musical style, carried his hearers into the heart of the music—Schubert's "Die Allmacht," and the great Wagner numbers, "Wotan's Farewell" and "Fire Charm," from "Die Walkure," with orchestra.

The Times

PHILADELPHIA, FEBRUARY 8, 1894.

The Boston Symphony Concert.

The feature of the Boston Symphony Orchestra's concert at the Academy last night was a very strong and brilliant performance of Brahms' big C minor symphony. No possible performance can make this work otherwise than inordinately long, but Mr. Paur makes it wonderfully interesting. He gives a splendid life and color to its romantic imagination while keeping the broad dignity of its classical foundation. Mr. Paur has done nothing that displayed his individuality as a conductor more forcibly. Max Heinrich sang "Die Allmacht," which is more interesting with his own accompaniment at the piano, Mr. Mees' orchestration of Schubert's music being not particularly inspired, and also "Wotan's Farewell," the beautiful execution of the fire-charm forming an exquisite close to the concert. The other orchestral numbers were an entr'acte from Chabrier's "Gwendoline" and the familiar dance of Bayadere and the candle-dance from Rubinstein's "Feramors."

Philadelphia Inquirer

THURSDAY, FEBRUARY 8, 1894.

THE BOSTON ORCHESTRA.

A Delightful Concert at the Academy of Music Last Evening.

The fourth of the present series of concerts by the Boston Symphony Orchestra was given last night before the usual crowded house. It is a matter of satisfaction that Director Paur grows constantly in favor with the public. He is in no sense a showy man. He does not pose. He is a thorough musician, with sound ideas, who strives only to produce results, and his mannerisms are no detraction from his most excellent work. The orchestra has never played better.

The symphony was Brahms' first in C minor, which made a veritable sensation when first produced and has had a determining influence on later compositions by composers all over Europe. The first movement is very long and the ideas very complex. There is much in it that is novel, and the general plan of instrumentation separates it from the works of older schools. Nevertheless, it is full of vigor and though a little too much overwrought to be popular with uncultivated music lovers, it is a scholarly work which has has reached a deservedly high place in modern symphonic compositions. The second and third numbers are full of musical beauty, while the last is a strong piece of instrumentation. It was played with eminent satisfaction. In the lighter numbers for the orchestra, an entre, act by Charbier and ballet music by Rubinstein, Paur came in competition with his predecessor and the result was satisfactory.

While the present conductor is less poetic than Nikisch, he is more versatile, and his music was in every way pleasing. Mr. Max Heinrich, well-known as a ballad singer almost unrivaled, sang a Schubert song with his accustomed sweetness, and Wotan's "Farewell" with more dramatic power than anyone would suppose him capable who has heard him in chamber music only. As an accompanist, Paur's handling of the orchestra leaves little to be desired.

The Philadelphia Press.

THURSDAY, FEBRUARY 8, 1894.

BOSTON SYMPHONY CONCERT.

The Large Audience Aroused to Enthusiasm by a Brilliant Programme.

With each additional visit of the Boston Symphony Orchestra, it is becoming more and more evident that the selection of Mr. Emil Paur as conductor, was an excellent one, for his work is of the quality that grows upon one and wins by its legitimacy and scholarly achievements. With each appearance of this stupendous orchestra, his masterly ability is convincing his hearers that he is one of the best orchestral conductors that Europe has furnished us in years, and all indications point to the fact that by next season all doubt will have been dispelled as to his unqualified greatness in his chosen sphere.

The programme rendered last evening at the Academy of Music, was one of the most charming given by a symphony orchestra here in many a day, and the mammoth audience was unusually liberal in its applause throughout. The Brahm's Symphony was delightfully interpreted, and played as nearly perfect as it is in the powers of humans to do. The second movement particularly was entrancingly played. The beautiful violin solo movement by Mr. Kneisel was effective, and brought out prominently. This work has been given the soubriquet of "the tenth symphony," placing it next in list with Beethoven's nine master pieces, and although it is Brahm's first symphonic attempt, it is his greatest.

The novelty of the concert was the charming "Entre Act," from Chabrier's opera "Gwendoline," and was heard for the first time here on this occasion. It is a dreamy, slow movement of marvelous beauty and very melodic, and is sure to become popular as an intermezzo of the highest order. The treatment at times suggests Grieg and that of Wagner in his quiet movements. The instrumentation is full of color and bears the imprint of genius.

The dainty ballet music from "Feramors," by Rubinstein, has never been heard in this city with better effect. It was given with a buoyancy and piquancy that stirred the audience to enthusiasm. Mr. Paur was repeatedly forced to bow his acknowledgement, and finally had to succumb to the wishes of the assemblage and repeat the last movement, despite the rule of the organization against encores. In this selection Mr. Paur demonstrated a romanticism hitherto unknown in him. It was full of poetry and dainty touches.

The solo numbers were furnished by that superb basso, Mr. Max Heinrich, who was in excellent voice and sang his two selections superbly. It has been a long time since he has acquitted himself as creditably as he did in "Wotan's Farewell," from "Die Walkure," and it has been many a day since this famous Wagner excerpt has been as artistically sung and as well played. Mr. Heinrich was repeatedly recalled and assured of the approval of his listeners. Both orchestra and soloist surprised their most enthusiastic friends in this number, and Mr. Paur established himself as one of the proficient Wagner conductors. The make-up of the programme was delightful and from beginning to end left nothing to be desired. There was not a dull movement in it and all the beauties of this fine instrumental combination were boldly brought to the fore.

PUBLIC LEDGER

Philadelphia, Thursday, Feb. 8, 1894.

Academy of Music—Boston Symphony Orchestra.

Emil Paur proved conclusively last evening, at the fourth concert of the current Boston Symphony series, that he is as much at home with Brahms as he is with Wagner, for he gave an admirable reading of the former's first symphony in C minor, with which the programme opened. That this musicianly work, which Theodore Thomas first made known here, improves in favor upon renewed acquaintance was evidenced plainly in this instance, when the large audience showed its marked appreciation of the several movements, especially with the *andante*. The orchestra played it really exquisitely, and it was easily to be seen that Mr. Paur entered thoroughly into the spirit of the symphony, with the result that the number was heard to the very best advantage. To say this where Brahms is concerned is to say a great deal, for this composer, to be exploited at all effectively, requires sympathetic treatment from the conductor and a finished performance.

Mr. Paur and the orchestra are also to be commended for the presentation of an *entre acte* from Chabrier's "Gwendoline" (a poetic, if not remarkably striking, excerpt), two delightfully dainty dances from Rubinstein's opera of "Feramors" (given with a delicate beauty that suggested the refined methods of Gericke), and the Magic Fire music from "Die Walkure. The latter was notably well played, and its execution showed once again that the new conductor has a keen appreciation of the possibilities of Wagner in such an example.

Max Heinrich, the well-known baritone, was the soloist, and received great applause for his singing of Schubert's "Die Allmacht," to which he imparted the finish and correctness of phrasing that are distinguishing traits of his work. He made an equally good impression in *Wotan's* farewell song, given, of course, in connection with the Magic Fire music.

THE RECORD.

Philadelphia, February 8, 1894.

The Boston Symphony Concert.

The programme presented last evening at the Academy of Music by the Boston Symphony Orchestra was a particularly attractive and varied one. It had been admirably chosen and arranged, and the character of the selections indicated the catholicity of Conductor Emil Paur as a musical provider. The composers interpreted included Brahms, Chabrier, Schubert, Rubinstein and Wagner. Paur's special fitness of high leadership grows more evident with each visit he makes to this city. He is now in splendid control of his orchestra. The instrumentalists have learned his ways, methods and intentions, and he has become thoroughly acquainted with the peculiarities and possibilities of his players. The result of this mutual understanding is shown in the immediate response to every call of the conductor, the effective precision and unity of concerted action and the intelligent manner in which any innovation in reading is given successful illustration. The concert began last night with Brahms' Symphony No. 1, in C minor. It was treated in a scholarly manner, and technical skill was apparent in every passage; but it was not until the conclusion that this number in effect rose above the mere excellence of the interpretation.

The last movement has beauties in it which Leader Paur brought out in most satisfying fullness. The earlier divisions were somewhat monotonous, but that may be laid to the composer. That excellent basso, Mr. Max Heinrich, sang with fine power and most intelligent expression Schubert's "Die Allmacht," with a full orchestral accompaniment, that had been arranged by Arthur Mees. It may be said that Mr. Heinrich has been equally as effective on other occasions, with far less elaborate assistance. One of the most charming numbers of the evening was the poetical prelude to Act II of "Gwendoline," which is the composition of Emmanuel Chabrier. It was beautifully played in an exquisitely tender and colorful manner. The Rubinstein contribution created quite a furore, and was so loudly and enthusiastically applauded that Leader Paur graciously allowed a repetition. It consisted of two selections from the ballet music of "Feramors," and the candle dance, particularly, was given with delicious spirit and brightness. It is brilliant with ingenious musical conceits, and these were admirably interpreted. The concert concluded with the Wagnerian selection, "Wotan's Farewell and Fire Charm," from "Die Walkuere." Mr. Heinrich was the soloist, and he sang remarkably well. The orchestra was notably fine here; and again Conductor Paur emphatically demonstrated his rare knowledge of Wagnerian intricacies.

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The North American

PHILADELPHIA, PA.

THURSDAY, FEBRUARY 8, 1894.

MUSIC AT THE ACADEMY.

The Boston Symphony Orchestra Gives Its Fourth Concert.

The Boston Symphony Orchestra, under the direction of Mr. Emil Paur, gave its fourth concert for the season at the Academy of Music last evening in the presence of the usual crowded and brilliant audience. The programme was a rather curiously assorted one, passing as it did from one extreme to the other in a somewhat disconcerting way, but it did not lack for variety, and its performance was attended by many manifestations of interest and pleasure. It opened with Brahms' famous symphony No. 1, in C minor. This is one of those works which it is not possible properly to appreciate or fully enjoy until after several hearings. Its score is extremely intricate and elaborate, and while there are passages simple and obvious enough to be understood at once, the composition in its entirety requires earnest study and close attention from the listener for him to apprehend its meaning and perceive its beauties. Yet even at a first hearing it can be enjoyed, when played as well as it was last evening, for Mr. Paur interprets Brahms as eloquently and accurately as he does Wagner, and under his intelligently guiding baton all the complications of a singularly abstruse and baffling score were made clear and plain. The success with which he maintained the balance of the parts, emphasized their contrasts, exhibited their significance and preserved their symmetry, entitles him to the highest praise, and goes to confirm the opinion already expressed of his high rank as a conductor. The other orchestral numbers were a flimsy and incoherent entr'acte by Chabrier, and Rubinstein's familiar ballet music from "Feramore," the second movement of which, with its flowing rhythm and seductive melody, pleased the audience so much that an encore was urgently asked for and gracefully accorded. The soloist was Mr. Max Heinrich, whose selections were Schubert's "Die Allmacht," with orchestral accompaniment by Arthur Mees, and "Wotan's Farewell." He delivered both numbers with much beauty of voice, dignity of spirit, breadth of manner, and effectiveness of method, and was heartily and deservedly applauded. He does not, however, sing any better than when he used to live here eight or ten years ago, but he had to go to London to get an opportunity of appearing under such auspices as favored him last evening.

The Sun.

FRIDAY, FEBRUARY 9, 1894.

The Boston Symphony Concert.

The principal interest of the fourth Boston Symphony Concert, given last evening in Carnegie Hall, lay in Berlioz's "Romeo and Juliet" symphony, and in Wagner's finale of "Die Walküre." In the first of these the exquisite finish of Mr. Paur's orchestra was shown in its greatest perfection. Berlioz himself speaks of the immense difficulties of this remarkable work, and of the immense labor it is for a conductor to lead it properly. Nothing but smoothness and ease was, however, apparent last night in the movements either of maestro or players. The three movements—"The Fête," "The Love Scene," and "Queen Mab Scherzo"—were done without a flaw, with charming taste, and a legato that would have delighted any old master of the Italian school from Boccherinin down to Boito. For the "Wotan's Abschied," that excellent musician, Max Heinrich, lent his aid, bringing his rare intelligence and clever phrasing to bear most potentially upon the well-known lines that have never been else than admirably sung to our audiences. His voice was at better advantage in this than in Schubert's song, "Allmacht," where richness and beauty of tone is a necessity. Heinrich's voice is larger and more powerful than of old, but still lacking in charm of quality. Without it he attracts, when other singers would fail, simply by his artistic acquirements in the æsthetics of his art, by his earnestness and his enthusiasm.

Paur shows immense skill in his interpretation of Wagner. He makes his music free, buoyant, and powerfully worked up to the climaxes, as well as clear and unmistakable in its subtle language. Chabrier's "Entr'acte from Gwendoline" had little force or meaning compared with the other compositions. It was unobjectionable, and might have been anything made by anybody. The "Feramors Ballet" evidently charmed the audience by its brightness, for Mr. Paur was induced to accept its encore.

[illegible]

FRIDAY, FEBRUARY 9, 1894.

PAUR AND HEINRICH.

The One in a Modern Programme, the Other with New Fascinations.

With the solitary exception of the name of Schubert, the scheme of music presented by Mr. Paur last night at Music Hall was an eminently modern one. Berlioz's "Romeo and Juliet," Chabrier's "Gwendoline" entr'acte, some pretty ballet music from Rubinstein's "Feramors," and Wotan's "Abschied" from "Walkure," gave a distinct impression of the sympathies of the leader of the Boston Symphony Orchestra for latter-day music.

The orchestra played superbly. No other organization in the country could have given the "Queen Mab Scherzo" with such inimitable finish. Rubinstein's ballet music—out of place on a serious programme—was charmingly played, and the Candle Dance was encored.

Mr. Paur conducted with his usual devotion, but fell short in impressiveness and dramatic dignity in the Wagner number. Chabrier's entr'acte music showed that this eccentric Frenchman has studied Wagner to good disadvantage. He has the manner—too much of it, but he says little and that little with a tortured voice.

Max Heinrich has been a stranger to our concert stage for some years, as he has been a resident of London until recently. He comes back to us as superb an artist as ever, but he sings with more breadth and has more of the heroic in his style than of yore. By all odds the best musician among singers, he does wonders with that vibrant basso cantante of his. It is not a large voice, but a most eloquent one, and he colors it with every emotion at will. He sang first Schubert's "Die Allmacht," a most trying song, and there the beauty of his legato nd his musical phrasing were apparent. He caught the note of immensity in the work, which was orchestrated by Arthur Mees. Mr. Heinrich was recalled three times at the conclusion.

He also gave an excellent reading to Wotan's music. He is one of the most satisfactory vocal artists before the concert public. The house was well filled. The orchestra plays at the Brooklyn Academy of Music this afternoon and Saturday evening.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY.

FRIDAY, FEBRUARY 9, 1894.

BOSTON SYMPHONY ORCHESTRA.

There was much moody music performed by the Boston Symphony Orchestra at its concert in the Music Hall last night. Modern tendencies were noticeable, not only in the work of the composers represented, but also in the freedom from conventional ideas manifest in the compilation of the programme. We have been accustomed in New-York to a differentiation between the programmes of Symphonic and Popular concerts. In the latter for many years the ballet music from "Feramors," by Rubinstein, was an admired number. It remained, however, for Mr. Paur to come from Boston and introduce it in a concert of the kind supposed in this latitude and longitude to be reserved for matters of greater pith and moment. There is no occasion to complain of him, for that might seem querulous in view of the fact that the Dances of the Bayaderes and the Brides of Cashmere, in the Original opera, are very pretty bits of music, and so pleased the audience that Mr. Paur could still the noise of approbation only by repeating the latter number; but there can be no harm in calling attention to the fact that in New-York such a performance was anomalous, and yet, in spite of the fact, the people liked it.

Mayhap it was because of the circumstance that the graceful dance measures provided something of a relief from the large infusion of moody music aforementioned. First there were three numbers from Berlioz's dramatic symphony "Romeo and Juliet," also old-time favorites in the consulship of Theodore Thomas; then, after Schubert's stately song, "Die Allmacht," rendered still more dignified and impressive by the orchestral accompaniment written by Arthur Mees, came some between-acts music from Chabrier's opera "Gwendoline," over which the spirit of Berlioz sat brooding, and finally, after the terpsichorian intermezzo, there came, to end all, some pure, fresh and invigorating breezes from Wagner, the finale of "Die Walküre," beginning with Wotan's farewell address to his disobedient daughter. Concerning the manner in which this music was played it is possible only to speak in terms of highest praise. The redoubtable band has seldom appeared to better advantage here, and Mr. Paur displayed some of the pedantic angularities which caused comment in the tone of disappointment at his earlier concerts. It seems as if he were benefiting by his American sojourn. The Berlioz music was read with passionate eloquence, and the dances were played with a refinement of feeling, an appreciation of their beauties of tonal color, a daintiness and a precision that were altogether charming. Of Chabrier's music little has been heard in New-York; we can only recall, on the spur of the moment, a brilliantly orchestrated, but essentially vulgar, Spanish rhapsody which found its way into local lists a few years ago. The entr' acte played last night was much loftier in ideas, and even more brilliant in its instrumental dressing. It is full of the stress of unhappy passion, and in its place is doubtless extremely effective. The very least that can be said about it is that it is an interesting new acquaintance, worthy of further cultivation.

The singer of the occasion was Max Heinrich, who is so much of an artist in all that he does that it is impossible to quarrel with him because of the plentiful lack of sensuous charm disclosed by his voice. He sang the Schubert song with the spiritual exaltation of a congregation in the Temple on Mount Zion proclaiming its "Schema Yisroel, Adonai eloheru, Adonai echod!" and the dramatic selection with a breadth, clearness and impressiveness worthy of the highest praise.

The New-York Times

NEW-YORK, FRIDAY, FEB. 9, 1894.

THE BOSTON ORCHESTRA.

A Performance Better Than the Programme Deserved.

While it would undoubtedly be futile to attempt to play "Die Götterdämmerung" on a penny whistle, it would be quite as unnecessary to engage the orchestra of the Paris Conservatoire for a performance of "H. M. S. Pinafore." This remark is evoked by the fourth concert of the Boston Symphony Orchestra, which was given at the Music Hall last night. The programme consisted of five numbers, of which one was so familiar that an exceptionally good performance could be its only excuse, and another was wholly out of place in an entertainment presumably serious. It is not at all necessary that the Boston Symphony Orchestra should come so far to do so small a thing as two movements from the "Feramors" ballet music of Rubinstein. To be sure they were admirably played, but nothing can excuse the fact that the "Candle Dance of the Brides of Kashmire" was encored. A Boston Symphony audience would properly have more serious ideas of art. But serious ideas of art are indeed rare.

The other numbers on the programme were three movements from Hector Berlioz's "Romeo and Juliet" symphony, Schubert's song, "Die Allmacht," with the accompaniment arranged for orchestra by Artuh Mees; an entr'acte from Charbrier's "Gwendoline," and the familiar farewell of Wotan, from "Die Walküre." The appearance of the last-named numbers in one programme was unfortunate for Charbrier. The most popular opera in Paris in the last year was the second of the "Nibelung" series of Richard Wagner. Indeed, the French capital, which spurned "Tannhäuser" in 1861, is now a hotbed of Wagnerism, and the unfortunate Parisian composers are fairly carried away by the tide. Charbrier's entr'acte, heard last night, is a deliberate and cold-hearted imitation of Wagner's later style, with the inevitable addition of a large quantity of Parisian water, which is generally admitted to be unwholesome. Either the orchestral parts contained some peculiar blunders or Charbrier has made some disturbing experiments in harmony. There is a point at which dissonance ceases to be a virtue.

The orchestra has never been heard here to better advantage than it was last night in the Berlioz music. It was played throughout with a superb solidity and opulence of tone, and with a splendid precision and unanimity. The performance of the marvelously dainty and formidably difficult scherzo was a veritable tour de force. The soloist of the concert was Max Heinrich, who sang both the Schubert song and the Wagner excerpt with excellent vocal art and with admirable dignity of style. The Wagner numbers would have been more effective had Mr. Paur been somewhat less deliberate in the matter of tempo and a little more impassioned in his approach to the climaxes.

Brooklyn Daily Eagle

SATURDAY EVENING, FEBRUARY 10, 1894.

BOSTON SYMPHONY ORCHESTRA.

To-night is the time for the fourth concert in the series given at the Brooklyn Academy of Music by the Boston Symphony orchestra. It was publicly rehearsed yesterday. Philharmonic weather probably, and Lent possibly, had something to do with limiting the size of the audience, for it should have been larger, but perhaps the programme scared away some people, also Brahms, who heads it with his First symphony, is not yet popular with the mass and some people think he never will be. Others hold that he is the Wagner of the present and that he is writing the music of the future. In fifty years from now, they say, the world will be as much surprised at our failure to recognize his transcendent genius as we are at the inability of our fathers to enjoy Wagner. Possibly. The time may arrive when Mr. Howells will be accepted as just as great an author as he believes he is, and when Henry James' glowing reports of 5 o'clock teas and rides on Rotten row will be read in place of beef and brains stories such as De Foe, Dickens, Thackeray, Hawthorne, Stevenson and Kipling have written. The world of our time needs action, whether it wants it or not, and Brahms is another Howells: he thinks about his thoughts and feels about his feelings. His symphonies are essays, not poems. They concern themselves more with the manufacture of music than its art. They do not touch the heart, and it is only the musician's intellect that they appeal to. To the general mind they are as abstruse as Brahminism itself, and there is a certain fitness in his name. His studious avoidance of beauty is as marked as that of some of the young painters, and he seems to be of those who deny any consequence to the subject, believing that the interest of the work is wholly that of narration, whereas some of the best things in the world are as innocent of conscious, technical effort as the prattle of a child. It is hardly art for art with Brahms; it is rather art for science. His First symphony is a musical synthesis in which the process of orchestral writing is exemplified, but in which no remarkable method is exploited. He has no theories, as Wagner had, such as those concerning perpetual melody and the leading motive. He is independent and perverse. In his later things he allows himself more liberty and his audience more pleasure; he shows that he can be musical if he likes; he dances, for instance, and in the "St. Anthony" choral he almost excuses the practice of writing variations. This First symphony is Brahms at his driest and most abstruse. The unspeakable in it suggests the longings and pains of a restless soul. It might be called a "Faust" symphony, if there were a few such interspersals of drama as he gives in the last movement. The pastoral moment in the third movement is also pleasing, but as a rule he is not writing for the nineteenth century. The twentieth is not far away. Emmanuel Chabrier is a modern Frenchman, and after hearing his entr'acte from "Gwendoline" it would be safe to bet that he has been hearing Brahms. He has more sympathy, tenderness and geniality than that dogmatist, but he likes to play with the orchestra in Brahms' manner. He likes to tease a theme and keep it revolving about the band. His knowledge of instrumentation is considerable and he has written several happy melodic phrases. He is strong of hand, but infirm of purpose. In his orchestration he cannot be accused of following anyone, but he is one of those composers who would have been writing their music for piano or brass band, had not Wagner been born in their day. There are several delightful things in this "Gwendoline" and Brahms might take a lesson from it, if he could bear to take a lesson from anyone. Wholly charming are the two dances from Rubinstein's "Feramors," with their strong oriental color and their clear, free melody. No mathematics here—at least, no conscious ones—but the warm impulse of the musical creator. Anton Rubinstein modestly said that the race of composers perished with Chopin. In his own person he refutes his spoken word. Arthur Mees has written an orchestral setting to Schubert's "Die Allmacht" and increased its dignity and interest. It was sung with this new accompaniment yesterday by Max Heinrich. This singer used to be heard in the Thomas concerts some years ago. He has been to Europe since then and has been idle. He has not returned translated, his art has certainly improved. He sings more musically and more skillfully than he did and his songs are more dramatic. There is still something of his reediness of voice, but his upper notes have cleared and are sweeter and fuller. He sang the Schubert number carefully and intelligently, and went boldly through the Wotan music in the last scene of "The Walkyries," which, by one of those odd orderings of fate, or managers, had been sung by Plançon on the same stage on the night before. The Frenchman brought the better voice to it, but the gritty German language seems to better fit the music, and the orchestra under Mr. Paur did astonishing things. Mr. Paur in his first weeks in this country was a trifle disappointing. He had to learn the people, as they had to learn him. He had to know his band and win its liking. He was not fortunate in his programmes. As a result he was accused of being a safe, formal director. Could his readings of Wagner have been heard at that time he would have saved himself the pain of being called names like that. Never was the wildly splendid music of this scene played with more power, more pomp and gorgeousness of orchestration than under his command. The crescendos were cyclonic. The imagination of the audience arose on them and was whirled higher than the Walkyrie rock, though the clink and play of the magic flames that circled the sleeping goddess was never out of the ear. At the last concert Mr. Paur gave a Wagner programme, but in that he did not surpass himself as he did yesterday. The mere dynamic effect of the piece was overmastering. The band as well as its leader was in excellent health and spirits, and the Philharmonic weather seemed to make no difference to it. Perhaps the fine fire that it threw into the Wagner number was due to the exuberance of relief from the Brahms symphony. The concert to-night is announced on the tickets to begin at 8 o'clock, but the programme says 8:15. The programme comes nearest to it.

The North American

PHILADELPHIA, PA.

THURSDAY, FEBRUARY 8, 1894.

MUSIC AT THE ACADEMY.

The Boston Symphony Orchestra Gives Its Fourth Concert.

The Boston Symphony Orchestra, under the direction of Mr. Emil Paur, gave its fourth concert for the season at the Academy of Music last evening in the presence of the usual crowded and brilliant audience. The programme was a rather curiously assorted one, passing as it did from one extreme to the other in a somewhat disconcerting way, but it did not lack for variety, and its performance was attended by many manifestations of interest and pleasure. It opened with Brahms' famous symphony No. 1, in C minor. This is one of those works which it is not possible properly to appreciate or fully enjoy until after several hearings. Its score is extremely intricate and elaborate, and while there are passages simple and obvious enough to be understood at once, the composition in its entirety requires earnest study and close attention from the listener for him to apprehend its meaning and perceive its beauties. Yet even at a first hearing it can be enjoyed, when played as well as it was last evening, for Mr. Paur interprets Brahms as eloquently and accurately as he does Wagner, and under his intelligently guiding baton all the complications of a singularly abstruse and baffling score were made clear and plain. The success with which he maintained the balance of the parts, emphasized their contrasts, exhibited their significance and preserved their symmetry, entitles him to the highest praise, and goes to confirm the opinion already expressed of his high rank as a conductor. The other orchestral numbers were a flimsy and incoherent entr'acte by Chabrier, and Rubinstein's familiar ballet music from "Feramore," the second movement of which, with its flowing rhythm and seductive melody, pleased the audience so much that an encore was urgently asked for and gracefully accorded. The soloist was Mr. Max Heinrich, whose selections were Schubert's "Die Allmacht," with orchestral accompaniment by Arthur Mees, and "Wotan's Farewell." He delivered both numbers with much beauty of voice, dignity of spirit, breadth of manner, and effectiveness of method, and was heartily and deservedly applauded. He does not, however, sing any better than when he used to live here eight or ten years ago, but he had to go to London to get an opportunity of appearing under such auspices as favored him last evening.

The Sun.

FRIDAY, FEBRUARY 9, 1894.

The Boston Symphony Concert.

The principal interest of the fourth Boston Symphony Concert, given last evening in Carnegie Hall, lay in Berlioz's "Romeo and Juliet" symphony, and in Wagner's finale of "Die Walküre." In the first of these the exquisite finish of Mr. Paur's orchestra was shown in its greatest perfection. Berlioz himself speaks of the immense difficulties of this remarkable work, and of the immense labor it is for a conductor to lead it properly. Nothing but smoothness and ease was, however, apparent last night in the movements either of maestro or players. The three movements—"The Fête," "The Love Scene," and "Queen Mab Scherzo"—were done without a flaw, with charming taste, and a legato that would have delighted any old master of the Italian school from Boccherinin down to Boito. For the "Wotan's Abschied," that excellent musician, Max Heinrich, lent his aid, bringing his rare intelligence and clever phrasing to bear most potentially upon the well-known lines that have never been else than admirably sung to our audiences. His voice was at better advantage in this than in Schubert's song, "Allmacht," where richness and beauty of tone is a necessity. Heinrich's voice is larger and more powerful than of old, but still lacking in charm of quality. Without it he attracts, when other singers would fail, simply by his artistic acquirements in the æsthetics of his art, by his earnestness and his enthusiasm.

Paur shows immense skill in his interpretation of Wagner. He makes his music free, buoyant, and powerfully worked up to the climaxes, as well as clear and unmistakable in its subtle language. Chabrier's "Entr'acte from Gwendoline" had little force or meaning compared with the other compositions. It was unobjectionable, and might have been anything made by anybody. The "Feramors Ballet" evidently charmed the audience by its brightness, for Mr. Paur was induced to accept its encore.

The [illegible] Record

[illegible] W. TURNER.

FRIDAY, FEBRUARY 9, 1894.

PAUR AND HEINRICH.

The One in a Modern Programme, the Other with New Fascinations.

With the solitary exception of the name of Schubert, the scheme of music presented by Mr. Paur last night at Music Hall was an eminently modern one. Berlioz's "Romeo and Juliet," Chabrier's "Gwendoline" entr'acte, some pretty ballet music from Rubinstein's "Feramors," and Wotan's "Abschied" from "Walkure," gave a distinct impression of the sympathies of the leader of the Boston Symphony Orchestra for latter-day music.

The orchestra played superbly. No other organization in the country could have given the "Queen Mab Scherzo" with such inimitable finish. Rubinstein's ballet music—out of place on a serious programme—was charmingly played, and the Candle Dance was enchored.

Mr. Paur conducted with his usual devotion, but fell short in impressiveness and dramatic dignity in the Wagner number. Chabrier's entr'acte music showed that this eccentric Frenchman has studied Wagner to good disadvantage. He has the manner—too much of it, but he says little and that little with a tortured voice.

Max Heinrich has been a stranger to our concert stage for some years, as he has been a resident of London until recently. He comes back to us as superb an artist as ever, but he sings with more breadth and has more of the heroic in his style than of yore. By all odds the best musician among singers, he does wonders with that vibrant basso cantante of his. It is not a large voice, but a most eloquent one, and he colors it with every emotion at will. He sang first Schubert's "Die Allmacht," a most trying song, and there the beauty of his legato nd his musical phrasing were apparent. He caught the note of immensity in the work, which was orchestrated by Arthur Mees. Mr. Heinrich was recalled three times at the conclusion.

He also gave an excellent reading to Wotan's music. He is one of the most satisfactory vocal artists before the concert public. The house was well filled. The orchestra plays at the Brooklyn Academy of Music this afternoon and Saturday evening.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY.

FRIDAY, FEBRUARY 9, 1894.

BOSTON SYMPHONY ORCHESTRA.

There was much moody music performed by the Boston Symphony Orchestra at its concert in the Music Hall last night. Modern tendencies were noticeable, not only in the work of the composers represented, but also in the freedom from conventional ideas manifest in the compilation of the programme. We have been accustomed in New-York to a differentiation between the programmes of Symphonic and Popular concerts. In the latter for many years the ballet music from "Feramors," by Rubinstein, was an admired number. It remained, however, for Mr. Paur to come from Boston and introduce it in a concert of the kind supposed in this latitude and longitude to be reserved for matters of greater pith and moment. There is no occasion to complain of him, for that might seem querulous in view of the fact that the Dances of the Bayaderes and the Brides of Cashmere, in the Original opera, are very pretty bits of music, and so pleased the audience that Mr. Paur could still the noise of approbation only by repeating the latter number; but there can be no harm in calling attention to the fact that in New-York such a performance was anomalous, and yet, in spite of the fact, the people liked it.

Mayhap it was because of the circumstance that the graceful dance measures provided something of a relief from the large infusion of moody music aforementioned. First there were three numbers from Berlioz's dramatic symphony "Romeo and Juliet," also old-time favorites in the consulship of Theodore Thomas; then, after Schubert's stately song, "Die Allmacht," rendered still more dignified and impressive by the orchestral accompaniment written by Arthur Mees, came some between-acts music from Chabrier's opera "Gwendoline," over which the spirit of Berlioz sat brooding, and finally, after the terpsichorian intermezzo, there came, to end all, some pure, fresh and invigorating breezes from Wagner, the finale of "Die Walküre," beginning with Wotan's farewell address to his disobedient daughter. Concerning the manner in which this music was played it is possible only to speak in terms of highest praise. The redoubtable band has seldom appeared to better advantage here, and Mr. Paur displayed some of the pedantic angularities which caused comment in the tone of disappointment at his earlier concerts. It seems as if he were benefiting by his American sojourn. The Berlioz music was read with passionate eloquence, and the dances were played with a refinement of feeling, an appreciation of their beauties of tonal color, a daintiness and a precision that were altogether charming. Of Chabrier's music little has been heard in New-York; we can only recall, on the spur of the moment, a brilliantly orchestrated, but essentially vulgar, Spanish rhapsody which found its way into local lists a few years ago. The entr' acte played last night was much loftier in ideas, and even more brilliant in its instrumental dressing. It is full of the stress of unhappy passion, and in its place is doubtless extremely effective. The very least that can be said about it is that it is an interesting new acquaintance, worthy of further cultivation.

The singer of the occasion was Max Heinrich, who is so much of an artist in all that he does that it is impossible to quarrel with him because of the plentiful lack of sensuous charm disclosed by his voice. He sang the Schubert song with the spiritual exaltation of a congregation in the Temple on Mount Zion proclaiming its "Schema Yisroel, Adonai elohenu, Adonai echod!" and the dramatic selection with a breadth, clearness and impressiveness worthy of the highest praise.

The New-York Times

NEW-YORK, FRIDAY, FEB. 9, 1894.

THE BOSTON ORCHESTRA.

A Performance Better Than the Programme Deserved.

While it would undoubtedly be futile to attempt to play "Die Götterdämmerung" on a penny whistle, it would be quite as unnecessary to engage the orchestra of the Paris Conservatoire for a performance of "H. M. S. Pinafore." This remark is evoked by the fourth concert of the Boston Symphony Orchestra, which was given at the Music Hall last night. The programme consisted of five numbers, of which one was so familiar that an exceptionally good performance could be its only excuse, and another was wholly out of place in an entertainment presumably serious. It is not at all necessary that the Boston Symphony Orchestra should come so far to do so small a thing as two movements from the "Feramors" ballet music of Rubinstein. To be sure they were admirably played, but nothing can excuse the fact that the "Candle Dance of the Brides of Kashmire" was encored. A Boston Symphony audience would properly have more serious ideas of art. But serious ideas of art are indeed rare.

The other numbers on the programme were three movements from Hector Berlioz's "Romeo and Juliet" symphony, Schubert's song, "Die Allmacht," with the accompaniment arranged for orchestra by Artuh Mees; an entr'acte from Charbrier's "Gwendoline," and the familiar farewell of Wotan, from "Die Walküre." The appearance of the last-named numbers in one programme was unfortunate for Charbrier. The most popular opera in Paris in the last year was the second of the "Nibelung" series of Richard Wagner. Indeed, the French capital, which spurned "Tannhäuser" in 1861, is now a hotbed of Wagnerism, and the unfortunate Parisian composers are fairly carried away by the tide. Charbrier's entr'acte, heard last night, is a deliberate and cold-hearted imitation of Wagner's later style, with the inevitable addition of a large quantity of Parisian water, which is generally admitted to be unwholesome. Either the orchestral parts contained some peculiar blunders or Charbrier has made some disturbing experiments in harmony. There is a point at which dissonance ceases to be a virtue.

The orchestra has never been heard here to better advantage than it was last night in the Berlioz music. It was played throughout with a superb solidity and opulence of tone, and with a splendid precision and unanimity. The performance of the marvelously dainty and formidably difficult scherzo was a veritable tour de force. The soloist of the concert was Max Heinrich, who sang both the Schubert song and the Wagner excerpt with excellent vocal art and with admirable dignity of style. The Wagner numbers would have been more effective had Mr. Paur been somewhat less deliberate in the matter of tempo and a little more impassioned in his approach to the climaxes.

Brooklyn Daily Eagle

SATURDAY EVENING, FEBRUARY 10, 1894.

BOSTON SYMPHONY ORCHESTRA.

To-night is the time for the fourth concert in the series given at the Brooklyn Academy of Music by the Boston Symphony orchestra. It was publicly rehearsed yesterday. Philharmonic weather probably, and Lent possibly, had something to do with limiting the size of the audience, for it should have been larger, but perhaps the programme scared away some people, also. Brahms, who heads it with his First symphony, is not yet popular with the mass and some people think he never will be. Others hold that he is the Wagner of the present and that he is writing the music of the future. In fifty years from now, they say, the world will be as much surprised at our failure to recognize his transcendent genius as we are at the inability of our fathers to enjoy Wagner. Possibly. The time may arrive when Mr. Howells will be accepted as just as great an author as he believes he is, and when Henry James' glowing reports of 5 o'clock teas and rides on Rotten row will be read in place of beef and brains stories such as De Foe, Dickens, Thackeray, Hawthorne, Stevenson and Kipling have written. The world of our time needs action, whether it wants it or not, and Brahms is another Howells: he thinks about his thoughts and feels about his feelings. His symphonies are essays, not poems. They concern themselves more with the manufacture of music than its art. They do not touch the heart, and it is only the musician's intellect that they appeal to. To the general mind they are as abstruse as Brahminism itself, and there is a certain fitness in his name. His studious avoidance of beauty is as marked as that of some of the young painters, and he seems to be of those who deny any consequence to the subject, believing that the interest of the work is wholly that of narration, whereas some of the best things in the world are as innocent of conscious, technical effort as the prattle of a child. It is hardly art for art with Brahms; it is rather art for science. His First symphony is a musical synthesis in which the process of orchestral writing is exemplified, but in which no remarkable method is exploited. He has no theories, as Wagner had, such as those concerning perpetual melody and the leading motive. He is independent and perverse. In his later things he allows himself more liberty and his audience more pleasure; he shows that he can be musical if he likes; he dances, for instance, and in the "St. Anthony" choral he almost excuses the practice of writing variations. This First symphony is Brahms at his driest and most abstruse. The unspeakable in it suggests the longings and pains of a restless soul. It might be called a "Faust" symphony, if there were a few such interspersals of drama as he gives in the last movement. The pastoral moment in the third movement is also pleasing, but as a rule he is not writing for the nineteenth century. The twentieth is not far away. Emmanuel Chabrier is a modern Frenchman, and after hearing his entr'acte from "Gwendoline" it would be safe to bet that he has been hearing Brahms. He has more sympathy, tenderness and geniality than that dogmatist, but he likes to play with the orchestra in Brahms' manner. He likes to tease a theme and keep it revolving about the band. His knowledge of instrumentation is considerable and he has written several happy melodic phrases. He is strong of hand, but infirm of purpose. In his orchestration he cannot be accused of following anyone, but he is one of those composers who would have been writing their music for piano or brass band, had not Wagner been born in their day. There are several delightful things in this "Gwendoline" and Brahms might take a lesson from it, if he could bear to take a lesson from anyone. Wholly charming are the two dances from Rubinstein's "Feramors" with their strong oriental color and their clear, free melody. No mathematics here—at least, no conscious ones—but the warm impulse of the musical creator. Anton Rubinstein modestly said that the race of composers perished with Chopin. In his own person he refutes his spoken word. Arthur Mees has written an orchestral setting to Schubert's "Die Allmacht" and increased its dignity and interest. It was ng with this new accompaniment yester- by Max Heinrich. This singer used to eard in the Thomas concerts some years He has been to Europe since then and has een idle. He has not returned translated, has certainly improved. He sings more and more skillfully than he did and h are more dramatic. There is still some- ng of his reediness of voice, but his upper tes have cleared and are sweeter and fuller. H sang the Schubert number carefully and intelligently, and went boldly through the Wotan music in the last scene of "The Walkyries," which, by one of those odd orderings of fate, or managers, had been sung by Plancon on the same stage on the night before. The Frenchman brought the better voice to it, but the gritty German language seems to better fit the music, and the orchestra under Mr. Paur did astonishing things. Mr. Paur in his first weeks in this country was a trifle disappointing. He had to learn the people, as they had to learn him. He had to know his band and win its liking. He was not fortunate in his programmes. As a result he was accused of being a safe, formal director. Could his readings of Wagner have been heard at that time he would have saved himself the pain of being called names like that. Never was the wildly splendid music of this scene played with more power, more pomp and gorgeousness of orchestration than under his command. The crescendos were cyclonic. The imagination of the audience arose on them and was whirled higher than the Walkyrie rock, though the clink and play of the magic flames that circled the sleeping goddess was never out of the ear. At the last concert Mr. Paur gave a Wagner programme, but in that he did not surpass himself as he did yesterday. The more dynamic effect of the piece was overmastering. The band as well as its leader was in excellent health and spirits, and the Philharmonic weather seemed to make no difference to it. Perhaps the fine fire that it threw into the Wagner number was due to the exuberance of relief from the Brahms symphony. The concert to-night is announced on the tickets to begin at 8 o'clock, but the programme says 8:15. The programme comes nearest to it.

[illegible] Musical.

[illegible]DAY, FEBRUARY 13, 1894.

The Sixth Concert of the Kneisel Quartet in Chickering Hall.

The program of the Kneisel Quartet concert, given in Chickering Hall last evening, with the assistance of Mr. Ernst Perabo, pianist, was as follows:

Quartette, op. 32.....Foote
(MS, first time.)
Quartette, op. 59, No. 3.....Beethoven
Piano trio, op. 112.....Raff

The introductory andante con moto in the Beethoven quartette was taken as though it were almost an adagio, and at times the second violin spoke in a comparatively weak voice, when it should have spoken clearly and decisively, but with these exceptions noted there is nought but praise for the fine performance of this noble work. The second movement was given with loving tenderness, and the finale was played superbly in all respects.

Mr. Perabo is always welcome as an ensemble player. He is master of the difficult and seemingly paradoxical art of preserving his own individuality and yet remembering that he is only one member of a body. He is too conscientious an artist to be brilliant at the expense of his neighbors, and yet the clearness and smoothness of his technique are in evidence. He has a remarkably keen sense of proportion. He is not restive when the composer calls on the violin or 'cello to speak. The pianist's sotto voce remarks meanwhile do not interrupt the speaker, nor is his accompaniment mechanical and perfunctory, nordoes he seem to say: "Just wait a minute and listen to me." An admirable ensemble player is Mr. Perabo. Would that there were more like him.

Mr. Foote's new quartette contains amiable passages of music. Some of the variations in the third movement are pretty, and it may be here said that this movement is the strongest of the four. The first movement seems like unto a piece of mosaic work, rather than a spontaneously conceived and skillfully worked out organic whole. The themes are not particularly striking in originality, in beauty, or in force, and the development is without the musical conviction that stamps with a hall-mark the slightest work of the master of his trade. The scherzo is agreeable music, with the exception of the trio, which is, to be sure, a brave striving after effect, but the striving is too apparent. Mr. Foote calls the finale of his quartette an allegro con fuoco, but the fire does not burn brightly; it does not crack and sparkle; it is rather inclined to smoulder.

Mr. Foote is one of the most industrious of our American musicians. He teaches, he plays piano pieces in public, he accompanies singers in public, he is organist of a church, and in addition to all these musical duties which he discharges faithfully, he finds time to compose songs, secular and profane choral works and pieces for various instruments. Now, the question naturally arises, Can a man do all these things well? Then another question may be justly asked, and it is this: If a composer has really nothing particular to say at a given time should he be praised for his industry in preparing a speech, ambitious in its proportions, amiable and polite in its language, without marked solecisms, and also without the thought that moves or masters the hearer, without the paradox that strikes the fancy, without the brilliancy of rhetoric that for the moment confuses the judgment? It must also be remembered that industry of itself is not the most pronounced characteristic of the born musician.

But on the other hand, let us acknowledge cheerfully that there are minor musicians as well as minor poets, and they give pleasure to many. Last evening the audience listened to Mr. Foote's quartette with evident enjoyment, and the applause after the finale was so hearty and so long continued that the composer arose and bowed his thanks to the members of the Kneisel Quartet.

PHILIP HALE.

BOSTON DAILY ADVERTISER.

Established 1813.

TUESDAY MORNING, FEB. 13, 1894.

The Kneisel Quartette Concert.

Blizzards have no effect upon the Kneisel Quartette audiences, and Chickering Hall was well filled at the sixth concert of the series given last night. A new string quartette by Arthur Foote began the concert. Mr. Foote is a master of the classical forms, and has done much work in them, but is scarcely inspired enough to balance with the masters in this field, and was somewhat at a disadvantage by being placed in juxtaposition with Raff and Beethoven.

The first movement of his quartette was short and to the point. Its chief theme was much syncopated, and gave an impression of straining for oddity, but there were some good touches in development.

The Scherzo had a rather melancholy trio (the entire work tended toward the minor mode), with some good work for first violin and cello in special phrases, and ended with the conventional "Da Capo," although the coda brought a quaint end in high position.

The andante gave a set of variations of much ingenuity, some of real beauty, the only two faults being an unimpressive ending (a species of anticlimax) and the fact that the movement was far too large for true balance, particularly after the short first movement. Nevertheless this movement deserves praise as being the best part of the quartette. There were excellent points in the finale also, especially in the treatment of the cellos (in a short but characteristic figure) and in certain touches reminiscent of the preceding movement. Mr. Foote has certainly not retrograded in this work, but its last two movements are much stronger, and longer, than its first, and there is no equipoise in the cycle form as here employed. The work was applauded to the echo.

The Beethoven Quartette in C major was most brilliantly performed, and the fugal passages of the end were clear in spite of their rapidity.

It was scarcely just to a pianist of Mr. Perabo's ability, and one who appears so seldom, to place him at the end of a long programme; but it fortunately made no difference in the warmth of his reception and certainly did not in his playing. He is one of the best interpreters of chamber music in this country. With the memory of a recent performance at these concerts, where an enthusiastic pianist drowned the strings as effectually as if they had been young kittens, it was a real delight to find perfect balance of power again. The canonic work in the second movement was an illustration of artistic interweaving of parts. Raff's Piano Trio in G major, op. 112, was the work, and its melodious and enforced style formed a strong contrast to the odd and syncopated beginning of the concert. Mr. Perabo should be heard oftener in this class of work. At each appearance he teaches a lesson to our piano thunderers. In these days of tremendous soloists it is not easy to find a good pianist in the abnegation of chamber music.

LOUIS C. ELSON.

BOSTON POST.

The Representative Democratic Paper OF NEW ENGLAND.

TUESDAY MORNING, FEB. 13, 1894.

THE KNEISEL CONCERT.

The sixth concert by the Kneisel Quartet was given last evening, and in spite of the disagreeable weather Chickering Hall was filled by a representative Boston music-loving audience that was delighted with the programme. The first number played was written by Mr. Arthur Foote, and last evening was the first time it has been given in public. It was in E major, and both the players and composer received an ovation.

A piano trio in G major, with Mr. Ernst Perabo as pianist, concluded the evening's entertainment. Mr. Perabo was warmly received. The first violin was played by Franz Kneisel; second, by Otto Roth; viola, by L. Sveenski; violoncello, by Alwin Schroeder.

The next concert will be given March 5.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCV. NO. 44.

TUESDAY, FEBRUARY 13, 1894.

KNEISEL QUARTET CONCERT.

At the Kneisel quartet concert in Chickering Hall, last evening, Mr. Ernst Perabo, pianist, assisted, and the programme included a piano trio, in G major, op. 112, (Raff): Rasch, frob bewegt—Sehr rasch—Massig langsam—Rasch durchaus belebt.

Mr. Foote's quartet proved another most interesting contribution to the repertoire of Mr. Kneisel's organization, and its playing revealed all its admirable workmanship in the happiest fashion. Mr. Perabo's playing was in keeping with his own high standing as a musician, and the concert as a whole proved to be among the most enjoyable of the present season.

Boston Transcript

TUESDAY, FEBRUARY 13, 1894.

Chickering Hall: The Kneisel Quartet.

The Kneisel Quartet, assisted by Mr. Ernst Perabo, gave the sixth concert of this its ninth season in Chickering Hall last evening, the programme being as follows:

Arthur Foote: Quartet in E major, Opus 32 (MS.) (First time.)
Beethoven: Quartet in C major, Opus 59, No. 3.
Raff: Trio for pianoforte, violin and violoncello, in G major, Opus 112.

Mr. Foote's new quartet made a very fine impression. It is in four movements: *Allegro commodo—Scherzo; Vivace—Andante un poco con moto—Allegro con fuoco.* The third movement might have been marked *Andante con variazioni*, for it is distinctly and openly in that form. Mr. Foote shows more and more individuality in his writing; in this quartet, notably in the first movement, one finds the influence of Raff—which has been noticeable in his instrumental compositions from the first—and the somewhat later influence of Brahms already well fused into something which is recognizable as his own style. The two favorite movements of the quartet were plainly the Scherzo and the *Andante;* yet, to our mind, the first movement, if falling somewhat behind these two in point of brilliancy, surpasses them both in a certain masterliness of harmony and fine coherency of development; we should call it the strongest movement Mr. Foote has yet put out. The beauty and force of the variations (third movement) are unmistakable; the movement was, however, given under conditions not entirely the most favorable for judging of it as a whole at the first hearing. The movement was not marked as a theme with variations on the programme; the quartet made the customary, and perhaps desirable, short waits after many of the variations, and the audience, thinking the movement was at an end, kept breaking in with applause. This broke the musical continuity, and several times in the movement it was like beginning all over again. Of the individual beauty of each variation one could judge well enough, but it was impossible to obtain a distinct general impression of the movement as a whole. The one point in the quartet about which we are as yet in doubt is the last movement; first impressions are deceptive, but somehow it did not seem to us to have the real character of a finale, it did not seem to bring the work recognizably to a definite conclusion; and strange to say, one seemed to have a certain premonition of this quite early in the movement; one kept wondering how the composer would manage it, and how he would succeed in giving one the due sense of finality and completeness. If we should much like to hear the first three movements again for pleasure, we should particularly like to hear this Finale again for study, to clear up the rather hazy impression it has left on us. The quartet was admirably played, and received with every mark of enthusiasm.

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BALTIMORE LIFE.

LTIMORE, MD., FEBRUARY 10, 1894.

BOSTON SYMPHONY.

The fourth concert of the Boston Symphony, Emil Paur Conductor, which took place at Ford's Grand Opera House last Tuesday afternoon, was one of the best given this season; the program was an excellent one, and the attendance also very good. Mr. Max Heinrich was the soloist; he sang "Die Allmacht," by Schubert, also Wotan's Farewell" and Fire-Charm, from "Die Walkuere," by Wagner, both were sung with Orchestra accompainment. The other numbers were, Hector Berlioz's, "Romeo and Juliet" Symphony Op. 17, Anton Rubinstein's, Ballet Music from "Feramors," and Richard Wagner's "Tannhauser" in E major. The fifth and last concert, season 93-94, takes place at Ford's Grand Opera House Tuesday afternoon, March 27.

The Musical Courier.

NEW YORK, WEDNESDAY, FEBRUARY 14, 1894.

The Boston Symphony Orchestra Concert.

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With the solitary exception of the name of Schubert, the scheme of music presented by Mr. Paur was an eminently modern one. Berlioz's "Romeo and Juliet," Chabrier's "Gwendoline" entr'acte, some pretty ballet music from Rubinstein's "Feramors," and Wotan's "Abschied" from "Walküre," gave a distinct impression of the sympathies of the leader of the Boston Symphony Orchestra for latter day music.

The orchestra played superbly. No other organization in the country could have given the "Queen Mab Scherzo" with such inimitable finish. Rubinstein's ballet music—out of place on a serious program—was charmingly played, and the candle dance was encored.

Mr. Paur conducted with his usual devotion, but fell short in impressiveness and dramatic dignity in the Wagner number. Chabrier's entr'acte music showed that this eccentric Frenchman has studied Wagner to good disadvantage. He has the manner, too much of it, but he says little and that little with a tortured voice.

Max Heinrich has been a stranger to our concert stage for some years, as he has been a resident of London until recently. He comes back to us as superb an artist as ever, but he sings with more breadth and has more of the heroic in his style than of yore. By all odds the best musician among singers, he does wonders with that vibrant basso cantante of his. It is not a large voice, but a most eloquent one, and he colors it with every emotion at will. He sang first Schubert's "Die Allmacht," a most trying song, and there the beauty of his legato and his musical phrasing were apparent. He caught the note of immensity in the work, which was orchestrated by Arthur Mees. Mr. Heinrich was recalled three times at the conclusion.

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Nature has not endowed him with the rich, mellow organ of Plançon, but he sang the Wagner number with more virility and meaning than the Frenchman. Mr. Paur's interpretation of the "Walküre" music, when compared with Seidl's, was labored and cautious. He is not to the Wagnerian manner born. Yet it was an interesting concert.

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THE Kneisel Quartet gave an interesting concert last Friday night in Chamber Music Hall, and played for the first time in this city a string quartet by Eugen d'Albert, the pianist. The work reveals learning and ingenuity, but is deficient on the spiritual side. The spoor of Brahms, Beethoven, even Saint-Saëns is present, the French composer's "Rouet d'Omphale" being suggested in the scherzo. The work as a whole reminds one of Beethoven's later style, and really deserved the exceptionally smooth interpretation it received. Mr. Franz Kneisel played Bach's great "Chaconne" in a finished manner, and the evening closed with the performance of Beethoven's quintet in C, Mr. Zach taking the second viola part. The playing of the club this season has been of inestimable value to the lovers of the most refined form of musical art.

Paur in Brooklyn.—The fourth rehearsal and concert of the Boston Symphony Orchestra, under the auspices of the Brooklyn Philharmonic Society, were given at the Academy of Music Friday afternoon and Saturday evening last. Max Heinrich was the soloist, and this was the program given under Mr. Paur's direction:

Symphony No. 1, in C minor, op. 68.....Brahms
Song with orchestra, "Die Allmacht".....Schubert
Orchestrated by Arthur Mees.
Entr'acte from "Gwendoline".....Emmanuel Chabrier
Ballet-music from "Feramors".....Anton Rubinstein
Dance of Bayaderes.
Candle dance of the Brides of Kashmire.
"Wotan's" "Farewell', and "Fire Charm," from "Die Walkuere".....Richard Wagner

[illegible]
Philadelphia, Saturday, February 17, 1894.

The Boston Symphony Orchestra Concerts have been a great fad among society people for several years and full houses have been the order of the day. They certainly deserved the excellent support they received as Conductor Paur has an excellent organization, and has proved himself a worthy successor to Nikish.

Boston Journal.

TUESDAY, FEBRUARY 13, 1894.

The Sixth Concert of the Kneisel Quartet in Chickering Hall.

The program of the Kneisel Quartet concert, given in Chickering Hall last evening, with the assistance of Mr. Ernst Perabo, pianist, was as follows:

Quartette, op. 32.....Foote
(MS, first time.)
Quartette, op. 59, No. 3.....Beethoven
Piano trio, op. 112.....Raff

The introductory andante con moto in the Beethoven quartette was taken as though it were almost an adagio, and at times the second violin spoke in a comparatively weak voice, when it should have spoken clearly and decisively, but with these exceptions noted there is nought but praise for the fine performance of this noble work. The second movement was given with loving tenderness, and the finale was played superbly in all respects.

Mr. Perabo is always welcome as an ensemble player. He is master of the difficult and seemingly paradoxical art of preserving his own individuality and yet remembering that he is only one member of a body. He is too conscientious an artist to be brilliant at the expense of his neighbors, and yet the clearness and smoothness of his technique are in evidence. He has a remarkably keen sense of proportion. He is not restive when the composer calls on the violin or 'cello to speak. The pianist's sotto voce remarks meanwhile do not interrupt the speaker, nor is his accompaniment mechanical and perfunctory, nor does he seem to say: "Just wait a minute and listen to me." An admirable ensemble player is Mr. Perabo. Would that there were more like him.

Mr. Foote's new quartette contains amiable passages of music. Some of the variations in the third movement are pretty, and it may be here said that this movement is the strongest of the four. The first movement seems like unto a piece of mosaic work, rather than a spontaneously conceived and skilfully worked out organic whole. The themes are not particularly striking in originality, in beauty, or in force, and the development is without the musical conviction that stamps with a hall-mark the slightest work of the master of his trade. The scherzo is agreeable music, with the exception of the trio, which is, to be sure, a brave striving after effect, but the striving is too apparent. Mr. Foote calls the finale of his quartette an allegro con fuoco, but the fire does not burn brightly; it does not crack and sparkle; it is rather inclined to smoulder.

Mr. Foote is one of the most industrious of our American musicians. He teaches, he plays piano pieces in public, he accompanies singers in public, he is organist of a church, and in addition to all these musical duties which he discharges faithfully, he finds time to compose songs, secular and profane choral works and pieces for various instruments. Now, the question naturally arises, Can a man do all these things well? Then another question may be justly asked, and it is this: If a composer has really nothing particular to say at a given time should he be praised for his industry in preparing a speech, ambitious in its proportions, amiable and polite in its language, without marked solecisms, and also without the thought that moves or masters the hearer, without the paradox that strikes the fancy, without the brilliancy of rhetoric that for the moment confuses the judgment? It must also be remembered that industry of itself is not the most pronounced characteristic of the born musician.

But on the other hand, let us ackpowledge cheerfully that there are minor musicians as well as minor poets, and they give pleasure to many. Last evening the audience listened to Mr. Foote's quartette with evident enjoyment, and the applause after the finale was so hearty and so long continued that the composer arose and bowed his thanks to the members of the Kneisel Quartet.

PHILIP HALE.

BOSTON DAILY ADVERTISER.

Established 1813.

TUESDAY MORNING, FEB. 13, 1894.

The Kneisel Quartette Concert.

Blizzards have no effect upon the Kneisel Quartette audiences, and Chickering Hall was well filled at the sixth concert of the series given last night. A new string quartette by Arthur Foote began the concert. Mr. Foote is a master of the classical forms, and has done much work in them, but is scarcely inspired enough to balance with the masters in this field, and was somewhat at a disadvantage by being placed in juxtaposition with Raff and Beethoven.

The first movement of his quartette was short and to the point. Its chief theme was much syncopated, and gave an impression of straining for oddity, but there were some good touches in development.

The Scherzo had a rather melancholy trio (the entire work tended toward the minor mode), with some good work for first violin and cello in special phrases, and ended with the conventional "Da Capo," although the coda brought a quaint end in high position.

The andante gave a set of variations of much ingenuity, some of real beauty, the only two faults being an unimpressive ending (a species of anticlimax) and the fact that the movement was far too large for true balance, particularly after the short first movement. Nevertheless this movement deserves praise as being the best part of the quartette. There were excellent points in the finale also, especially in the treatment of the cellos (in a short but characteristic figure) and in certain touches reminiscent of the preceding movement. Mr. Foote has certainly not retrograded in this work, but its last two movements are much stronger, and longer, than its first, and there is no equipoise in the cycle form as here employed. The work was applauded to the echo.

The Beethoven Quartette in C major was most brilliantly performed, and the fugal passages of the end were clear in spite of their rapidity.

It was scarcely just to a pianist of Mr. Perabo's ability, and one who appears so seldom, to place him at the end of a long programme; but it fortunately made no difference in the warmth of his reception and certainly did not in his playing. He is one of the best interpreters of chamber music in this country. With the memory of a recent performance at these concerts, where an enthusiastic pianist drowned the strings as effectually as if they had been young kittens, it was a real delight to find perfect balance of power again. The canonic work in the second movement was an illustration of artistic interweaving of parts. Raff's Piano Trio in G major, op. 112, was the work, and its melodious and enforced style formed a strong contrast to the odd and syncopated beginning of the concert. M. Perabo should be heard oftener in this class of work. At each appearance he teaches a lesson to our piano thunderers. In these days of tremendous soloists it is not easy to find a good pianist in the abnegatory field of chamber music.

LOUIS C. ELSON.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

TUESDAY MORNING, FEB. 13, 1894.

THE KNEISEL CONCERT.

The sixth concert by the Kneisel Quartet was given last evening, and in spite of the disagreeable weather Chickering Hall was filled by a representative Boston music-loving audience that was delighted with the programme. The first number played was written by Mr. Arthur Foote, and last evening was the first time it has been given in public. It was in E major, and both the players and composer received an ovation.

A piano trio in G major, with Mr. Ernst Perabo as pianist, concluded the evening's entertainment. Mr. Perabo was warmly received. The first violin was played by Franz Kneisel; second, by Otto Roth; viola, by L. Sveenski; violoncello, by Alwin Schroeder.

The next concert will be given March 5.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCV. NO. 44.

TUESDAY, FEBRUARY 13, 1894.

KNEISEL QUARTET CONCERT.

At the Kneisel quartet concert in Chickering Hall, last evening, Mr. Ernst Perabo, pianist, assisted, and the programme included a piano trio, in G major, op. 112, (Raff); Rasch, froh bewegt—Sehr rasch—Massig langsam—Rasch durchaus belebt.

Mr. Foote's quartet proved another most interesting contribution to the repertoire of Mr. Kneisel's organization, and its playing revealed all its admirable workmanship in the happiest fashion. Mr. Perabo's playing was in keeping with his own high standing as a musician, and the concert as a whole proved to be among the most enjoyable of the present season.

Boston Transcript

TUESDAY, FEBRUARY 13, 1894.

Chickering Hall: The Kneisel Quartet.

The Kneisel Quartet, assisted by Mr. Ernst Perabo, gave the sixth concert of this its ninth season in Chickering Hall last evening, the programme being as follows:

Arthur Foote: Quartet in E major, Opus 32 (MS.) (First time.)
Beethoven: Quartet in C major, Opus 59, No. 3.
Raff: Trio for pianoforte, violin and violoncello, in G major, Opus 112.

Mr. Foote's new quartet made a very fine impression. It is in four movements: *Allegro commodo—Scherzo*; *Vivace—Andante un poco con moto—Allegro con fuoco.* The third movement might have been marked *Andante con variazioni*, for it is distinctly and openly in that form. Mr. Foote shows more and more individuality in his writing; in this quartet, notably in the first movement, one finds the influence of Raff—which has been noticeable in his instrumental compositions from the first—and the somewhat later influence of Brahms already well fused into something which is recognizable as his own style. The two favorite movements of the quartet were plainly the Scherzo and the *Andante;* yet, to our mind, the first movement, if falling somewhat behind these two in point of brilliancy, surpasses them both in a certain masterliness of harmony and fine coherency of development; we should call it the strongest movement Mr. Foote has yet put out. The beauty and force of the variations (third movement) are unmistakable; the movement was, however, given under conditions not entirely the most favorable for judging of it as a whole at the first hearing. The movement was not marked as a theme with variations on the programme; the quartet made the customary, and perhaps desirable, short waits after many of the variations, and the audience, thinking the movement was at an end, kept breaking in with applause. This broke the musical continuity, and several times in the movement it was like beginning all over again. Of the individual beauty of each variation one could judge well enough, but it was impossible to obtain a distinct general impression of the movement as a whole. The one point in the quartet about which we are as yet in doubt is the last movement; first impressions are deceptive, but somehow it did not seem to us to have the real character of a finale, it did not seem to bring the work recognizably to a definite conclusion; and strange to say, one seemed to have a certain premonition of this quite early in the movement; one kept wondering how the composer would manage it, and how he would succeed in giving one the due sense of finality and completeness. If we should much like to hear the first three movements again for pleasure, we should particularly like to hear this Finale again for study, to clear up the rather hazy impression it has left on us. The quartet was admirably played, and received with every mark of enthusiasm.

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BALTIMORE LIFE.

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The Musical Courier.

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Song with orchestra, "Die Allmacht".....Schubert
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Candle dance of the Brides of Kashmire.
"Wotan's" "Farewell', and "Fire Charm," from "Die Walkuere".....Richard Wagner

Stageland

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Boston Courier.

SUNDAY MORNING, FEB. 18, 1894.

THE KNEISEL AND SYMPHONY CONCERTS

The programme for the fifteenth Symphony concert was a trifle long, and it ended tamely at the very last; but it held a great amount of interesting matter, and of its five numbers four were absolute novelties and two were for a solo instrument. The symphony, according to Mr. Paur's usual and excellent disposition, had the first place, and was consequently heard to the best possible advantage in the freshness of the listening. Being a work of Brahms—the second, in D major,—it naturally needed the closest and clearest attention. Yet the scores of Brahms, so complicated and forbidding at first, not only clarify but also endear themselves by repetition. Not the audiences merely, but the players and conductors themselves, are constantly obtaining a better grasp upon his methods and his manners; and there are accordingly a better transference of his ideas and a larger sympathy with his purposes. This second symphony is full of beauties as well as fraught with strength, and the sweet charm of its adagio and the quaint trickery of its scherzo can hardly escape even those who cannot trace the fragments of the themes which pass in and out with changeful form and elusive modulation in the opening allegro or those who fail to follow the impetuous rush of the intermingled motives of the finale. Mr. Paur's clear head and firm hand are well suited to the exposition of Brahms, for his tendency to over elucidate or over-accent the minor phrases in Beethoven, is almost exactly what is needed to help the listener find the wandering sentences which are so nearly lost in the curious and busy counterpoint and full instrumentation of the modern master. The present reading was an excellent one and was thoroughly appreciated.

Mr. C. M. Loeffler followed with two new morceaux for violin, each short and in a single movement. The one was a romance of a generally reposeful and placid character, by Bruch, and the other a Concert Piece by Saint-Saens, fantastic almost to grotesqueness and brilliantly gay, but without levity. Each in its way showed its author's knowledge of the instrument for which he was writing, both in the adaptation of its tone colors to the *genre* of his composition and in the choice of the technical display and difficulty appointed for the development and embellishment of his themes. At the place indicated for it in the latter piece Mr. Loeffler introduced a long cadenza of his own, quite in keeping with the principal theme and bristling with terrible but not repellent tests of technique. Mr. Loeffler's playing was altogether admirable—delightful in its smoothness and equality of tone, exact in intonation, elegant in phrasing, facile in the delivery of all the perplexities and audacities of the technical execution, sweet and sincere in sentiment. He was very spontaneously and very liberally applauded.

Next came "A Northern Campaign," described as an overture to a tragedy, and credited to Emil Hartmann, a native and resident of Copenhagen, now retired from public life, although less than sixty years of age and devoting himself to composition. This is a brief, but rather impressive work—impressive, rather by its dignified, coherent treatment and its atmosphere, than by any notable originality of melodic form or development, although it has touches of distinct individuality and felicity. It begins with the gloomy gravity of an impassive northern climate and temperament, and then passes,—through a trumpet figure which often reappears later on,—to its main matter in an energetic and excited allegro, which must be accepted as suggesting the outward pressure of military force, with conflict, clangor, exhilaration and courage against and over obstacles. Brilliancy is imparted by the flights of harp chords and mystery is added in the occasional gloomy rattle of the tam-tam. This part of the work is developed with discreet reserve in extent as well as in volume, and a brief return to the theme and spirit of the introduction brings a quiet close.

The Tschaikowsky symphonic poem which had been promised was not forthcoming; but in place of it there was a "Humoresque" about Don Quixote, by Rubinstein. This purports to display symbolically a few of the characteristic episodes in the career of the notable knight of La Mancha. The sequence of these stands about as follows: The inflammation of his imagination by tales of chivalry and his resolve to set off on a conquering career all "plated in habiliments of war," to do doughty deeds and to win his Dulcinea's favor; his departure on his lumbering steed; his discovery and dispersal of the flock of sheep; his impassioned suit to the village women and their fear of him; his rescue from their escort of the criminals, who in recompense fall upon him and beat him; his lamentations over his bruises and because of the ingratitude and blindness of the world; his return home and his death among his sympathizing relatives and friends. There is a plenty of clever writing in this attempt at musical comedy and some of the minor episodes are really picturesque, particularly the pastoral incidents, the notions of martial pomp and valor and the ponderous onslaughts of knight and charger. But when all is said and done, one cannot set the piece down as very amusing, while it is not at all adapted for the end of a long programme because it dies away into nothingness after a lot of dolorous exclamations and melancholy phrases.

The playing all through the concert was fine, and even the drummer rarely expanded into excess.

Next Saturday's programme names nothing new: Handel's "Concerto Grosso," for strings, Haydn's second symphony, and Beethoven's "Egmont" overture. Mr. Max Heinrich will sing twice.

Mr. Arthur Foote is an assiduous and prolific writer, and hardly a week passes without his making some contributions to the stock of local composition, if only in the shape of a batch of songs or a few anthems. But he is not disposed to limit his ambitions to these narrower and easily worked fields, and therefore he makes frequent essays into that of chamber music, where he has already brought good harvests to maturity. His latest production in this manner is a string quartette which was introduced at the Kneisel concert of Monday evening. This is well thought out and generally well handled, and Mr. Foote's understanding and use of the standard forms in the announcement and development of his themes received new illustration in each movement. Some little smell of the lamp might have been perceived and a sense of effort was at times suggested; but generally the ideas were fresh and their treatment free and diversified, particularly in the andante and its variations. On the programme with this composition were a Beethoven quartette—one of the Rasoumoffsky set—and Raff's pianoforte trio in G major, opus 112, in which Mr. Perabo's earnest, honest and artistic cooperation gave the piano its proper place in the scheme and helped on toward a beautiful and strong interpretation.

Gazette

BOSTON, SUNDAY MORNING, FEB. 18.

The Symphony Concert.

The programme for last night's concert by the Boston Symphony Orchestra, in Music Hall, was: Symphony D, Op. 73, Brahms; Romanza in A minor for violin, Bruck; Concert Piece, E minor, for violin; Saint-Saens; Overture, "A Northern Campaign," Hartmann; "Don Quixote," Rubinstein. The pieces by Sant-Saens, Hartmann and Rubinstein were given for the first time at these concerts. The soloist was Mr. C. M. Loeffler. Taken for all in all, the Brahms symphony was given, on this occasion, the most coherent, the most satisfying and the most brilliant reading it has ever had here. Mr. Paur's conception of the work made the music more convincing, at least to us, than we have found it before. The Hartmann overture is a pleasing but not a particularly strong work. It is very much like a fanfare on a vast scale, though a flowing, warm and graceful second theme, finely treated, saves the composition from monotony in effect. It was broadly and impressively played. The "Don Quixote" humoresque seems to be a series of studies in orchestration, rather than any well-connected work. It is exceedingly capricious in design, but is steadily interesting, and often charming in the beauty, novelty and richness of its instrumentation. Now and then a wonderfully sonority is produced by the simplest of means, and the beauty of tone color, as well as the skilful use the composer has made of the characteristic timbres of the various instruments, especially the wood wind are often fascinating. The work was beautifully played. In fact, the performances of the orchestra throughout, left nothing to be looked for. Even the player who wields a Thor hammer on the drums, only obtruded himself once. We have never cared much for the Bruck Romanza, which is a dry, not to say dull bit of work. The Saint-Saëns concert piece, however, is quite another affair. It is true that it is a show piece, but it is full of inspiration, is admirably written for the solo instrument and is charming and interesting generally. Both selections were exquisitely played by Mr. Loeffler, with a purity of intonation, a breadth and finish of style, and a warmth of artistic feeling that were in every way delightful in effect. His performance of the Saint-Saëns piece was especially beautiful, and the cadenza he introduced toward the end is a masterly bit of work. He was vigorously applauded, and four times recalled. The programme for the next concert is: Concerto Grosso, No. 10, Handel; Symphony D, Haydn; Overture, "Egmont," Beethoven, and vocal selections. Mr. Max Heinrich is to be the soloist.

Music Notes.

The Knesel Quartet gave their sixth concert of the season, in Chickering Hall, on Monday evening, assisted by Mr. Ernst Perabo. The programme was: Quartet, Op. 32, A. Foote (MS., first time); Quartet, Op. 59, No. 3, Beethoven; Trio, for piano and strings, Op. 112, Raff. Mr. Foote's quartet shows neat workmanship, and bears creditable evidence of the intelligence and the industry with which the composer has studied the fundamental principles of his art. It is not distinguished by any originality in invention, or by any marked individuality in style. There is a strong general leaning toward Grieg, an occasional tinge of Brahms, and now and then a reflection of Mendelssohn. The work is fragmentary in effect; that is, it appears to be made up of little pieces that show clearly the stitches at the joining places. This is particularly noticeable in the opening movement, which is singularly lacking in "oneness," if we may use that word. The themes are tuneful, but are not characterized by fresh ness and their working out is perfunctory rather than spontaneous in effect. The scherzo opens very much in the vein of the first movement, but is bright and interesting, despite the strong impression it makes as music deliberately made. The best movement is the third, a theme with variations. It has some very graceful moments, and is more in the true quartet style than is the rest of the work. The other movements partake largely of the nature of violin solos with accompaniments, and suggest on the whole, orchestral rather than quartet treatment. The finale is weak, not to say frivolous, and is without any central point of interest. The work has so little to say that is new or was worth the saying, that we cannot understand why it should have been written; and after it was written we are quite as much at a loss to understand why it should have been played in the same programme that presented one of the finest and purest examples of the string quartet, extant. There is a certain prettiness in some of the melodies of Mr. Foote's work, but the presence of this quality does not atone for the absence of nearly every other essential quality of a work of this order. It belongs to that long line of well-made and well-intentioned music that makes a bubble on the surface of the sea of art, then bursts and disappears forever. It is highly respectable music, but in common with so much else that may be similarly characterized, it is remarkable for nothing but its respectability. Its syntax is unimpeachable and its prosody is strictly according to rule, but it says nothing except platitudes more or less conventional. The work was well played, and was heartily applauded, until the composer rose and bowed his acknowledgments; but the impression made by it was obliterated by the great Beethoven quartet that followed; a quartet that Mr. Foote might study with advantage, as a model on which quartets should be written. This work was read and played beautifully, the only faults in its performance being the extremely slow and solemn pace at which the introductory andante con moto was taken, and the timidity of style that marked the playing of the second violin part. The Raff Trio was also finely rendered, Mr. Perabo again exemplyfing his skill and artistic discretion as an ensemble player. The piano never obtruded itself unduly, but maintained a just balance with the other instruments. The solo player was never in evidence, and yet the finish and the grace of his playing and the performer's sympathy with the composer were constantly apparent. Mr. Perabo received a very cordial welcome.

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Romanza for violin, with orchestra, in A minor, op. 42.....Bruch
Morceau de Concert for violin, with orchestra, in E minor, op. 62. (First time).....Saint-Saens
"Eine Nordische Heerfahrt," Trauerspiel-Ouverture, in F minor, op. 25. (First time)....Emil Hartmann
"Don Quixote," Musikalisches Charakter-Bild (Humoreske), op. 87. (First time at these concerts).....Rubinstein

The first Symphony of Brahms may be the nobler work, as some claim, but surely the second gives more musical pleasure. It is not cryptic: it goes directly to the senses, and absolute music, of which Brahms is to-day the chief exponent, needs a dash of sensuousness to appeal strongly to the average human being. Brahms, in his sterner moods, sits on a summit and weaves his musical thoughts, careless of men and women struggling, despairing and loving below; the clouds enwrap him, and his song becomes obscure.

But in the D major symphony Brahms is human. He joins in the every-day life. He is in sympathy with the joys of Nature. And in his good-fellowship he borrows a phrase or two from Mendelsshon.

It is true that he is garrulous at times; but how charming is his language in the Scherzo, fresh, graceful, to the point. His thoughtfulness in the second movement does not lead to cudgeling of the brain on the part of the hearer, and the elaboration of the finale is a delight, not a distress. This symphony is among the most genial works of Brahms, and last evening it gave great pleasure to the audience. While the work of the orchestra was to be commended throughout, the performance of the scherzo was the feature of the evening. In the first movement there was a greater display of care than of brilliancy or overwhelming strength in the fantasia and in the coda.

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Bruch's Romanza was dedicated to Robert Heckmann.

The program book assured the audience that Heckmann "is a prominent violinist."

This statement shows the simple, honest faith of the compiler in the hereafter and its celestial joys.

In old pictures angels are represented playing on violins as well as on harps.

Heckmann is now perhaps pursuing his ancient calling.

But he fiddles no more on earth, for he died at Glasgow, Nov. 29, 1891.

Bruch's piece is without marked character or without any special beauty. It was well played by Mr. Loeffler.

The concert piece by Saint-Saens is only a showpiece, it is true, but how thoroughly musical it is; how delightfully written for solo instrument, and the instrumentation is such as is only imagined by a Frenchman; it is discreet, piquant, poetic, full of color: it is seasoned like an ideal salad. Mr. Loeffler played this show piece most charmingly. There was no calling of the attention to the difficulties, not even in his own ingenious cadenza. Technically and musically his performance was deserving of the highest praise.

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Hartmann's overture is well made. The themes are not of striking originality, and the recurring fanfare reminds one of the stage directions in old English plays: "Sennet of trumpets without;" "Flourish of trumpets without." It is a "tragic overture;" the Vikings start out on their marauding to a rather jolly tune; some are killed apparently by the drums; and the rest are finished by the gongs; then there is a short lament. Hartmann is a Dane, but in this overture there is apparently little effort to rub in local color. He belongs to the school of Gade, which is Mendelssohn diluted; there is no reflection or suggestion of the new Scandinavian band of which Grieg is the chief.

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Russian jokes as told in Russian novels are long, and the reader often becomes careless concerning the final point. Rubinstein took our old friend "Don Quixote" as the subject of his musical jesting. The "character-picture" has a description of its significance in a preface of text; but a panorama of different scenes in the Knight's life would be of greater advantage to the audience, if the panorama were judiciously unrolled according to signals given by the conductor.

Zabel, a biographer of Rubinstein, says that this piece should be heard with "Don Quixote" in the hand; but there are many digressions in Cervantes's immortal work, and preparatory lectures and readings would be necessary if Zabel's suggestion were taken seriously.

Rubinstein intended the work as a joke, and would be rude to his genius not to laugh heartily. But comic music without text or action is apt to breed solemnity, surprise, exhaustion, in fact anything but laughter.

Nor is it likely that anyone would imagine the music to be a sketch of Don Quixote's career, unless he were told so before the attack of the orchestra.

It is enough to say that the music as music is often ingenious and original. The instrumentation is interesting, and at times extremely effective.

The hearer may speculate at will; he may find the Knight in the bombastic orchestral utterances; he may discover the sheep, for sheep always gambol in music to certain instruments, and they browse on empty fifths; and any passionate strain announces Dulcinea in whatever disguised form she meets the Knight.

PHILIP HALE.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, FEB. 18, 1894.

Mr. Paur gave the patrons of the Symphony concerts a varied and entertaining programme last evening. It consisted of Brahms's symphony No. 2 in D major; Max Bruch's romanza for the violin and orchestra; Saint-Saens's "Morceau de Concert"; Hartmann's "Trauerspeil" overture and Rubinstein's "Don Quixote." The soloist was Mr. C. M. Loeffler. The last three pieces were new to these concerts and proved very interesting. The romanza is a beautiful work, brief but artistic, and was ably rendered.

In the "Morceau" the soloist gave some excellent work, playing the intricate numbers with great skill and expression. The cadenza introduced was the composition of Mr. Loeffler, and its rendering called forth repeated applause.

The "Trauerspeil" overture proved to be an inspiring number and was given with fine expression and effect. The main body of the overture was especially good and at times quite inspiring with its brisk trumpet calls and forte effects.

The "Don Quixote," called a musical picture, was a unique bit, at times interesting and then again dull, and there was but little enthusiasm at the close.

At the next rehearsal and concert Friday and Saturday, Feb. 23 and 24, the programme will comprise Handel's "Concerto Grosso" No. 10 in D minor for string orchestra; Haydn's symphony No. 2 in D major, and Beethoven's overture, "Egmont." Max Heinrich, who is to be the soloist, will sing two arias.

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SUNDAY, FEBRUARY 18, 1894.

THE SYMPHONY CONCERT.

The event of the 15th of the season's concerts by the Boston symphony orchestra, at Music Hall last evening, under Mr. Emil Paur's direction, was the playing of Mr. C. M. Loeffler as soloist, the success made by this member of the orchestra being the greatest triumph of his entire artistic career.

Mr. Loeffler selected as the works for his appearance two novelties—Max Bruch's romanza for violin with orchestra, in A minor, op. 42, and Camille Saint-Saens' concert piece for violin with orchestra, in E minor, op. 62—both having a first performance on this occasion.

Mr. Loeffler is, in a certain way, a Boston artist. Although he came here a well-schooled musician, his prominence as a solo player has been the result of his studious labors as a member of the Boston orchestra. It is not always easy to gain the favor from those who are acquainted with all the steps attending the progress of an artist, for the element of surprise is lacking in any special success, under such circumstances; and, the certainty that good work may be anticipated, in a way detracts from the interest attending each new appearance.

If, for instance, Mr. Loeffler had been brought before his public last evening as an artist recently from the great concert halls of Europe, he would have had many advantages in gaining the favor of the audience which did not attend his appearance.

It is only a matter of justice to Mr. Loeffler to call attention to this fact, because, despite it, he gained a recognition of his abilities as a soloist which has seldom been exceeded in the appearance here of artists of world wide reputation.

His choice of the compositions named indicated a confidence in his own skill as a player, which was fully justified by the results attending his performance of them, and it is difficult to call to mind any more finished or artistic work in the way of violin solo playing in recent years than that of Mr. Loeffler on this occasion.

He is lacking in the breadth of style and largeness of tone of many soloists of his class, but the beauty of his work in the points of finish, expression, accuracy, delicacy and purity of tone fully offset these shortcomings. His playing of "Romanza," by Max Bruch, was a fit introduction to his masterly triumph in the Saint-Saens' piece, which made a revelation of Mr. Loeffler's skill, and fairly surprised even those best acquainted with his merits as a player.

Both works were highly enjoyable as additions to the somewhat united repertoire for solo violinists, and their merits could hardly have had a better presentation than that given them by Mr. Loeffler.

His fellow-musicians vied with the members of the audience in expressing their delight at the good playing they ha listened to, and Mr. Loeffler's modest recognition of the applause called out by his efforts gave further evidence of his natural avoidance of undue prominence.

Conductor Paur treated the patrons of the concerts to more new things in the way of orchestral compositions, Emil Hartmann's "A Northern Campaign," overture to a tragedy, in F minor, op. 25, and Anton Rubinstein's "Don Quixote," musical character-picture (humoresque), op. 87, both having their first performance here in this programme.

Hartmann is a living Danish composer, and a lineal descendant of musicians well known in his native land. The overture is brimful of tuneful themes, which are treated in a most original and masterly fashion, the uses made of orchestral resources showing the composer to be a thoroughly well equipped musician. The work is full of strong contrasts, and reflects the tone pictures suggested by its title in a marked fashion. It was gloriously played under Mr. Paur's direction, and made a very prominent feature of the evening's programme.

Rubinstein's "Don Quixote" proved as odd a conceit in a musical way as any of the scenes depicted in the marvellous record of the valorous knight whose name it bears, and the bombastic character of the hero of the Cervantes novel was frequently given prominence in the ever shifting themes of the composition. The reading of this "humoresque" was a revelation of the resources of the orchestra, and gave a most enjoyable ending to a programme which was made unnecessarily long by an adherence to the custom of the day in playing the whole of Brahms' second symphony, instead of beginning at the third movement, where its composer's ideas first take on characteristics which make them intelligible.

Mr. Max Heinrich, baritone, is the soloist next Saturday evening, and Haydn's second symphony in D major, the Egmont overture and Handel's concerto grasse, No. 10, in D minor for strings, will be played.

BOSTON HOME JOURNAL
A PAPER OF TO-DAY

SATURDAY, FEBRUARY 17, 1894.

On Monday night the Kneisel quartet gave an unusually fine concert at Chickering Hall. The interest of the evening centered round the first performance from the manuscript of a Quartet in E major, opus 32, by Arthur Foote. The other selections were Quartet in C major, op. 59, No. 3, by Beethoven, and a Trio for piano, violin and 'cello in G major, op. 112, by Raff. Mr. Foote's Quartet made a deep impression. It is in four movements, Allegro commodo; Scherzo, Vivace; Andante, un poco con moto, and Allegro con fuoco. While each movement possesses unmistakable merit the first and third proved deeply interesting, the former for its musicianly consistency of development, and the latter for the brilliancy of its variations. The Quartet was finely played. The other selections were given with great effect, particularly the Raff Trio played by Messrs. Kneisel, Perabo and Schroeder. Mr. Perabo again demonstrated his artistic worth.

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Boston Courier.

SUNDAY MORNING, FEB. 18, 1894.

THE KNEISEL AND SYMPHONY CONCERTS

The programme for the fifteenth Symphony concert was a trifle long, and it ended tamely at the very last; but it held a great amount of interesting matter, and of its five numbers four were absolute novelties and two were for a solo instrument. The symphony, according to Mr. Paur's usual and excellent disposition, had the first place, and was consequently heard to the best possible advantage in the freshness of the listening. Being a work of Brahms—the second, in D major,—it naturally needed the closest and clearest attention. Yet the scores of Brahms, so complicated and forbidding at first, not only clarify but also endear themselves by repetition. Not the audiences merely, but the players and conductors themselves, are constantly obtaining a better grasp upon his methods and his manners; and there are accordingly a better transference of his ideas and a larger sympathy with his purposes. This second symphony is full of beauties as well as fraught with strength, and the sweet charm of its adagio and the quaint trickery of its scherzo can hardly escape even those who cannot trace the fragments of the themes which pass in and out with changeful form and elusive modulation in the opening allegro or those who fail to follow the impetuous rush of the intermingled motives of the finale. Mr. Paur's clear head and firm hand are well suited to the exposition of Brahms, for his tendency to over elucidate or over-accent the minor phrases in Beethoven, is almost exactly what is needed to help the listener find the wandering sentences which are so nearly lost in the curious and busy counterpoint and full instrumentation of the modern master. The present reading was an excellent one and was thoroughly appreciated.

Mr. C. M. Loeffler followed with two new morceaux for violin, each short and in a single movement. The one was a romance of a generally reposeful and placid character, by Bruch, and the other a Concert Piece by Saint-Saens, fantastic almost to grotesqueness and brilliantly gay, but without levity. Each in its way showed its author's knowledge of the instrument for which he was writing, both in the adaptation of its tone colors to the *genre* of his composition and in the choice of the technical display and difficulty appointed for the development and embellishment of his themes. At the place indicated for it in the latter piece Mr. Loeffler introduced a long cadenza of his own, quite in keeping with the principal theme and bristling with terrible but not repellent tests of technique. Mr. Loeffler's playing was altogether admirable—delightful in its smoothness and equality of tone, exact in intonation, elegant in phrasing, facile in the delivery of all the perplexities and audacities of the technical execution, sweet and sincere in sentiment. He was very spontaneously and very liberally applauded.

Next came "A Northern Campaign," described as an overture to a tragedy, and credited to Emil Hartmann, a native and resident of Copenhagen, now retired from public life, although less than sixty years of age and devoting himself to composition. This is a brief, but rather impressive work—impressive, rather by its dignified, coherent treatment and its atmosphere, than by any notable originality of melodic form or development, although it has touches of distinct individuality and felicity. It begins with the gloomy gravity of an impassive northern climate and temperament, and then passes,—through a trumpet figure which often reappears later on,—to its main matter in an energetic and excited allegro, which must be accepted as suggesting the outward pressure of military force, with conflict, clangor, exhilaration and courage against and over obstacles. Brilliancy is imparted by the flights of harp chords and mystery is added in the occasional gloomy rattle of the tam-tam. This part of the work is developed with discreet reserve in extent as well as in volume, and a brief return to the theme and spirit of the introduction brings a quiet close.

The Tschaikowsky symphonic poem which had been promised was not forthcoming; but in place of it there was a "Humoresque" about Don Quixote, by Rubinstein. This purports to display symbolically a few of the characteristic episodes in in the career of the notable knight of La Mancha. The sequence of these stands about as follows: The inflammation of his imagination by tales of chivalry and his resolve to set off on a conquering career all "plated in habiliments of war," to do doughty deeds and to win his Dulcinea's favor; his departure on his lumbering steed; his discovery and dispersal of the flock of sheep; his impassioned suit to the village women and their fear of him; his rescue from their escort of the criminals, who in recompense fall upon him and beat him; his lamentations over his bruises and because of the ingratitude and blindness of the world; his return home and his death among his sympathizing relatives and friends. There is a plenty of clever writing in this attempt at musical comedy and some of the minor episodes are really picturesque, particularly the pastoral incidents, the notions of martial pomp and valor and the ponderous onslaughts of knight and charger. But when all is said and done, one cannot set the piece down as very amusing, while it is not at all adapted for the end of a long programme because it dies away into nothingness after a lot of dolorous exclamations and melancholy phrases.

The playing all through the concert was fine, and even the drummer rarely expanded into excess.

Next Saturday's programme names nothing new: Handel's "Concerto Grosso," for strings, Haydn's second symphony, and Beethoven's "Egmont" overture. Mr. Max Heinrich will sing twice.

Mr. Arthur Foote is an assiduous and prolific writer, and hardly a week passes without his making some contributions to the stock of local composition, if only in the shape of a batch of songs or a few anthems. But he is not disposed to limit his ambitions to these narrower and easily worked fields, and therefore he makes frequent essays into that of chamber music, where he has already brought good harvests to maturity. His latest production in this manner is a string quartette which was introduced at the Kneisel concert of Monday evening. This is well thought out and generally well handled, and Mr. Foote's understanding and use of the standard forms in the announcement and development of his themes received new illustration in each movement. Some little smell of the lamp might have been perceived and a sense of effort was at times suggested; but generally the ideas were fresh and their treatment free and diversified, particularly in the andante and its variations. On the programme with this composition were a Beethoven quartette—one of the Rasoumoffsky set—and Raff's pianoforte trio in G major, opus 112, in which Mr. Perabo's earnest, honest and artistic cooperation gave the piano its proper place in the scheme and helped on toward a beautiful and strong interpretation.

Gazette

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But he fiddles no more on earth, for he died at Glasgow, Nov. 29, 1891.

Bruch's piece is without marked character or without any special beauty. It was well played by Mr. Loeffler.

The concert piece by Saint-Saens is only a showpiece, it is true, but how thoroughly musical it is; how delightfully written for solo instrument, and the instrumentation is such as is only imagined by a Frenchman; it is discreet, piquant, poetic, full of color: it is seasoned like an ideal salad. Mr. Loeffler played this show piece most charmingly. There was no calling of the attention to the difficulties, not even in his own ingenious cadenza. Technically and musically his performance was deserving of the highest praise.

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Hartmann's overture is well made. The themes are not of striking originality, and the recurring fanfare reminds one of the stage directions in old English plays: "Sennet of trumpets without;" "Flourish of trumpets without." It is a "tragic overture;" the Vikings start out on their marauding to a rather jolly tune; some are killed apparently by the drums; and the rest are finished by the gongs; then there is a short lament. Hartmann is a Dane, but in this overture there is apparently little effort to rub in local color. He belongs to the school of Gade, which is Mendelssohn diluted; there is no reflection or suggestion of the new Scandinavian band of which Grieg is the chief.

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Russian jokes as told in Russian novels are long, and the reader often becomes careless concerning the final point. Rubinstein took our old friend "Don Quixote" as the subject of his musical jesting. The "character-picture" has a description of its significance in a preface of text; but a panorama of different scenes in the Knight's life would be of greater advantage to the audience, if the panorama were judiciously unrolled according to signals given by the conductor.

Zabel, a biographer of Rubinstein, says that this piece should be heard with "Don Quixote" in the hand; but there are many digressions in Cervantes's immortal work, and preparatory lectures and readings would be necessary if Zabel's suggestion were taken seriously.

Rubinstein intended the work as a joke, and would be rude to his genius not to laugh heartily. But comic music without text or action is apt to breed solemnity, surprise, exhaustion, in fact anything but laughter.

Nor is it likely that anyone would imagine the music to be a sketch of Don Quixote's career, unless he were told so before the attack of the orchestra.

It is enough to say that the music as music is often ingenious and original. The instrumentation is interesting, and at times extremely effective.

The hearer may speculate at will; he may find the Knight in the bombastic orchestral utterances; he may discover the sheep, for sheep always gambol in music to certain instruments, and they browse on empty fifths; and any passionate strain announces Dulcinea in whatever disguised form she meets the Knight.

PHILIP HALE.

BOSTON POST.

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, FEB. 18, 1894.

Mr. Paur gave the patrons of the Symphony concerts a varied and entertaining programme last evening. It consisted of Brahms's symphony No. 2 in D major; Max Bruch's romanza for the violin and orchestra: Saint-Saens's "Morceau de Concert"; Hartmann's "Trauerspeil" overture and Rubinstein's "Don Quixote." The soloist was Mr. C. M. Loeffler. The last three pieces were new to these concerts and proved very interesting. The romanza is a beautiful work, brief but artistic, and was ably rendered.

In the "Morceau" the soloist gave some excellent work, playing the intricate numbers with great skill and expression. The cadenza introduced was the composition of Mr. Loeffler, and its rendering called forth repeated applause.

The "Trauerspeil" overture proved to be an inspiring number and was given with fine expression and effect. The main body of the overture was especially good and at times quite inspiring with its brisk trumpet calls and forte effects.

The "Don Quixote," called a musical picture, was a unique bit, at times interesting and then again dull, and there was but little enthusiasm at the close.

At the next rehearsal and concert Friday and Saturday, Feb. 23 and 24, the programme will comprise Handel's "Concerto Grosso" No. 10 in D minor for string orchestra; Haydn's symphony No. 2 in D major, and Beethoven's overture, "Egmont." Max Heinrich, who is to be the soloist, will sing two arias.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
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SUNDAY, FEBRUARY 18, 1894.

THE SYMPHONY CONCERT.

The event of the 15th of the season's concerts by the Boston symphony orchestra, at Music Hall last evening, under Mr. Emil Paur's direction, was the playing of Mr. C. M. Loeffler as soloist, the success made by this member of the orchestra being the greatest triumph of his entire artistic career.

Mr. Loeffler selected as the works for his appearance two novelties—Max Bruch's romanza for violin with orchestra, in A minor, op. 42, and Camille Saint-Saens' concert piece for violin with orchestra, in E minor, op. 62—both having a first performance on this occasion.

Mr. Loeffler is, in a certain way, a Boston artist. Although he came here a well-schooled musician, his prominence as a solo player has been the result of his studious labors as a member of the Boston orchestra. It is not always easy to gain the favor from those who are acquainted with all the steps attending the progress of an artist, for the element of surprise is lacking in any special success, under such circumstances; and, the certainty that good work may be anticipated, in a way detracts from the interest attending each new appearance.

If, for instance, Mr. Loeffler had been brought before his public last evening as an artist recently from the great concert halls of Europe, he would have had many advantages in gaining the favor of the audience which did not attend his appearance.

It is only a matter of justice to Mr. Loeffler to call attention to this fact, because, despite it, he gained a recognition of his abilities as a soloist which has seldom been exceeded in the appearance here of artists of world wide reputation.

His choice of the compositions named indicated a confidence in his own skill as a player, which was fully justified by the results attending his performance of them, and it is difficult to call to mind any more finished or artistic work in the way of violin solo playing in recent years than that of Mr. Loeffler on this occasion.

He is lacking in the breadth of style and largeness of tone of many soloists of his class, but the beauty of his work in the points of finish, expression, accuracy, delicacy and purity of tone fully offset these shortcomings. His playing of "Romanza," by Max Bruch, was a fit introduction to his masterly triumph in the Saint-Saens' piece, which made a revelation of Mr. Loeffler's skill, and fairly surprised even those best acquainted with his merits as a player.

Both works were highly enjoyable as additions to the somewhat united repertoire for solo violinists, and their merits could hardly have had a better presentation than that given them by Mr. Loeffler.

His fellow-musicians vied with the members of the audience in expressing their delight at the good playing they had listened to, and Mr. Loeffler's modest recognition of the applause called out by his efforts gave further evidence of his natural avoidance of undue prominence.

Conductor Paur treated the patrons of the concerts to more new things in the way of orchestral compositions, Emil Hartmann's "A Northern Campaign," overture to a tragedy, in F minor, op. 25, and Anton Rubinstein's "Don Quixote," musical character-picture (humoresque), op. 87, both having their first performance here in this programme.

Hartmann is a living Danish composer, and a lineal descendant of musicians well known in his native land. The overture is brimful of tuneful themes, which are treated in a most original and masterly fashion, the uses made of orchestral resources showing the composer to be a thoroughly well equipped musician. The work is full of strong contrasts, and reflects the tone pictures suggested by its title in a marked fashion. It was gloriously played under Mr. Paur's direction, and made a very prominent feature of the evening's programme.

Rubinstein's "Don Quixote" proved as odd a conceit in a musical way as any of the scenes depicted in the marvellous record of the valorous knight whose name it bears, and the bombastic character of the hero of the Cervantes novel was frequently given prominence in the ever shifting themes of the composition. The reading of this "humoresque" was a revelation of the resources of the orchestra, and gave a most enjoyable ending to a programme which was made unnecessarily long by an adherence to the custom of the day in playing the whole of Brahms' second symphony, instead of beginning at the third movement, where its composer's ideas first take on characteristics which make them intelligible.

Mr. Max Heinrich, baritone, is the soloist next Saturday evening, and Haydn's second symphony in D major, the Egmont overture and Handel's concerto grasse, No. 10, in D minor for strings, will be played.

BOSTON HOME JOURNAL

A PAPER OF TO-DAY

SATURDAY, FEBRUARY 17, 1894.

On Monday night the Kneisel quartet gave an unusually fine concert at Chickering Hall. The interest of the evening centered round the first performance from the manuscript of a Quartet in E major, opus 32, by Arthur Foote. The other selections were Quartet in C major, op. 59, No. 3, by Beethoven, and a Trio for piano, violin and 'cello in G major, op. 112, by Raff. Mr. Foote's Quartet made a deep impression. It is in four movements, Allegro commodo; Scherzo, Vivace; Andante, un poco con moto, and Allegro con fuoco. While each movement possesses unmistakable merit the first and third proved deeply interesting, the former for its musicianly consistency of development, and the latter for the brilliancy of its variations. The Quartet was finely played. The other selections were given with great effect, particularly the Raff Trio played by Messrs. Kneisel, Perabo and Schroeder. Mr. Perabo again demonstrated his artistic worth.

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Boston Sunday Globe.

SUNDAY, FEB. 18, 1894.

Symphony Concert.

Four of the five numbers on the symphony program last week were given in this city for the first time, the Brahms symphony being the only familiar selection. The novelties were a romanza by Bruch and a concert piece by Saint-Saens, both for violin and orchestra; Emil Hartmann's overture to a tragedy, "A Northern Campaign," and Rubinstein's character picture, "Don Quixote."

The idyllic character of the first movement in the Brahms symphony was well preserved throughout, the string contingents playing grandly, and the horn phrases being generally clear and sweet. The elaborate fantasia and the coda were also admirably and sonorously given. The serious themes in the second movement and the contrasting lightness of the third were equally effective. In the latter the wood winds delivered the dainty "landler" with charming expression. The dashing finale, with its Hungarian tone color, was played with the necessary vigor and brilliancy.

The violinist, Mr. Loeffler, played the Bruch and Saint-Saens numbers with artistic precision and seemingly without a flaw in execution. His intonation was sure and clear as a crystal, and even in the rapid runs and choral phrasing the notes were true and harmonious. The latter piece is largely given to the soloist, the orchestra forming the background. The developments are very elaborate, and Mr Loeffler surmounted the musical difficulties with seeming ease.

His tone may be light at times, but it is sure, and the modest manner in which he performs his work as a soloist is an important factor in his success in this city. He interprets the composer's score without exagerating for effects, and his musicianly intelligence is indisputably shown in his artistic conception and execution of any selection allotted him. He received a hearty recognition at the close of each number.

Hartman's overture, "A Northern Campaign," is generally somber, with peculiar rhythms and trumpet calls running through it. The themes are bold and sonorous, and some of them are oddly worked out by the celli, oboes and horns. The composition, though interesting to the musician, is not one that will suit the average auditor. The orchestra gave it with good effect, the stormy coda being the most impressive part of the work.

Rubinstein's "humorous" character piece "Don Quixote" proved disappointing, and was hardly worth a place on the program, excepting as a novelty.

At the concerts this week Max Heinrich will be the vocal soloist, and the program, in addition to his arias, will be Handel's concerto in D minor for strings, Haydn's symphony No. 2, and Beethoven's overture "Egmont."

BOSTON SUNDAY POST, FEBRUARY 18, 1894.

SYMPHONY SENSATION.

Rumor Says That Emil Paur Will Leave Us at the Close of the Season, and That an Effort Will Be Made to Secure Theodore Thomas in His Place.

Patrons of the Symphony concerts are in something of a twitter as to who shall be the leader of their pet orchestra next year. When Emil Paur was engaged to cater to Boston's esthetic musical tastes it was hoped that the orchestra had a leader who would remain with them for an indefinite period.

The first appearance of Mr. Paur last fall was watched with much interest. As concert succeeded concert, and the style of the programmes offered by Mr. Paur became apparent, there were some furtive glances cast by the so-called leaders of the audience.

The selections went from one extreme to the other. Either the audience was aroused to a pitch of enthusiasm, or else had its soporific senses catered to. Gradually it dawned upon them that this was not what they had been accustomed to, and they began to murmur.

These signs of dissatisfaction, it is said, reached the ears of the blonde-haired leader, and his indignation rose.

It is said that sundry sorrowful missives have been sent to the fatherland, and that it has been given out in that country that Mr. Paur will wend his way across the sea when the season is ended.

Well authenticated gossip has it that Arthur Nikisch, the former leader, has been carefully watching his successor, and has written to friends in Boston confirming the story of Paur's return.

The contract made by Mr. Paur with Henry L. Higginson it is supposed was for five years, this being the time for which the Symphony leaders are usually engaged.

The outcome of this gossip will be watched with close interest, for socially both Mr. Paur and his talented wife have made many friends during their sojourn here who will be sorry to lose them.

Rumor also has it that Theodore Thomas will succeed Mr. Paur, if he can be induced to come to Boston.

BOSTON DAILY ADVERTISER.
Established 1813.

MONDAY MORNING, FEB. 19, 1894.

The Symphony Concert.

The programme of Saturday night made rather a heterogeneous impression, spite of the excellence of the performance, for the numbers did not seem to consort well together, and the effect of one composition seemed to be obliterated by the other. Brahms' second symphony began the concert and was finely read and played. Far less ambitious than the composer's first symphony it is yet the more pleasing work and probably contains more absolute beauty than any other of the four symphonies by Brahms. Everything was well shaded and almost every department of the orchestra deserves praise, but the horns were especially excellent, and they have much important work to do in this symphony, Brahms being almost as fond of horn effects as Weber was. The wood wind instruments were also noteworthy in the third movement. In this movement Brahms well combines the old and the new; he follows the contrasts which Beethoven established in the scherzo (originating in the minuet) but does not inflict a full repeat of the body of the work after a trio; the tendency of the so-called "classical epoch" (*circa* 1775-1825) was toward repetition in music, the whole tendency of the modern age is against it, and Brahms has in his intermezzo found a means of reconciling the two, a method foreshadowed by Mendelssohn in his arias, and copied by Franz in his abbreviations of Handel. Our kettle-drummer still makes strong efforts to convince the public that his instrument was intended for solo work. In the finale of the symphony he bravely held his own against vastly superior numbers. One can only echo the sentiments of the farmer over his ram who was killed in an endeavor to push over an express train, and admire the pluck while condemning the judgment displayed.

Mr. C. M. Loeffler was the soloist and instead of giving one large, presented two medium-sized, violin works. His performance was commendable. The Bruch romanza was given with pure intonation and broad and fervid style. Yet it is not a work which compares with Bruch's concertos for the same instrument, and one would much rather have heard one of these. Saint-Saens' "Morceau de Concert" followed and was a most brilliant bit of violin pyrotechnics fitting as well to the numbers that surrounded it as a Parisian belle would in a Greek school of philosophy. One may congratulate the artist on the technique displayed. The cadenza which he composed for himself was a combination of all that is difficult in violin work; it was rather longer than would have been allowed in a concerto, but in a work largely devoted to display it was at least permissible. Every difficulty was conquered with ease; double-stopping, rapid chromatic runs, bold skips and other technical thorns were brushed aside in a manner that astonished the auditor, but especially in the playing of harmonics did the artist deserve praise; too often one hears a thin piping tone in such passages, but here there was a full and bird-like quality, such as Wieniawski and a couple of his pupils (Musin and Lichtenberg) attained to perfection. Mr. Loeffler was applauded with an enthusiasm that was most spontaneous and long-continued.

Hartmann's "Nordische Heerfahrt," which might be translated as "The Passing of the Norseman," gave a strong and gloomy picture (in overture form) of a Norse invasion; the shock of combat was often pictured and naturally there were trumpet fanfares galore. These same fanfares cause us once more to urge the necessity of having a pair of natural trumpets in our orchestra; Boston was the first to take the important step from the cornet to the trumpet, and should now make the additional stride from the keyed to the natural instrument; how much the Wagner works would gain were the fanfares given as the composer wrote them, for while Wagner used the keyed instrument freely in the orchestra, all his trumpet calls made upon the stage, all his fanfares, are written for trumpets without keys. Hartmann's overture was impressive, fairly symmetrical in the midst of its dramatic touches, and the picture of the desolation which the Vikings left behind them is strongly drawn.

Rubinstein's humoreske, "Don Quixote," sponged out the impression, however, and gave some solemn fun in a minor manner. If the reviewer objects to the position of this work on the programme, he by no means believes in banishing this school from the concerts. Very recently an eminent New York critic, Mr. Henry T. Finck of the Evening Post, wrote an eloquent plea for the admission of Strauss to our high-class programmes, and no less a classicist than Von Bulow agrees with his views. We need such things to refresh the attention occasionally, as musical appetizers, but they must be carefully placed; one would not desire the Strauss waltz just after a Beethoven symphony; and Rosinante, in this case, seemed out of place, trotting after the Viking procession. Nevertheless there were some good points made in the work, but with the Rubinsteinian prolixity and inequality. The picture of the shepherds by oboe theme and drone-bass was good, the passionate declaration of the Knight of the Woful Countenance, and the ringing laughter of the women, the sorr owful phrases of the bassoon, and the final groans of pain after the drubbing received by the convicts, all these were clear touches and were excellently played, but it was not a good keystone to the musical arch.

LOUIS C. ELSON.

Boston Transcript

MONDAY, FEBRUARY 19, 1894.

Music Hall: Boston Symphony Orchestra.

The programme of the fifteenth Symphony concert, given in Music Hall last Saturday evening, was—

Brahms: Symphony No. 2, in D major, Opus 73.
Max Bruch: Romanze for violin with orchestra, in A minor, Opus 42.
Saint-Saëns: Morceau de Concert for violin with orchestra, in E minor, Opus 62.
Emil Hartmann: "Eine nordische Heerfahrt," Overture to a Tragedy, in F minor, Opus 25.
Rubinstein: "Don Quixote," musical character-picture (humoresque), Opus 87.
Mr. C. M. Loeffler was the violinist.

Before saying anything else about the concert let us note one point: Of the five numbers of the programme, four were new, or virtually new, to Boston. Rubinstein's "Don Quixote" was given here many years ago by Mr. Theodore Thomas: but we doubt if anybody in last Saturday evening's audience remembered a note of it, it was practically a novelty. Is not this too much of new things for one evening? Another point worth noting is that, of the three purely orchestral numbers, only one, the Brahms symphony, was a work of any importance; the Hartmann overture and the Rubinstein piece are compositions of a sort that it is worth while hearing once in a while, simply to know what they are like; one listens to them as one reads a newspaper, to find out what is going on in the world. In themselves they do not offer much of interest.

Brahms's second symphony was the first of his great orchestral works that found general favor with the public at large. The first, in C minor, was epoch-making; it was a shot that was heard round the world, and may be said to have created the Brahms party; it was soon dubbed the "Tenth Symphony"—in allusion to Beethoven's nine. But people in general found it a pretty severe dose: unquestionably it shot over the heads of nine-tenths of the public. When the second symphony, in D major, came out, it was hailed with huge delight by every "*Brahmsianer*," who said "that in it all the obscurity of the first was cured," and soon converted most of the doubting Thomases who had strained at swallowing the one in C minor. It is not a little curious what points first strike the public in a new work. People found the first movement in the C minor symphony so absolutely terrific that the impression it made upon them almost totally effaced that of the beautiful *Andante* and of the Finale, with its glorious *Volkslied* theme; whenever the symphony was mentioned, they thought only of the first movement, and judged it by their recollection of that. But the *Ländler* in the third movement of the D major symphony was found so enchanting, the two leading themes of its first movement so delicious, that these two movements made people forget that the *Adagio* was to the full as severe and "obscure" as the first movement in the C minor, and that the Finale was, to say the least, no clearer than the average of Brahms's writing. Thus people remembered the first symphony by what they liked least in it, the second by what they liked best.

The performance last Saturday was, to our mind, only pretty good. The work was played earnestly and in the right spirit, the *tempi* seemed in the main excellent; but there was a general want of smoothness and beauty of tone, many places sounded rather uncouth and ragged, and the changes of rhythm in the last movement were not asserted with much authority. It should be said that the instrumentation of this symphony is of a nature to demand the utmost care in rehearsing the work—quite as much, if not more so than in the C minor—and a good deal of experimentalizing is necessary at rehearsals before the music can be made to sound clear and well. Many of us can remember well enough how horribly the introduction (*Un poco sostenuto*) of the C minor symphony used to sound in the first years of the work's appearance here, simply from a want of bringing certain parts in the score into due prominence and throwing others comparatively into the background; but, after Mr. Gericke and Mr. Nikisch had worked over it, this once terrible page sounded incomparably grand and beautiful. There is a great deal in the score of the second symphony which calls for just such careful treatment; play the notes merely as they stand on the page, and the result will often be very perplexing indeed. Beethoven's ninth symphony and Schumann's second do not require more care in adjusting the dynamic balance of the several parts of the score.

Hartmann's overture, as coming from a hard-and-fast modern Scandinavian, surprised us by its regularity of structure and persistent development; its title had led us to expect something more in the "programme" vein. There is one rather curious feature in the work: a little two-part trumpet-call that keeps coming in at odd intervals almost all through the *Allegro*, without ever assuming any real thematic importance or forming a structural part of the composition; the effect is very striking and brilliant. As a whole, one can not call the overture a particularly strong work; its stress and fury seem rather *faits à froid*, self-conscious and intentional, and none of its themes bear the stamp of recognizable individuality. It is a work that one somehow feels one has exhausted at a single hearing; if it shows talent, that is about all it shows.

Rubinstein's "Don Quixote" is a terror! We could not help recalling the account a notable French dramatic critic once gave of his sensations while witnessing a certain new tragedy; he wrote—

"About the middle of the first act, however, as I was paying closer and closer attention, I began to feel a faint pain round the temples. Little by little, consternation possessed me, for I still could not understand, in spite of my efforts. I opened my ears, gave my whole mind to it, repeated to myself the words I heard, but all to no purpose: the meaning escaped me, the words fell upon my ears like noises that flit away without forming sentences. Now the weight in my temples extended to my cranium and stiffened my neck.

"Then came boredom, moderate at first, a slight yawning hidden behind the fingers, a vague desire to think of something else; then it grew and spread, it became immense, unfathomable, limitless. Oh! boredom without hope, the crushing boredom that descends into every limb, the weight of which you feel in your hands and feet! And no possibility of escaping from this slow trituration; the characters impose themselves upon you, you hate them, you would like to annihilate them, but their voices are like a headstrong wave that beats against, batters, and drowns the hardest heads; even when you cast down your eyes, so as not to see them, you still feel them, you think you have them on your shoulders. A public calamity, mourning, are less heavy."

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Don Quixote" seems to be that Rubinstein [illegible] himself to work to write a humorous piece without having even the faintest touch of humor in his own nature; and the effort to be humorous was so engrossing that all his musical invention left him in the lurch.

Mr. Loeffler's playing of the two pieces by Max Bruch and Saint-Saëns was exceedingly beautiful; the compositions themselves do not seem of any unusual order of merit, but they are pleasant to listen to and not without a certain charm. But his playing showed them in the finest light. The time is long since past for speaking of such matters as technique or intonation in connection with Mr. Loeffler; he has won his spurs and we take these things for granted in him. But last Saturday he played with a rich volume and warmth of tone which we had not associated with him before, with a penetrating sentiment and grace of phrasing that carried everything before them, and, in the Saint-Saëns piece, with immense brilliancy. His cadenza to the latter may stand as the last word of violin virtuosity up to date. In a word, he was superb! The audience felt it, too, and showed that they felt it.

The next programme is—Handel, concerto grosso No. 10, in D minor;——aria: Haydn, symphony in D major (Breitkopf & Härtel and Peters Eds. No. 2);——aria; Beethoven, overture to "Egmont," opus 84. Mr. Max Heinrich will be the singer.

THE DAILY GLOBE

THE FALL RIVER DAILY

FEBRUARY 20, 1894.

SYMPHONY CONCERT.

Grand Success of the Great Boston Organization Last Evening.

A large, fashionable and very enthusiastic audience greeted the members of the Boston Symphony orchestra at the Academy last night. The programme, consisting of six numbers, was opened by a well played symphony in F major, which was liberally applauded. Mme. Lillian Blauvelt took the house by storm with her admirable rendition of Bizet's Aria, "Pearl Fishers." She has a particularly rich and pleasing voice and although she received the greatest ovation ever given a singer in this city she, refused to respond to an encore.

The third number gave Alwin Schroeder an opportunity to show his ability as a 'cellist. He impressed his hearers favorably and undoubtedly ranks equally with any artist who has performed before a Fall River audience on a similar instrument.

The fifth number, Gounod's valse, "Romeo et Juliette," sang by Mme. Blauvelt, was evidently enjoyed more than any other on the programme. Her reappearance was the signal for a tremendous outburst of applause. She held the audience spellbound, and at the conclusion of the selection pandemoniun reigned.

She was called to the front six successive times, and was finally compelled to respond to an encore before the audience would allow the musicians to commence the closing number. Judging from last night's excellent work it is evident that the organization has not deteriorated under the directorship of Emil Paur, who made his debut to a Fall River audience at this concert, and if any change has taken place it is for the better. The orchestra consisted of 72 men.

Mme. Blauvelt's reason for not answering the encore following her first selection was because of the fixed rule of the organization forbidding encores. Her encore following her last selection is the first case this season of a soloist of the orchestra being allowed to repeat. Last night's success must be very gratifying to O. E. Borden, the local manager, and his friends, who have labored unceasingly for several seasons to bring to the realization of Fall River people the pleasure obtained from an evening with the Symphony. The following is the programme:

Symphony in F Major.....Goetz
I. Allegro Moderato.
II. Intermezzo: Allegretto.
III. Adagio Ma Non Troppo Lento.
IV. Finale: Allegro Con Fuoco.
Aria from the "Pearl Fishers".....Bizet
Serenade for Strings, No. 3 in D. Minor.....
Larghetto non troppo.....
.....Volkmann
Violoncello Solo.....
Mr. Alvin Shrœder.
Ballet Music from "Feramors"....Rubinstein
I. Candle Dance of the Brides of Kashmire.
Moderato con moto.
II. Dance of the Bayaderes.
Valse. "Romeoet Juliet"te.....Gounod
Overture. "Benvenuto Cellini.....Berlioz

The Musical Courier.

NEW YORK, WEDNESDAY, FEBRUARY 21, 1894.

The program of the fifteenth Symphony concert, given last evening, was as follows:

Symphony No. 2, in D major.....Brahms
Romanza for violin with orchestra, in A minor, op. 42.....Bruch
Morçeau de Concert, for violin with orchestra, in E minor, op. 62. } .....Saint-Saëns
(First time.)
"Eine Nordische Heerfahrt," Trauerspiel Ouverture, in F minor, op. 25. } .....Emil Hartmann
(First time.)
"Don Quixote," op. 87.....Rubinstein
(First time at these concerts.)

Perhaps the first symphony of Brahms is the nobler work, but the second is more human; it has to do more with the senses; it is not cryptic. Brahms in his sterner moods sits on a mountain top and ponders his musical problems, thoughtless of men and women below who struggle, despair and love; the clouds enwrap him and his speech is obscure. But in the Symphony in D major Brahms watches with interest his neighbors. He smiles at the dancers; he lifts his hat as the corpse is carried by. And in his good nature he borrows a phrase or two from Mendelssohn.

* * *

Hartmann's overture is well made, but there is little marked originality. The composer is a Dane of the Gade school; indeed, I believe Gade was his teacher, and Gade was only Mendelssohn wandering, a little enfeebled, out of his own country. There is no trace in this overture of the modern Scandinavian school, with its suggestions of fiords and fish, fog, elves, unearthly nights and white, passionate women.

* * *

"Don Quixote" is as long a joke as any found in Dostoievsky's works. There is a description of its meaning in a preface of text; but a panorama of scenes in the Knight's life would be of greater advantage to the audience, that is if Mr. Paur would give the signals for the proper unrolling, The music is ingenious; the instrumentation is often novel, often effective, and after you are told what the music is all about, you may find the Knight in orchestral bombast, and in the lament of a bassoon; you readily detect the sheep, for sheep in music have well defined habits, such as a partiality for empty fifths as a drone bass, and Dulcinea is any strain of passion.

* * *

The orchestra played well, and Mr. Loeffler, the violinist, gave a most admirable performance of Bruch's commonplace romanza and Saint-Saëns' show piece of exquisite instrumentation. The cadenza in the last was of his own composition.

* * *

BOSTON, February 18, 1894.

THE sixth concert of the Kneisel Quartet series was given in Chickering Hall Monday evening, the 12th. Mr. Ernst Perabo, pianist, assisted. The program was as follows:

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THE DAILY HERALD
—ISSUED BY—
FEBRUARY 20, 1894

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There were 72 men in the orchestra, Franz Kneisel occupying his old seat of honor at the head of the strings. As to the orchestra's appearance, of course, the interest centered in the advent of Emil Paur, the much-heralded leader, late of Leipsic, who seems to be running hare and hounds with Arthur Nikisch along the road to musical fame.

At the end of two selections, even a person untaught in the mysteries of counterpoint could see that Mr. Paur knew his business, and before the concert was half over, the celebrated leader had won his way to the hearts of his hearers, not least by the wonderful mile that wreathed itself among the wrinkles of his expressive face, to a degree no leader of the Symphony orchestra has ever been able to do before. Emil Paur owned the musical part of Fall River last night.

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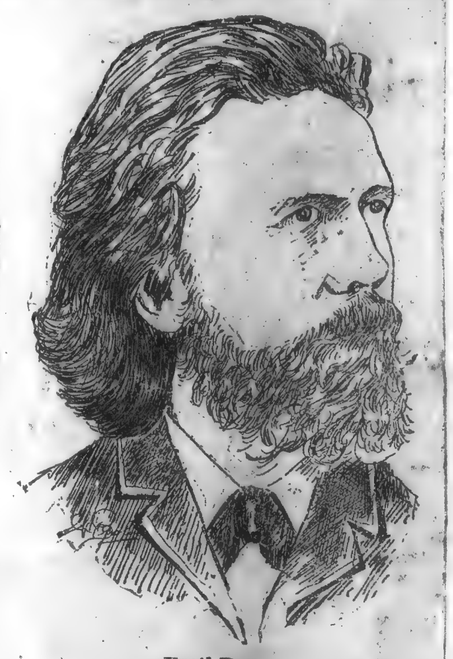

Emil Paur.

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The Musical Courier.

NEW YORK, WEDNESDAY, FEBRUARY 21, 1894.

The program of the fifteenth Symphony concert, given last evening, was as follows:

Symphony No. 2, in D major.....Brahms
Romanza for violin with orchestra, in A minor, op. 42.....Bruch
Morçeau de Concert, for violin with orchestra, in E minor, op. 62. (First time.).....Saint-Saëns
"Eine Nordische Heerfahrt," Trauerspiel Ouverture, in F minor, op. 25. (First time.).....Emil Hartmann
"Don Quixote," op. 87. (First time at these concerts.).....Rubinstein

Perhaps the first symphony of Brahms is the nobler work, but the second is more human; it has to do more with the senses; it is not cryptic. Brahms in his sterner moods sits on a mountain top and ponders his musical problems, thoughtless of men and women below who struggle, despair and love; the clouds enwrap him and his speech is obscure. But in the Symphony in D major Brahms watches with interest his neighbors. He smiles at the dancers; he lifts his hat as the corpse is carried by. And in his good nature he borrows a phrase or two from Mendelssohn.

* * *

Hartmann's overture is well made, but there is little marked originality. The composer is a Dane of the Gade school; indeed, I believe Gade was his teacher, and Gade was only Mendelssohn wandering, a little enfeebled, out of his own country. There is no trace in this overture of the modern Scandinavian school, with its suggestions of fiords and fish, fog, elves, unearthly nights and white, passionate women.

* * *

"Don Quixote" is as long a joke as any found in Dostoievsky's works. There is a description of its meaning in a preface of text; but a panorama of scenes in the Knight's life would be of greater advantage to the audience, that is if Mr. Paur would give the signals for the proper unrolling. The music is ingenious; the instrumentation is often novel, often effective, and after you are told what the music is all about, you may find the Knight in orchestral bombast, and in the lament of a bassoon; you readily detect the sheep, for sheep in music have well defined habits, such as a partiality for empty fifths as a drone bass, and Dulcinea is any strain of passion.

* * *

The orchestra played well, and Mr. Loeffler, the violinist, gave a most admirable performance of Bruch's commonplace romanza and Saint-Saëns' show piece of exquisite instrumentation. The cadenza in the last was of his own composition.

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[illegible]

[illegible], Mass.

WEDNESDAY, FEB. 21.

THE SYMPHONY.

The Symphony Concert, at the Academy, Monday night, has never been surpassed, and with the possible exception of three years ago, has never been equalled in orchestra work in this city. Everything about it, excepting some familiar faces in the orchestra, was new. Conductor Emil Paur made a modest entrance, was hesitatingly received, and wound up his evening's work with applause from the entire audience, showing that he had won a friend and admirer in every one. Mme. Lillian Blauvelt charmed every one with her winsome entree, her sweet and modest dress, her magnificent singing. Never has the Academy heard such applause as was given to her, and she has the satisfaction of scoring the biggest triumph and grandest ovation ever given to any stage artist in this city. The program, with the exception of Volkmann's serenade for strings, with Mr. Alwin Schroeder as cello soloist, was entirely new to a Fall River audience. Even this selection had been given before only at one of Mr. Deane's organ recitals, at the Central church, Mr. Swan of New Bedford, giving the interpretation. He was one of the most delighted of the auditors at its presentation by the Symphony.

The concert opened with H. Gortz' symphony in F major, op. 9. It was charmingly sweet and classic, and yet of such tuneful melodies that the audience was delighted. From the first it was evident that Conductor Paur was playing the orchestra with a careful study, complete mastery, and a delightful interpretation of the symphony. He is a soulful conductor, and his wand and hand were upon every instrument. The violins were lifted with a delicacy and finish that were astonishing, and the brasses were clear, soft and subdued, yet as sweet as a human voice. His use of his left hand was an interesting study, the baton being wielded by his right. The left, in repose, hung gracefully at his side, but it seemed as if filled with little pebbles, which he tossed here and there, as occasion required, to indicate to certain parts of the orchestra just what was required of them. Every movement of the fingers appeared to be a sign, and the response that never failed during the evening's entertainment was simply wonderful. We never expect to realize more perfect accord between leader and men than was evidenced throughout the evening. The Symphony of 1894 will be one of delightful memory.

At the conclusion of the first movement Conductor Paur and the house were friends, and the applause that was given told him so. But in the intermezzo that followed he received a mark of attention that was but once repeated during the evening. During the rendering of the madrigal or choral part, a stillness pervaded the house that rarely obtains in so large an audience; and when the part was concluded Conductor Paur's strong and thoughful face was ablaze with happiness, as he turned and received the more demonstrative but less certain applause than the attention which had been given during its execution.

Mme. Blauvelt followed the Symphony, singing Bizet's aria "Pearl Fishers." Her voice was large and sweet, her execution almost perfection. Four, five times she returned to bow her acknowledgments to the enraptured and enthusiastic house.

Then came the Volkmann serenade, and the delightful cello solo by Mr. Schroeder. No more delicate, true and tuneful tones have been heard in this city than the artist drew from his strings. There was never a false tone, nor an unpleasantness in the accompaniment. Admiration for Mr. Paur was indisputable after this and the appreciative applause for Mr. Schroeder was well merited.

Following came one of the gems of the evening, the delicate ballet music from Rubenstein's Feramor. You will find a few who do not enjoy symphonies, but you will not find one, with any music whatsoever, who did not enjoy these dances. Evidently, Paur and his musicians can dance as well as sing and both, to perfection.

Again Mme. Blauvelt, in one of the principal arias from Gounod's "Romeo and Juliette," the "Valse." It was sweet, brilliant and if it had not been repeated we should have said it was perfect. It was on its completion that an ovation, never before equalled in Fall River was given. Repeatedly the singer re-appeared to bow and retire. Mr. Paur and his men joined in the applause and helped to give the audience, in encouraging the singer to appear, an impression that she was ungracious. But the applause was over-powering. Again "the people" [illegible] over "unchangeable" [illegible] "can she sing again?" the conductor was [illegible] to ask of a half-dozen [illegible] breaking rule of the [illegible] she could not. [illegible] exceptional [illegible] the first time [illegible] allowed [illegible]

[illegible] the entertainment closed with Berlioz' overture, "Benvenuto Cellini," but we do not remember much about it. The song and its wonderful accompaniment are still uppermost in memory.

For a strictly classical program, so selected and so interpreted as to present great composers as writers of sweet and pleasing melodies, enlisting the sympathies and hearts of the common people, the audience of Monday night is under obligation to Conductor Paur and the Boston Symphony Orchestra.

Gazette

BOSTON, SUNDAY MORNING, FEB. 25.

The Symphony Concert.

The programme for last night's concert, by the Boston Symphony Orchestra was chronological in order, beginning with Handel's Concerto Grosso, No. 10, in D minor, and followed by the air, "Honor and Arms," from the same composer's "Samson." Then came Haydn's Symphony, in D (B. & H. No. 2), which was succeeded, in turn, by the air, "Solche hergelauf'ne Laffen," from Mozart's "Escape from the Seraglio," the whole concluding with Beethoven's "Egmont', overture. It was an interesting and well-arranged programme, and its performance was characterized throughout, by a fine feeling, on the part of Mr. Paur, for the distinctive individualities of the various composers. The Handel Concerto, consisting of five movements, is not over-long, and is less monotonous than such works generally are. The slow movement, is very beautiful, and the three succeeding allegros are delightfully fresh and vivacious, the closing one having a fascinating piquancy. The Hadyn Symphony was read in a masterly manner throughout, and was beautifully played, the interpretation being in the true Haydn vein, frank and free from affectation. The "Egmont" overture received a noble reading, and the closing portion was given with splendid fire, the final climax being led up to magnificently. Mr. Max Heinrich was the soloist, and his appearance was the signal for a cordial welcome. He sang the Handel air broadly and dramatically and in a thoroughly artistic spirit, winning a hearty recognition of his performance in the warm applause and the two recalls that rewarded it. His interpretation of the Mozart selection was an admirable example of chaste buffo singing, and was a musicianly effort generally, notably in its thorough sympathy with the character of the air. For this, Mr. Heinrich was also vigorously applauded, and twice recalled. The programme for the next concert is as follows: "Symphony Fantastique," Berlioz; Symphonic poem, "Orpheus," Liszt; "Komarinskaja," a fantasie for orchestra, Glinka; and overture, "Russlau and Ludmilla," Glinka. There will be no soloist.

BOSTON POST.

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, FEB. 25, 1894.

THE SYMPHONY.

A Pleasing Concert at Music Hall---Music Notes.

The sixteenth Symphony concert last night presented no special novelty. Two of the numbers were by Handel, a third by Haydn, while the two arias, with their rich orchestral accompaniments, were by Mozart and Beethoven.

The programme began with the Handel concerto in D minor, and it received a delightful rendering at the hands of Conductor Paur's musicians, and the same may be said of the Haydn symphony in D, the third movement of which, a pretty minuet, was played in true, stately fashion. Both of these numbers have been repeatedly heard by Symphony audiences and there is, therefore, scarcely anything that can be said of them other than that they proved as enjoyable as at any of their previous hearings. The other selection, with which the programme closed, was Beethoven's overture to "Egmont," which at times is very heavy and intensely dramatic from beginning to end.

The vocal work of the evening was entrusted to Mr. Max Heinrich, whose heavy, full bass voice was heard to excellent advantage in two arias, one from Handel's "Samson" and the other Mozart's "Die Eutfuhrung aus dem Serail." The latter gave the singer an opportunity to indulge in some difficult passages, which he did in masterly fashion. After both selections he was given a flattering amount of applause.

At the next concert a novelty will be heard in the overture from Glinka's opera, "Russlan et Ludmilla."

SUNDAY, FEB. 25, [illegible]

Echoes From the Symphony --- People's Concert Today---Preludes.

Mr Paur offered a grand program at last week's symphony, selections from Handel, Haydn, Mozart and Beethoven forming the musical pabulum. The performance was one of the best given by the orchestra this season, and the adherents to the strictly classic in program making probably were satisfied, or should have been. Mr Max Heinrich appeared as soloist and sang arias from Handel's "Samson," and Mozart's "Elopement from the Seraglio."

When an artist is equally successful in singing such contrasting styles of compositions he must be possessed of unusual dramatic as well as musical abilities, and Mr Heinrich's certainly was successful. The heroic, declamatory delivery of Samson's aria was thoroughly in keeping with the character and the long sustained runs on the vowels, a vocal exercise one might call it, were clear, rich, resonant and sweet.

The humor of the Mozart number was capitally illustrated and "Your cunning, your wiles, your pranks," etc, was sung in the vein of a true comedian. The singer appeared to enjoy his work as much as did the audience and although a hypercritical concert devotee might object to dramatic action in a concert number, no doubt Mr Heinrich added much to the general enjoyment by his slight suggestions of the operatic stage. He was enthusiastically applauded for his fine work.

Handel's concerto for string instruments began the program. The special features of the delightful interpretation were the odd fugue for three instruments, the work of the first and second violins in the fourth movement, and the closing allegro in which the solo and accompanying instruments play the same parts.

Haydn's symphony in D major was rendered grandly, the strong passages in adagio being notably broad and sonorous. The slow and graceful rondo and the minuet, stately and melodious, were played with exquisite delicacy and tone color. The fantasia in the finale was also delightfully given.

Beethoven's dramatic overture to "Egmont," which closed the concert, showed but few marked changes from the traditional readings, and was artistically and conservatively performed.

The program for this week's rehearsal and concert will be as follows: Berlioz, "Fantastic Symphony;" Liszt, symphonic poem, "Orpheus;" Glinka, "Komarinskaja" and overture to "Russian and Ludmilla."

Boston Courier.

SUNDAY MORNING, FEB. 25, 1894.

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The interest of the concert then depended chiefly on the performance, only the Beethoven having the true assurance of perennial life and authority in its pathos and passion. The orchestral work was generally excellent, and Mr. Paur was delightfully clear in his announcement and pursuit of the themes and secondary figures in the concerto. The little solo passages therein were charmingly put in, and one could only note unfavorably an occasional disposition on the part of some players to force the pace, which caused a little transitory clouding of the texture. The symphony was sweetly and kindly done,—usually with respect to its author's simplicity of style, but with some unnecessary and (to our thinking) incongruous relaxations of *tempo* and sophistications of expression, particularly in the opening allegro. The trio of the minuet was admirably marked, and so were the odd accents and rustic beat of the *landler*-like theme of the finale. The great overture was dramatically read, and its great chords had their due snap and thrill; of course the drummer, thereto incited by Mr. Paur, was often too much in evidence and displaced the symmetry of the stronger passages.

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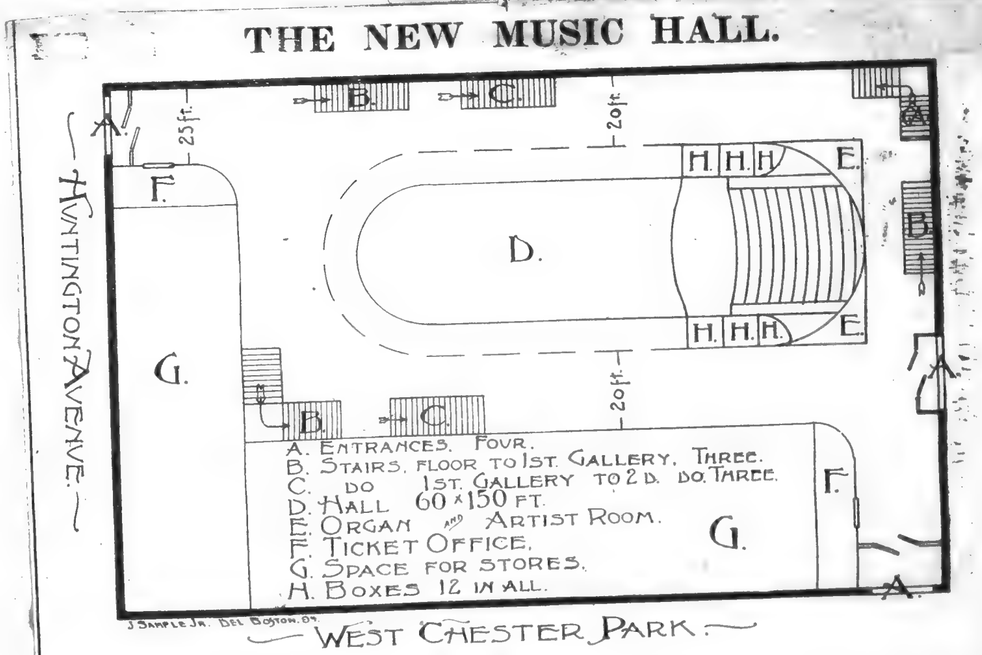
THE NEW MUSIC HALL.



SUGGESTIONS FOR A PLAN.

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Daily News.

FALL RIVER, Mass.

WEDNESDAY, FEB. 21.

THE SYMPHONY.

The Symphony Concert, at the Academy, Monday night, has never been surpassed, and with the possible exception of three years ago, has never been equalled in orchestra work in this city. Everything about it, excepting some familiar faces in the orchestra, was new. Conductor Emil Paur made a modest entrance, was hesitatingly received, and wound up his evening's work with applause from the entire audience, showing that he had won a friend and admirer in every one. Mme. Lillian Blauvelt charmed every one with her winsome entree, her sweet and modest dress, her magnificent singing. Never has the Academy heard such applause as was given to her, and she has the satisfaction of scoring the biggest triumph and grandest ovation ever given to any stage artist in this city. The program, with the exception of Volkmann's serenade for strings, with Mr. Alwin Schroeder as cello soloist, was entirely new to a Fall River audience. Even this selection had been given before only at one of Mr. Deane's organ recitals, at the Central church, Mr. Swan of New Bedford, giving the interpretation. He was one of the most delighted of the auditors at its presentation by the Symphony.

The concert opened with H. Gortz' symphony in F major, op. 9. It was charmingly sweet and classic, and yet of such tuneful melodies that the audience was delighted. From the first it was evident that Conductor Paur was playing the orchestra with a careful study, complete mastery, and a delightful interpretation of the symphony. He is a soulful conductor, and his wand and hand were upon every instrument. The violins were lifted with a delicacy and finish that were astonishing, and the brasses were clear, soft and subdued, yet as sweet as a human voice. His use of his left hand was an interesting study, the baton being wielded by his right. The left, in repose, hung gracefully at his side, but it seemed as if filled with little pebbles, which he tossed here and there, as occasion required, to indicate to certain parts of the orchestra just what was required of them. Every movement of the fingers appeared to be a sign, and the response that never failed during the evening's entertainment was simply wonderful. We never expect to realize more perfect accord between leader and men than was evidenced throughout the evening. The Symphony of 1894 will be one of delightful memory.

At the conclusion of the first movement Conductor Paur and the house were friends, and the applause that was given told him so. But in the intermezzo that followed he received a mark of attention that was but once repeated during the evening. During the rendering of the madrigal or choral part, a stillness pervaded the house that rarely obtains in so large an audience; and when the part was concluded Conductor Paur's strong and thoughful face was ablaze with happiness, as he turned and received the more demonstrative but less certain applause than the attention which had been given during its execution.

Mme. Blauvelt followed the Symphony, singing Bizet's aria "Pearl Fishers." Her voice was large and sweet, her execution almost perfection. Four, five times she returned to bow her acknowledgments to the enraptured and enthuiastic house.

Then came the Volkmann serenade, and the delightful cello solo by Mr. Schroeder. No more delicate, true and tuneful tones have been heard in this city than the artist drew from his strings. There was never a false tone, nor an unpleasantness in the accompaniment. Admiration for Mr. Paur was indisputable after this and the appreciative applause for Mr. Schroeder was well merited.

Following came one of the gems of the evening, the delicate ballet music from Rubenstein's Feramor. You will find a few who do not enjoy symphonies, but you will not find one, with any music whatsoever, who did not enjoy these dances. Evidently, Paur and his musicians can dance as well as sing and both, to perfection.

Again Mme. Blauvelt, in one of the principal arias from Gounod's "Romeo and Juliette," the "Valse." It was sweet, brilliant and if it had not been repeated we should have said it was perfect. It was on its completion that an ovation, never before equalled in Fall River was given. Repeatedly the singer re-appeared to bow and retire. Mr. Paur and his men joined in the applause and helped to give the audience, in encouraging the singer to appear, an impression that she was ungracious. But the applause was over-powering. Again "the people" triumphed over "unchangeable laws." "Can she sing again?" the conductor was heard to ask of a half-dozen or the men, the unswerving rule of the Symphony being that she could not. "Yes, let her," was the unexceptional reply; and she sang, for the first time this season an encore has been allowed by the management, glad of the opportunity and happy at being privileged to find herself right among her new found [illegible] for a simple English ballad, but evidently she and the orchestra were not prepared except for the concert program. She repeated the "Valse," singing with an abandon and self that made the song a new creation. Then did Paur and his men work as never before to make the accompaniment perfect; nor once did they fail. It was a delight. Perfect. The encore cost Mme. Blauvelt a train to New York, but she did not mind. She returned by the special to Boston and took a later train for the metropolis.

The entertainment closed with Berlioz' overture, "Benvenuto Cellini," but we do not remember much about it. The song and its wonderful accompaniment are still uppermost in memory.

For a strictly classical program, so selected and so interpreted as to present great composers as writers of sweet and pleasing melodies, enlisting the sympathies and hearts of the common people, the audience of Monday night is under obligation to Conductor Paur and the Boston Symphony Orchestra.

Gazette

BOSTON, SUNDAY MORNING, FEB. 25.

The Symphony Concert.

The programme for last night's concert, by the Boston Symphony Orchestra was chronological in order, beginning with Handel's Concerto Grosso, No. 10, in D-minor, and followed by the air, "Honor and Arms," from the same composer's "Samson." Then came Haydn's Symphony, in D (B. & H. No. 2), which was succeeded, in turn, by the air, "Solche hergelauf'ne Laffen," from Mozart's "Escape from the Seraglio," the whole concluding with Beethoven's "Egmont', overture. It was an interesting and well-arranged programme, and its performance was characterized throughout, by a fine feeling, on the part of Mr. Paur, for the distinctive individualities of the various composers. The Handel Concerto, consisting of five movements, is not over-long, and is less monotonous than such works generally are. The slow movement, is very beautiful, and the three succeeding allegros are delightfully fresh and vivacious, the closing one having a fascinating piquancy. The Hadyn Symphony was read in a masterly manner throughout, and was beautifully played, the interpretation being in the true Haydn vein, frank and free from affectation. The "Egmont" overture received a noble reading, and the closing portion was given with splendid fire, the final climax being led up to magnificently. Mr. Max Heinrich was the soloist, and his appearance was the signal for a cordial welcome. He sang the Handel air broadly and dramatically and in a thoroughly artistic spirit, winning a hearty recognition of his performance in the warm applause and the two recalls that rewarded it. His interpretation of the Mozart selection was an admirable example of chaste buffo singing, and was a musicianly effort generally, notably in its thorough sympathy with the character of the air. For this, Mr. Heinrich was also vigorously applauded, and twice recalled. The programme for the next concert is as follows: "Symphony Fantastique," Berlioz; Symphonic poem, "Orpheus," Liszt; "Komarinskaja," a fantasie for orchestra, Glinka; and overture, "Russlau and Ludmilla," Glinka. There will be no soloist.

BOSTON POST.

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, FEB. 25, 1894.

THE SYMPHONY.

A Pleasing Concert at Music Hall---Music Notes.

The sixteenth Symphony concert last night presented no special novelty. Two of the numbers were by Handel, a third by Haydn, while the two arias, with their rich orchestral accompaniments, were by Mozart and Beethoven.

The programme began with the Handel concerto in D minor, and it received a delightful rendering at the hands of Conductor Paur's musicians, and the same may be said of the Haydn symphony in D, the third movement of which, a pretty minuet, was played in true, stately fashion. Both of these numbers have been repeatedly heard by Symphony audiences and there is, therefore, scarcely anything that can be said of them other than that they proved as enjoyable as at any of their previous hearings. The other selection, with which the programme closed, was Beethoven's overture to "Egmont," which at times is very heavy and intensely dramatic from beginning to end.

The vocal work of the evening was entrusted to Mr. Max Heinrich, whose heavy, full bass voice was heard to excellent advantage in two arias, one from Handel's "Samson" and the other Mozart's "Die Eutfuhrung aus dem Serail." The latter gave the singer an opportunity to indulge in some difficult passages, which he did in masterly fashion. After both selections he was given a flattering amount of applause.

At the next concert a novelty will be heard in the overture from Glinka's opera, "Russlan et Ludmilla."

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Boston Sunday Globe.

SUNDAY, FEB. 25, 1894.

Echoes From the Sixteenth Symphony---People's Concert Today---Preludes.

Mr Paur offered a grand program at last week's symphony, selections from Handel, Haydn, Mozart and Beethoven forming the musical pabulum. The performance was one of the best given by the orchestra this season, and the adherents to the strictly classic in program making probably were satisfied, or should have been. Mr Max Heinrich appeared as soloist and sang arias from Handel's "Samson," and Mozart's "Elopement from the Seraglio."

When an artist is equally successful in singing such contrasting styles of compositions he must be possessed of unusual dramatic as well as musical abilities, and Mr Heinrich's certainly was successful. The heroic, declamatory delivery of Samson's aria was thoroughly in keeping with the character and the long sustained runs on the vowels, a vocal exercise one might call it, were clear, rich, resonant and sweet.

The humor of the Mozart number was capitally illustrated and "Your cunning, your wiles, your pranks," etc, was sung in the vein of a true comedian. The singer appeared to enjoy his work as much as did the audience and although a hypercritical concert devotee might object to dramatic action in a concert number, no doubt Mr Heinrich added much to the general enjoyment by his slight suggestions of the operatic stage. He was enthusiastically applauded for his fine work.

Handel's concerto for string instruments began the program. The special features of the delightful interpretation were the odd fugue for three instruments, the work of the first and second violins in the fourth movement, and the closing allegro in which the solo and accompanying instruments play the same parts.

Haydn's symphony in D major was rendered grandly, the strong passages in adagio being notably broad and sonorous. The slow and graceful rondo and the minuet, stately and melodious, were played with exquisite delicacy and tone color. The fantasia in the finale was also delightfully given.

Beethoven's dramatic overture to "Egmont," which closed the concert, showed but few marked changes from the traditional readings, and was artistically and conservatively performed.

The program for this week's rehearsal and concert will be as follows: Berlioz, "Fantastic Symphony;" Liszt, symphonic poem, "Orpheus;" Glinka, "Komarinskaja" and overture to "Russian and Ludmilla."

Boston Courier.

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The interest of the concert then depended chiefly on the performance, only the Beethoven having the true assurance of perennial life and authority in its pathos and passion. The orchestral work was generally excellent, and Mr. Paur was delightfully clear in his announcement and pursuit of the themes and secondary figures in the concerto. The little solo passages therein were charmingly put in, and one could only note unfavorably an occasional disposition on the part of some players to force the pace, which caused a little transitory clouding of the texture. The symphony was sweetly and kindly done,—usually with respect to its author's simplicity of style, but with some unnecessary and (to our thinking) incongruous relaxations of *tempo* and sophistications of expression, particularly in the opening allegro. The trio of the minuet was admirably marked, and so were the odd accents and rustic beat of the *landler*-like theme of the finale. The great overture was dramatically read, and its great chords had their due snap and thrill; of course the drummer, thereto incited by Mr. Paur, was often too much in evidence and displaced the symmetry of the stronger passages.

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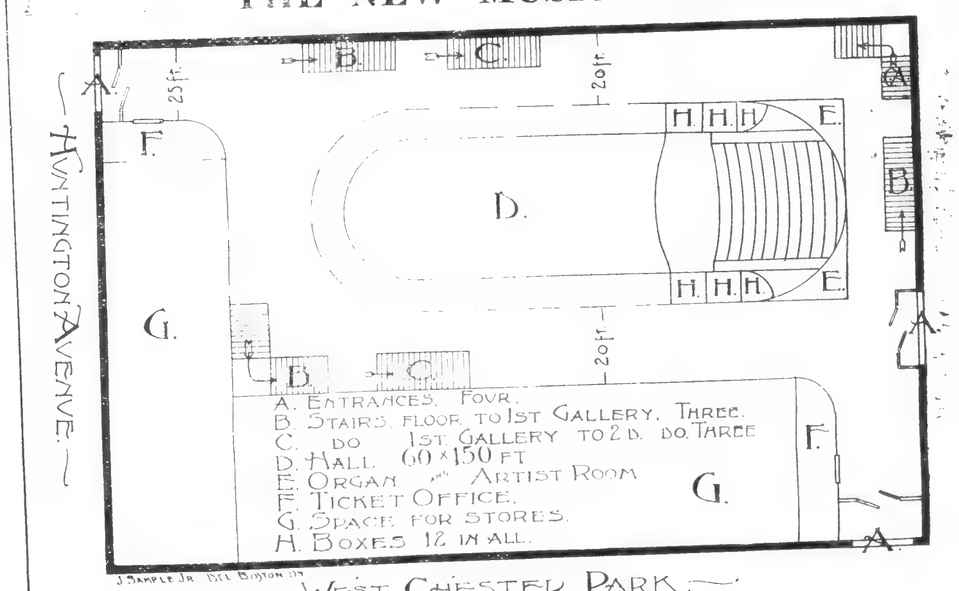

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[92]

BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, FEB. 26, 1894.

The Symphony Concert.

The concert of Saturday presented a rather conservative programme, with nothing of the modern school to contrast with the classical numbers of Handel, Haydn, Mozart and Beethoven. Next Saturday the moderns will have their innings, and Liszt and Berlioz will rule.

One can cordially coincide with the readings of the old masters which Mr. Paur gave at this concert; Handel was not made prosy nor Haydn childishly simple. The Concerto Grosso began with an overture in the old form established by Lulli, having two movements of contrasted style, the first simple and slow, the second rapid and contrapuntally developed. Through this work and in the Haydn symphony which came later on the programme, the conductor showed plainly that he understood the moderate and conservative manner in which the terms of Tempo were used in the classical epoch. The allegro movements were made *allegro giusto*, the slow ones were not given in the extreme adagio which is in vogue at present. The strings played with fine shading and absolute clearness in the concerto; this department of our orchestra is equal to any organization of its kind in the world and is now regaining something of that precision which was blurred for a season. Mr. Max Heinrich was the soloist of the concert and sang like the cultured musician that he is; there no mellower bass voices in existence, but one could never hear a clearer, better phrased performance than was given of Handel's "Honor and Arms." After all, one may set against the old Italian saying that three things are necessary to make a singer,—"first, voice, second, voice, and third, voice," the fact that one would rather hear a great art st on a lesser instrument than a weak artist on a better one. The *timbre* of the voice in "Solche hergelauf'ne Laffen" from Mozart's "Entfuehrung" was not that of an Edouard de Reszke, but the number was effective in a superlative degree. Many recalls were given to Mr. Heinrich, and the enthusiasm was justified.

The Haydn symphony (Breitkopf & Haertel ed. No. 2, D major) was something to praise unstintedly. There was sufficient caprice in the Minuet, there was sturdiness and vigor in the finale with its Drone bass, there was fiery treatment in the Allegro. Such a performance must have been a lesson to those who find only formality and periwigs in the early symphonies. The ensemble was excellent throughout and the work received appreciative applause.

Beethoven's "Egmont" overture gave a dramatic tinge to the concert without being formless or vague, or indulging in modern musical hysterics. Great brilliancy characterized the performance. The work is one that Beethoven wrote with enthusiasm, for he was the red republican among composers. Liberty was his religion, and this was the keynote of the heroic symphony, the finale of the ninth symphony and the "Egmont" overture. There had been no Motley to show that Egmont was not a great hero, there had been no calm abolition of Claerchen and the love episode, so that Goethe's picture stood for Love and Heroism, and the overture reflected that picture. Right fiercely did the piccolo and flute gi ve the representation of the uprising of the Dutch people, and those wonderful whipsnap phrases of the final cadences were forcible enough (they are probably the most charscteristic notes ever written for the piccolo), while the entire second portion of the work was massive and energetic as heart could wish. A noble ending of a most worthy concert. LOUIS C. ELSON.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCV. NO. 56.
SUNDAY, FEBRUARY 25, 1894.

THE SYMPHONY CONCERT.

A singularly monotonous programme excellently performed states concisely the facts regarding the 16th of the season's concerts by the Boston Symphony orchestra, given under Emil Paur's direction, at Music Hall last evening. Mr. Max Heinrich, baritone, was the soloist, and the selections were: Handel's Concerto Grosso No. 10, in D minor; Handel's aria, "Honor and Arms," from "Samson," act 2, scene 4; Haydn's Symphony in D major (Breitkopf & Hartel, No. 2); Mozart's aria, "Solche hergelauf'ne Laffen," from "Die Entfuhrung aus dem Serail," act 1, scene 3, and Beethoven's overture to "Egmont," in F minor, Op. 84.

All compositions demand a contrast to be fully enjoyed, when included in a concert programme, and the striking similarity in style in these several numbers made the concert less interesting than many others of the season.

The singing of Mr. Heinrich was even more enjoyable than usual, under the circumstances, and he has seldom gained a greater vocal triumph than on this occasion. The great Handel aria was delivered in magnificent style, the singer's phrasing of the number showing a consummate mastery of the composer's style, and his voice responded to the demands of the aria with telling effect. His grand vocal work aroused the enthusiasm of the audience so that repeated recalls rewarded the singer. The Beethoven aria was an equally successful effort, and its character was fully realized in the interpretation given it by Mr. Heinrich.

Handel's concerto displayed the work of the string players of the band to excellent advantage, and the merits of this section of the orchestra have not been more apparent in any of the season's concerts. Mr. Paur's reading of the Haydn symphony was full of interesting characteristics, and the men of the orchestra gave their best work in bringing out his ideas of the several movements. A most impressive performance of the great "Egmont" overture ended the programme in a way to leave a most favorable impression of the evening's work despite the character and make-up of the programme. Next Saturday selections are Berlioz' symphony fantastique; Liszt's symphonic poem, "Orpheus"; Glinka's Kamarinskaja, a fantasie for orchestra on two Russian folk songs, and Glinka's overture from the opera "Russlan et Ludmilla."

Boston Herald.
SUNDAY, FEBRUARY 25, 1894.

The Sixteenth Concert of the Symphony Orchestra.

The program of the Symphony concert given last evening in Music Hall was as follows:

Concerto Grosso, No. 10, in D minor.....Handel
Air, "Honor and Arms," from "Samson".....Handel
Symphony in D major, B. and H. No. 2.....Haydn
Aria, "Solche hergelauf'ne Laffen," from "Die Entfuhrung aus dem Serail".....Mozart
Overture to "Egmont".....Beethoven

Were the men of the last century another race, such as might inhabit another planet, that they spoke in music with such confidence and such serenity? Their lives were often vexed and troubled; they knew passion and poverty; they were not averse to the sweet sex, and poor Haydn's name is in the long catalogue that, knowing Xantipre, began with Socrates and will not end with your estimable friend Brown. They hung on prince's favors; nor were the times always of piping peace. But their music has not the vague restlessness of this tired and dying century; it is not tentative; its melancholy is seldom hopeless; its gayety is not haunted with the thought of death; the music might have come down to us from the childhood of the world. Handel, Mozart, Haydn knew full well the art of art, which is simplicity. Furthermore, they were masters of their trade.

Was not such music, finely played under Mr. Paur's direction, a delight? Yes, and no. However much the man of this generation may honor and love the music of the past and envy the musical spirit and knowledge of the makers, the very serenity and the unerring skill become irksome in a concert almost wholly devoted to such music, and he finds himself longing for the musical atmosphere that is surcharged with dissonances which fret his nerves and irritate. The poultice has done its work; he would fain apply a blister. He would like to listen to wails and groans, threats and imprecations, blatant defiance and even blasphemy itself, with alternating passages of sensuous joy and mystic happiness, or the promise of happiness. For such music is more in keeping with the spirit of this age. The modern hearer is a part of this age; nor can he escape from it.

* * *

Mr. Max Heinrich sang Osmin's air with dramatic intelligence and made thereby a marked effect. He was not as successful in the familiar air by Handel, although he sang it with spirit. When did the custom of singing this air in a broken, spasmodic, jerky manner first come upon the stage? For surely in Handel's day the roulades were sung smoothly and with great volubility, as any other roulade. The modern practice in mistaken realism. And as for realism, it is not likely that Harapha, the giant of Philistia, could sing roulades at all.

PHILIP HALE.

American Art Journal.
NEW YORK, SATURDAY, FEBRUARY 24, 1894

Perfectly balanced was the Fourteenth Symphony Concert. In the line of the old, there was Beethoven's wonderful Eighth Symphony, with its metronomic rhythm. In the line of popularity were two ballet numbers from Rubinstein's Feramors. In the modern classic line we had, for the first time, Eugen D'Albert's op. 8, written for Grillparzer's Esther. In the line of locality was, also for the first time, a work by C. M. Loeffler, which he calls a Fantastic Concerto, in D, for full orchestra and cello. The composer was at his customary violin place, where he could easily rise to receive deserved applause, the solo part being sustained by Schroeder. The five parts, including the Russian theme in the fourth (allegretto) were given without pause between. Some of this music is Oriental in character, and all of it most enjoyable, especially a long harp passage. The program has wisely dropped the phrase "wooden wind instruments" and returned to "wood-wind."

BOSTON DAILY TRAVELLER.
PUBLISHED BY TRAVELLER PUBLISHING CO., AT 307 WASHINGTON STREET, OPP. OLD SOUTH MEETING HOUSE.
MONDAY, FEBRUARY 26, 1894.

THE SIXTEENTH SYMPHONY.

A Selection of Numbers from Works of Old Masters.

The sixteenth concert of the Boston Symphony Orchestra, in Music Hall Saturday evening, presented the following programme:

Concerto grosso, No. 10, in D minor.....Handel
Aria, Honor and Arms, from "Samson".....Handel
Symphony in D minor, No. 2.....Haydn
Aria from "The Elopement from the Seraglio".....Mozart
Overture to Egmont.....Beethoven

Mr. Max Heinrich was the soloist.

It will be seen that this programme is a selection of numbers from the works of the older masters, arranged in a somewhat chronological order. It seems to be Mr. Paur's plan to not mix the sheep and goats, the ancient and modern, in his arrangement of programmes.

Now this preservation of unity as regards chronologic arrangement is all very well if scope enough is given to the periods of time, but to restrict it to the limit of what is really the same school in musical composition admits of much doubt as regards its advisability. The fact is, to the eclectic musician and the advanced listener such a programme as that of Saturday evening is monotonous in its effect, however well it may be performed, and undoubtedly a majority of the patrons of the symphony concerts would much prefer a happy contrasting of the older and newer schools of orchestral music. Theodore Thomas's programmes are a model in this direction, and Mr. Paur could profitably study Conductor Thomas's ideas in this respect.

The Handel suite, which, in the score, is almost barren of indicated dynamics, was finely read by Mr. Paur and perfectly played by the orchestra under his decided and intelligent conducting.

The Haydn symphony was also played with delicacy and generally good precision. The effect of the andante, however, was not improved by the acutely staccato playing of the third and fourth eights of the measures that occur so often. The notes are marked half staccato, probably, merely to indicate that they must not be dragged togther. Mr. Paur had them played a full staccato, thereby giving a jerky effect to passages that should be only defined, not sharply marked, in the execution. Wonderful to relate, twice during the performance of this andante, the always perfect unity of the first violins was marred by some careless player coming in before the time.

It is an accepted fact now that whatever of Beethoven is offered it will be superbly read by Mr. Paur, and the "Egmont" overture was no exception to this rule. The climax towards the end was wonderfully powerful in its effect. The drummer is still too much in evidence at times, although the violence of his efforts has been somewhat modified of late. His drums, however, are still as badly out of tune as ever.

The coarseness and vulgarity of performance that Nikisch engrafted upon the orchestra is fast disappearing. In fact, it is well nigh eliminated through the refinement and sensitiveness of Mr. Paur's musical feeling and the careful and exacting discipline he has instituted. The playing of this programme of older works was an evidence of this great improvement.

Mr. Max Heinrich in his efforts shows that he is a musician of fine qualities, but one can disagree with his jerky manner of executing the roulade passages in the Handel aria. He sang the Mozart number with admirable spirit and dramatic delineation. He has not, however, a voice of mellifluous quality; on the contrary, it is dry in tone and was often produced in a "throaty" manner. He was well received and enthusiastically applauded, being recalled several times after singing the Mozart aria.

The programme for next Saturday evening will be: Symphony Fantastique; Symphonic poem, "Orpheus"; Komarinskaja, fantasie for orchestra, Glinka; overture to the opera, "Russlau et Ludmilla," Glinka. Quite a long step from the character of the programme of last Saturday's concert.

WARREN DAVENPORT.

Boston Transcript
MONDAY, FEBRUARY 26, 1894.

Music Hall: Boston Symphony Orchestra.

The programme of the sixteenth symphony concert, given in the Music Hall last Saturday evening, was—

Handel: Concerto Grosso, No. 10, in D minor.
Handel: Air, "Honor and arms," from Samson," Act ii., scene 4.
Haydn: Symphony in D major (Breitkopf & Härtel edition, No. 2).
Mozart: Aria, "Solche hergelauf'ne Laffen," from "Die Entführung aus dem Serail," act i., scene 3.
Beethoven: Overture to "Egmont," in F minor, op. 84.
Mr. Max Heinrich was the singer.

Mr. Paur could hardly have selected five pieces that, considered in the lump, would make up a programme in more violent contrast with that of the preceding concert. It was just such a programme as would suit those eminently conservative gentlemen who hold that the development of music stopped in the first quarter of the century and that all since then has been as so much over-ripening, not to say rottenness. Two numbers were unfamiliar to nine-tenths of the hearers—the Handel concerto and the Mozart aria—but each was so entirely in the style of its author that one might easily persuade himself into the belief that he had heard it hundreds of times. The series of movements by Handel, for instance, starts off with a vivid reminder of the opening measures of the overture to "The Messiah," while the aria from Mozart's early opera sounds for all the world as if it were a bit from Figaro's part in that wonderful opera built on the story of the wedding of Beaumarchais's incomparable *valet-de-chambre*. On the whole the concert may be characterized as reposeful, with no intention to use the term as a euphemism for soporific. Nevertheless, but for the splendid work of the orchestra, or rather its string contingents, the concerto might have set some heads to nodding—and no wonder, with four succeeding movements in one key, and that a minor, even if there is a major for the close.

Mr. Heinrich sang with care and judgment, but was not always happy in his execution of the Handel roulades. The buffo aria was better fitted to the singer's voice and manner. The audience testified to a satisfaction with his efforts by hearty recalls.

This is the programme for next Friday afternoon and Saturday night: Berlioz, "Fantastic Symphony;" Liszt, symphonic poem, "Orpheus;" Glinka, "Komarinskaja" and overture to "Russlan and Ludmilla."

The Musical Courier.
PUBLISHED EVERY WEDNESDAY
NEW YORK, WEDNESDAY, FEBRUARY 28, 1894.

The program of the sixteenth concert of the Symphony Orchestra given last evening in Music Hall was as follows:

Concerto grosso, No. 10, in D minor.....Händel
Air, "Honor and Arms," from "Samson".....Händel
Symphony in D major, No. 2.....Haydn
Aria, "Solche hergelauf'ne Laffen," from "Die Entführung aus dem Serail".....Mozart
Overture to "Egmont".....Beethoven

The makers of music in the eighteenth century were not free from the insect vexations, the burdens of everyday life. They often hung on princes' favors; nor were the times always those of piping peace. They knew the chills and the sweats of passion. Poor Haydn's name is in the long catalogue of men that knew and know Xantippe, from Socrates to your neighbor Jones, or Brown, or Robinson. Haydn also knew the charms of Luigia Moreschi Polzelli, the mezzo-soprano; Mrs. Shaw divided with Mrs. Hodges the honor of being "the most beautiful woman he ever saw;" and we may read to-day the amorous words that told of the heart flutters of Mistress Schroeter, 6 James street, Buckingham Gate.

But the men of the last century spoke in music with a confidence and a serenity unknown to us. Their music has not the restlessness of the last years of this dying century. Their music is not tentative; its melancholy is seldom hopeless; its gaiety is not haunted by the thought and the shudder of death.

Was not, then, such music well played under Mr. Paur's direction a relief and a delight? Yes, and then again, No. The man of this generation may honor and love the music of the past and envy the spirit and the knowledge of the makers; but the very serenity and the unerring skill become irksome in a concert almost wholly devoted to such music, and the man longs for dissonances that fret the nerves, irritate and stab. He would fain hear groans and imprecations, threats, yea, blasphemy itself, with alternating passages of sensuous joy and mystic happiness, or vague hints at happiness. The modern hearer is a part of this age; nor can he escape from it.

Mr. Max Heinrich sang "Osmin's" air with dramatic intelligence, and made thereby a marked effect. I did not care for his version of "Honor and Arms." He sang it with over accentuation in the roulades, often spasmodically and without any thought of a possible legato. I admit that such a performance of this air is the fashion to-day. But surely in Händel's time the roulades were sung smoothly, nor was there any thought of mistaken realism. As for the realism, it is not probable that Harapha, the Philistine giant, sang roulades at all.

* * *

The program of the Symphony Concert this week will be as follows:

Symphony Fantastique.....Berlioz
Symphonic poem, "Orpheus".....Liszt
"Kamarinskaja".....Glinka
Overture from the opera, "Russlan et Ludmilla".....Glinka
(First time.)

PHILIP HALE.

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BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, FEB. 26, 1894.

The Symphony Concert.

The concert of Saturday presented a rather conservative programme, with nothing of the modern school to contrast with the classical numbers of Handel, Haydn, Mozart and Beethoven. Next Saturday the moderns will have their innings, and Liszt and Berlioz will rule.

One can cordially coincide with the readings of the old masters which Mr. Paur gave at this concert; Handel was not made prosy nor Haydn childishly simple. The Concerto Grosso began with an overture in the old form established by Lulli, having two movements of contrasted style, the first simple and slow, the second rapid and contrapuntally developed. Through this work and in the Haydn symphony which came later on the programme, the conductor showed plainly that he understood the moderate and conservative manner in which the terms of Tempo were used in the classical epoch. The allegro movements were made *allegro giusto*, the slow ones were not given in the extreme adagio which is in vogue at present. The strings played with fine shading and absolute clearness in the concerto; this department of our orchestra is equal to any organization of its kind in the world and is now regaining something of that precision which was blurred for a season. Mr. Max Heinrich was the soloist of the concert and sang like the cultured musician that he is; there no mellower bass voices in existence, but one could never hear a clearer, better phrased performance than was given of Handel's "Honor and Arms." After all, one may set against the old Italian saying that three things are necessary to make a singer,—"first, voice, second, voice, and third, voice," the fact that one would rather hear a great artist on a lesser instrument than a weak artist on a better one. The *timbre* of the voice in "Solche hergelauf'ne Laffen" from Mozart's "Entfuehrung" was not that of an Edouard de Reszke, but the number was effective in a superlative degree. Many recalls were given to Mr. Heinrich, and the enthusiasm was justified.

The Haydn symphony (Breitkopf & Haertel ed. No. 2, D major) was something to praise unstintedly. There was sufficient caprice in the Minuet, there was sturdiness and vigor in the finale with its Drone bass, there was fiery treatment in the Allegro. Such a performance must have been a lesson to those who find only formality and periwigs in the early symphonies. The ensemble was excellent throughout and the work received appreciative applause.

Beethoven's "Egmont" overture gave a dramatic tinge to the concert without being formless or vague, or indulging in modern musical hysterics. Great brilliancy characterized the performance. The work is one that Beethoven wrote with enthusiasm, for he was the red republican among composers. Liberty was his religion, and this was the keynote of the heroic symphony, the finale of the ninth symphony and the "Egmont" overture. There had been no Motley to show that Egmont was not a great hero, there had been no calm abolition of Claerchen and the love episode, so that Goethe's picture stood for Love and Heroism, and the overture reflected that picture. Right fiercely did the piccolo and flute give the representation of the uprising of the Dutch people, and those wonderful whipsnap phrases of the final cadences were forcible enough (they are probably the most characteristic notes ever written for the piccolo), while the entire second portion of the work was massive and energetic as heart could wish. A noble ending of a most worthy concert. LOUIS C. ELSON.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCV. NO. 56.

SUNDAY, FEBRUARY 25, 1894.

THE SYMPHONY CONCERT.

A singularly monotonous programme excellently performed states concisely the facts regarding the 16th of the season's concerts by the Boston Symphony orchestra, given under Emil Paur's direction, at Music Hall last evening. Mr. Max Heinrich, baritone, was the soloist, and the selections were: Handel's Concerto Grosso No. 10, in D minor; Handel's aria, "Honor and Arms," from "Samson," act 2, scene 4; Haydn's Symphony in D major (Breitkopf & Hartel, No. 2); Mozart's aria, "Solche hergelauf'ne Laffen," from "Die Entfuhrung aus dem Serail," act 1, scene 3, and Beethoven's overture to "Egmont," in F minor, Op. 84.

All compositions demand a contrast to be fully enjoyed, when included in a concert programme, and the striking similarity in style in these several numbers made the concert less interesting than many others of the season.

The singing of Mr. Heinrich was even more enjoyable than usual, under the circumstances, and he has seldom gained a greater vocal triumph than on this occasion. The great Handel aria was delivered in magnificent style, the singer's phrasing of the number showing a consummate mastery of the composer's style, and his voice responded to the demands of the aria with telling effect. His grand vocal work aroused the enthusiasm of the audience so that repeated recalls rewarded the singer. The Beethoven aria was an equally successful effort, and its character was fully realized in the interpretation given it by Mr. Heinrich.

Handel's concerto displayed the work of the string players of the band to excellent advantage, and the merits of this section of the orchestra have not been more apparent in any of the season's concerts. Mr. Paur's reading of the Haydn symphony was full of interesting characteristics, and the men of the orchestra gave their best work in bringing out his ideas of the several movements. A most impressive performance of the great "Egmont" overture ended the programme in a way to leave a most favorable impression of the evening's work despite the character and make-up of the programme. Next Saturday selections are Berlioz' symphony fantastique; Liszt's symphonic poem, "Orpheus"; Glinka's Komarinskaja, a fantasie for orchestra on two Russian folk songs, and Glinka's overture from the opera "Russlan et Ludmilla."

Boston Journal.

SUNDAY, FEBRUARY 25, 1894.

The Sixteenth Concert of the Symphony Orchestra.

The program of the Symphony concert given last evening in Music Hall was as follows:

Concerto Grosso, No. 10, in D minor.....Handel
Air, "Honor and Arms," from "Samson".....Handel
Symphony in D major, B. and H. No. 2.....Haydn
Aria, "Solche hergelauf'ne Laffen," from "Die Entfuhrung aus dem Serail".....Mozart
Overture to "Egmont".....Beethoven

Were the men of the last century another race, such as might inhabit another planet, that they spoke in music with such confidence and such serenity? Their lives were often vexed and troubled; they knew passion and poverty; they were not averse to the sweet sex, and poor Haydn's name is in the long catalogue that, knowing Xantipre, began with Socrates and will not end with your estimable friend Brown. They hung on prince's favors; nor were the times always of piping peace. But their music has not the vague restlessness of this tired and dying century; it is not tentative; its melancholy is seldom hopeless; its gayety is not haunted with the thought of death; the music might have come down to us from the childhood of the world. Handel, Mozart, Haydn knew full well the art of art, which is simplicity. Furthermore, they were masters of their trade.

Was not such music, finely played under Mr. Paur's direction, a delight? Yes, and no. However much the man of this generation may honor and love the music of the past and envy the musical spirit and knowledge of the makers, the very serenity and the unerring skill become irksome in a concert almost wholly devoted to such music, and he finds himself longing for the musical atmosphere that is surcharged with dissonances which fret his nerves and irritate. The poultice has done its work; he would fain apply a blister. He would like to listen to wails and groans, threats and imprecations, blatant defiance and even blasphemy itself, with alternating passages of sensuous joy and mystic happiness, or the promise of happiness. For such music is more in keeping with the spirit of this age. The modern hearer is a part of this age; nor can he escape from it.

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Mr. Max Heinrich sang Osmin's air with dramatic intelligence and made thereby a marked effect. He was not as successful in the familiar air by Handel, although he sang it with spirit. When did the custom of singing this air in a broken, spasmodic, jerky manner first come upon the stage? For surely in Handel's day the roulades were sung smoothly and with great volubility, as any other roulade. The modern practice in mistaken realism. And as for realism, it is not likely that Harapha, the giant of Philistia, could sing roulades at all.

PHILIP HALE.

American Art Journal.

NEW YORK, SATURDAY, FEBRUARY 24, 1894

Perfectly balanced was the Fourteenth Symphony Concert. In the line of the old, there was Beethoven's wonderful Eighth Symphony, with its metronomic rhythm. In the line of popularity were two ballet numbers from Rubinstein's Feramors. In the modern classic line we had, for the first time, Eugen D'Albert's op. 8, written for Grillparzer's Esther. In the line of locality was, also for the first time, a work by C. M. Loeffler, which he calls a Fantastic Concerto, in D, for full orchestra and cello. The composer was at his customary violin place, where he could easily rise to receive deserved applause, the solo part being sustained by Schroeder. The five parts, including the Russian theme in the fourth (allegretto) were given without pause between. Some of this music is Oriental in character, and all of it most enjoyable, especially a long harp passage. The program has wisely dropped the phrase "wooden wind instruments" and returned to "wood-wind."

BOSTON DAILY TRAVELLER.

PUBLISHED BY TRAVELLER PUBLISHING CO., AT 307 WASHINGTON STREET, OPP. OLD SOUTH MEETING HOUSE.

MONDAY, FEBRUARY 26, 1894.

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A Selection of Numbers from Works of Old Masters.

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Concerto grosso, No. 10, in D minor.....Handel
Aria, Honor and Arms, from "Samson".....Handel
Symphony in D minor, No. 2.....Haydn
Aria from "The Elopement from the Seraglio".....Mozart
Overture to Egmont.....Beethoven

Mr. Max Heinrich was the soloist.

It will be seen that this programme is a selection of numbers from the works of the older masters, arranged in a somewhat chronological order. It seems to be Mr. Paur's plan to not mix the sheep and goats, the ancient and modern, in his arrangement of programmes.

Now this preservation of unity as regards chronologic arrangement is all very well if scope enough is given to the periods of time, but to restrict it to the limit of what is really the same school in musical composition admits of much doubt as regards its advisability. The fact is, to the eclectic musician and the advanced listener such a programme as that of Saturday evening is monotonous in its effect, however well it may be performed, and undoubtedly a majority of the patrons of the symphony concerts would much prefer a happy contrasting of the older and newer schools of orchestral music. Theodore Thomas's programmes are a model in this direction, and Mr. Paur could profitably study Conductor Thomas's ideas in this respect.

The Handel suite, which, in the score, is almost barren of indicated dynamics, was finely read by Mr. Paur and perfectly played by the orchestra under his decided and intelligent conducting.

The Haydn symphony was also played with delicacy and generally good precision. The effect of the andante, however, was not improved by the acutely staccato playing of the third and fourth eights of the measures that occur so often. The notes are marked half staccato, probably, merely to indicate that they must not be dragged togther. Mr. Paur had them played a full staccato, thereby giving a jerky effect to passages that should be only defined, not sharply marked, in the execution. Wonderful to relate, twice during the performance of this andante, the always perfect unity of the first violins was marred by some careless player coming in before the time.

It is an accepted fact now that whatever of Beethoven is offered it will be superbly read by Mr. Paur, and the "Egmont" overture was no exception to this rule. The climax towards the end was wonderfully powerful in its effect. The drummer is still too much in evidence at times, although the violence of his efforts has been somewhat modified of late. His drums, however, are still as badly out of tune as ever.

The coarseness and vulgarity of performance that Nikisch engrafted upon the orchestra is fast disappearing. In fact, it is well nigh eliminated through the refinement and sensitiveness of Mr. Paur's musical feeling and the careful and exacting discipline he has instituted. The playing of this programme of older works was an evidence of this great improvement.

Mr. Max Heinrich in his efforts shows that he is a musician of fine qualities, but one can disagree with his jerky manner of executing the roulade passages in the Handel aria. He sang the Mozart number with admirable spirit and dramatic delineation. He has not, however, a voice of mellifuous quality; on the contrary, it is dry in tone and was often produced in a "throaty" manner. He was well received and enthusiastically applauded, being recalled several times after singing the Mozart aria.

The programme for next Saturday evening will be: Symphony Fantastique; Symphonic poem, "Orpheus"; Komarinskaja, fantasie for orchestra, Glinka; overture to the opera "Russlau et Ludmilla," Glinka. Quite a long step from the character of the programme of last Saturday's concert.

WARREN DAVENPORT.

Boston Transcript

MONDAY, FEBRUARY 26, 1894.

Music Hall: Boston Symphony Orchestra.

The programme of the sixteenth symphony concert, given in the Music Hall last Saturday evening, was—

Handel: Concerto Grosso, No. 10, in D minor.
Handel: Air, "Honor and arms," from Samson," Act ii., scene 4.
Haydn: Symphony in D major (Breitkopf & Härtel edition, No. 2).
Mozart: Aria, "Solche hergelauf'ne Laffen," from "Die Entführung aus dem Serail," act 1., scene 3.
Beethoven: Overture to "Egmont," in F minor, op. 84.
Mr. Max Heinrich was the singer.

Mr. Paur could hardly have selected five pieces that, considered in the lump, would make up a programme in more violent contrast with that of the preceding concert. It was just such a programme as would suit those eminently conservative gentlemen who hold that the development of music stopped in the first quarter of the century and that all since then has been as so much over-ripening, not to say rottenness. Two numbers were unfamiliar to nine-tenths of the hearers—the Handel concerto and the Mozart aria—but each was so entirely in the style of its author that one might easily persuade himself into the belief that he had heard it hundreds of times. The series of movements by Handel, for instance, starts off with a vivid reminder of the opening measures of the overture to "The Messiah," while the aria from Mozart's early opera sounds for all the world as if it were a bit from Figaro's part in that wonderful opera built on the story of the wedding of Beaumarchais's incomparable *valet-de-chambre*. On the whole the concert may be characterized as reposeful, with no intention to use the term as a euphemism for soporific. Nevertheless, but for the splendid work of the orchestra, or rather its string contingents, the concerto might have set some heads to nodding—and no wonder, with four succeeding movements in one key, and that a minor, even if there is a major for the close.

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This is the programme for next Friday afternoon and Saturday night: Berlioz, "Fantastic Symphony;" Liszt, symphonic poem, "Orpheus;" Glinka, "Komarinskaja" and overture to "Russlan and Ludmilla."

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

NEW YORK, WEDNESDAY, FEBRUARY 28, 1894.

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Overture to "Egmont".....Beethoven

The makers of music in the eighteenth century were not free from the insect vexations, the burdens of everyday life. They often hung on princes' favors; nor were the times always those of piping peace. They knew the chills and the sweats of passion. Poor Haydn's name is in the long catalogue of men that knew and know Xantippe, from Socrates to your neighbor Jones, or Brown, or Robinson. Haydn also knew the charms of Luigia Moreschi Polzelli, the mezzo-soprano; Mrs. Shaw divided with Mrs. Hodges the honor of being "the most beautiful woman he ever saw;" and we may read to-day the amorous words that told of the heart flutters of Mistress Schroeter, 6 James street, Buckingham Gate.

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Was not, then, such music well played under Mr. Paur's direction a relief and a delight? Yes, and then again, No. The man of this generation may honor and love the music of the past and envy the spirit and the knowledge of the makers; but the very serenity and the unerring skill become irksome in a concert almost wholly devoted to such music, and the man longs for dissonances that fret the nerves, irritate and stab. He would fain hear groans and imprecations, threats, yea, blasphemy itself, with alternating passages of sensuous joy and mystic happiness, or vague hints at happiness. The modern hearer is a part of this age; nor can he escape from it.

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The program of the Symphony Concert this week will be as follows:

Symphony Fantastique.....Berlioz
Symphonic poem, "Orpheus".....Liszt
"Kamarinskaja".....Glinka
Overture from the opera, "Russlan et Ludmilla".....Glinka
(First time.)

PHILIP HALE.

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FADED TEXT

[illegible] JOURNAL.

THURSDAY, MARCH 1, 1894.

BOSTON SYMPHONY CONCERT.

A Programme of Unusual Brilliancy Executed in Matchless Style.

The fifth concert of the Boston Orchestra took place last evening at Infantry Hall. A programme of exceptional brilliancy was offered, and the playing was marked with a dash and fire unusual even with this first of orchestras. Another feature not seen at every concert was the remarkable performance of Mr. Ferruccio Busoni, the solo pianist, who gave such a display of astounding virtuosity, tempered with artistic feeling, as has seldom been heard in this city. Four recalls after each appearance testified to the genuine enthusiasm evoked by his marvellous playing. The programme follows:

Brahms....Akademische Fest-Ouverture, in C-minor, Op. 80

Karl Maria von Weber, Concert Piece for Pianoforte and Orchestra, in F-minor, Op. 79
I. Larghetto affettuoso (F-minor).
Allegro passionato (F-minor).
II. Tempo di Marcia (C-major).
III. Presto giojoso (F-major).

Robert Schumann.....Symphony No. 4, in D-minor, Op. 120
I. Ziemlich langsam (D-minor). Lebhaft (D-minor).
II. Romanze: Ziemlich langsam (A-minor).
III. Scherzo: Lebhaft (D-minor). Trio (B-flat major).
IV. Langsam (D-minor). Lebhaft (D-major).

Franz Liszt.....Spanish Rhapsody (Rearranged as a concert piece for pianoforte and orchestra by F. Busoni.)

Hector Berlioz.....Rakoczy March, from "The Damnation of Faust," Op. 24

Brahms, Weber, Schumann, Liszt, Berlioz—these be names to conjure by in the world of music, and few indeed are those writ higher on the scroll of fame. If the programme had a fault, it was in lacking something quiet, something of a more sober color, to contrast with the gorgeous hues here displayed from beginning to end. But it was magnificent music.

The overture of Brahms's, which headed the list, is free from all reproach of diffuseness or over-profundity, and is as bright and sunny as a spring day. Every phrase is concisely and happily expressed, while the orchestral coloring is laid on with the brush of a master. And it is solid and massive withal, as becomes Brahms. Herr Paur conducted with evident appreciation, and the orchestra played it with superb élan and vigor.

Schumann's D Minor Symphony, though by no means the best of the four he wrote, is yet a pregnant and powerful work. The two middle movements are the most interesting to the listener, while the others are of equal interest to the student from their display of Schumann's tendency to mould his musical material without regard to set rules, and also of his fondness for certain peculiar orchestral combinations. There are two versions of this symphony, of which the second (and best) was the one played last night. The other strictly orchestral number—Berlioz's famous "Rakoczy" march—is a Hungarian national air dressed up with all Berlioz's wonderful skill in instrumentation, and made a brilliant ending to a stirring and powerful programme.

The two numbers in which Mr. Busoni elected to appear, while hardly of equal merit, both served to display his unusual abilities in an equal degree. Weber's "Concertstuck" is a trial piece in more senses than one—for any pianist who undertakes it. It presents great difficultics on the mere side of technique, and none the less does it call for sound musical taste and poetic feeling on the part of the performer. Mr. Busoni's performance can only be characterized as a remarkable one from either point of view. The spontaneous character of the greeting which he received at its close showed clearly that the audience appreciated fully the fact that they had been listening to a great artist. It is said that Mr. Busoni was recalled no less than ten times after playing this piece in Boston recently. Liszt's "Spanish Rhapsody," as arranged by Mr. Busoni for piano and orchestra, seems to have lost something of the Lisztian flavor. The orchestration seemed to be in the main effectively done, though rather fragmentary in spots. But enough remained of the piano part to afford room for such a display of virtuosity as one rarely listens to, and it met the same reward as his playing of the "Concertstuck." Mr. Busoni is a pleasant player to see as well as to hear. He does not make technical difficulties an excuse for platform gymnastics, but, like Paderewski, surmounts them with comparatively little apparent physical effort. He is unquestionably an artist of the very first rank.

A gap of over a month intervenes before the next (and last) Symphony concert for this season, and the lovers of the higher forms of music regretfully see the season drawing to a close. Whatever we may be favored with next time, the concert of last night will be remembered as not only one of the best of the series, but one of the best we have ever had.

BOSTON POST.

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, MARCH 4, 1894.

The grand opera did not seem to have any effect on the attendance at the seventeenth concert of the Symphony Orchestra at Music Hall last evening. The programme was a brilliant one, but poorly arranged, only the maghificent work of the orchestra saving it from being uninteresting. Berlioz's Fantastic Symphony in C major, five movements, was a wild and weird but beautiful composition of the most romantic and dramatic order. It was rendered in a masterly manner and Mr. Paur was heartily applauded at the end of the fifth movement. Liszt's Symphonic Poem No. 4, "Orpheus," seemed out of place following Berlioz's erotic work, and, while played in an exquisite style, the transition was too abrupt. The concert closed with Michail Ivanovitch Glinka's "Komarinskaja," and the overture to Ruszlan and Ludmilla in D major, by the same composer, the latter being given for the first time in Boston.

The rehearsal and concert next Friday afternoon and Saturday evening will consist of Mozart's overture, "Marriage of Figaro." Beethoven's Symphony No. 4, Mendelssohn's overture "Hebrides," and Schumann's overture, scherzo and finale.

[illegible]

SUNDAY, MARCH 4, 1894.

Hector Berlioz' fantastic symphony in C major; Liszt's symphonic poem, "Orpheus," and Glinka's Russian dance and overture to "Ruszlan and Ludmilla," the latter for the first time here, was the program for the 17th symphony rehearsal and concert last week. The attendance was not up to the usual standard, probably on account of the great musical attractions elsewhere. Berlioz' composition, founded on incidents in his own life, tells the story of a young composer who, being unsuccessful in his love affairs, attempts to kill himself with a narcotic, which only throws him into a slumber, in which strange visions appear to him.

The magnificent precision and harmony in execution of the orchestra was splendidly illustrated in the fantastic work. The principal, and in reality the only theme in the first movement, a melody called by the composer, "The Fixed Idea," was charmingly played in unison by the violins and flutes, the two contingents blending perfectly. In the waltz movements of the second part the sensuous swing and rhythm of the dance music was perfectly preserved, the harp part adding greatly to the beautiful waltz melody.

The contrast in the third tone picture, which is distinctly pastoral, is marked, but built upon the traditional rural plan. Here Berlioz introduces extra kettle drums with telling effect, and the simulations of a thunder storm are very striking. In this movement all the rural "accessories" have a thematic significance, and the melodic theme of love, introduced with the first notes of the opening allegro, are skilfully interwoven at oft-occurring intervals.

The peculiarities in the orchestration were carefully observed by Mr Paur, who retained throughout a poetic interpretation which was not obscured by the realisms conceived by the composer. "The March to the Scaffold" was given with grand sonorousness and breadth of tone color, the gruesome themes by the bassoons being notably solemn and suggestive of the monks' prayers for a prisoner. The brasses lagged a little in some of the measures, but the number as a whole was finely played. Diabolism reigned in the closing movement as the composer scores it, and the manner in which the conductor held his forces together was very commendable for the temptation to a chaotic hurly-burly here is very great.

The symphony poem by Liszt was gracefully interpreted. The Russian songs and dances by Glinka is one of those compositions characteristic with so many writers educated in the land of the czar, and aside from its odd reiteration of a theme by the violins, played about 100 times, calls for no special commendation.

The overture by the same composer given for the first time here, is a well-conceived and admirably orchestrated composition. It is brilliant, and abounds in strong passage work for the violins which is exceedingly difficult. The strings accomplished their work magnificently with the themes in the fantasia, their playing being clear and brilliant, and the brass contingent redeemed itself by the excellence of its harmony and tempo in the concluding coda.

The program for the rehearsal and concert this week will be the overture from "The Marriage of Figaro," Beethoven's symphony No. 4, Mendelssohn's overture, "Hebrides," and a Schumann overture, scherzo and finale.

Boston Journal.

SUNDAY, MARCH 4, 1894.

The program of the 17th Symphony concert, given last evening in Music Hall, was as follows:

Symphonie Fantastique.....Berlioz
Symphonic poem, "Orpheus".....Liszt
Kamarinskaja.....Glinka
Overture, "Rousslan and Ludmila".....Glinka

After the fire and the fury, the red pepper and the fireworks of the operas of the week, the Symphony audience might well have been pleased with something cooling, something refreshing, something green. The program of the week before might well have served as an antidote. But here was a program of the wildly romantic school.

It is doubtful whether it is a good thing to present a program devoted exclusively to classical music (so-called) or exclusively to the romantic school. A judicious mixture of numbers that contrast is better calculated to fix the attention and even point a musical moral.

The great symphony of Berlioz totters constantly between the sublime and the ridiculous. There's no use denying its power, its imaginative spirit, its wonderful instrumentation; it is also useless to deny that there are dreary stretches in the work. How seldom do you find one large, beautiful, spontaneous theme in the works of Berlioz. His tunes are generally brought into the world by means of the Cæsarian operation. But the march to the scaffold could not have been written by anybody but the great Frenchman. Other portions of this symphony may pall or offend, but this number must be immortal for its tragic, unearthly, demoniac spirit.

Liszt's "Orpheus" reminds one of the legend that Orpheus, the first wandering giver of recitals in Thrace, was torn in pieces finally by the women who heard the concerts. Offenbach's treatment of the myth is not as pretentious; and it is a masterpiece of fun and jingle; but the wittiest lines of the librettist Hector Crémieux are dull saws compared with the solemn unconscious humor of Liszt's bifalutin preface to his music.

Glinka's delightful jig is always welcome. His overture to the opera that is now regarded by his countrymen as far more national than "A Life for the Czar" is theatre music; it is neither of special interest nor of such fine workmanship as to warrant its introduction on a Symphony concert stage. Any one of the better overtures of Auber or Rossini would be more becoming to such an occasion.

The program of next Saturday's concert will be as follows: Mozart's Overture, "Marriage of Figaro;" Beethoven's Symphony No. 4; Mendelssohn's Overture, "Hebrides;" Schumann's Overture, Scherzo and Finale.

PHILIP HALE.

Boston Courier.

SUNDAY MORNING, MARCH 4, 1894.

If Mr. Paur's sixteenth programme was all conservative, his seventeenth, played last night, was thoroughly modern, and gave the best of chances for seeing how this conductor—charged at first with being a man of wood and a pedant—could yield to the influences of Berlioz, Liszt and Glinka, and play them as if his soul were in the rendering. It is safe to declare that such a superb presentation of the "Fantastic" symphony is rarely heard anywhere, and has never been heard in Boston. The orchestra was magnified, according to Berlioz's wishes, if not to his full demands. There were the four trumpets, the four bassoons, the squeaking rough little clarinets, the four kettle drums, the opheiclide, the harp, the bells of the chime, the gong and all the rest. And this little army Mr. Paur led with enthusiasm and energy to triumph, the extra men following his lead with the readiness of his elder troops. As orchestral virtuosity, the performance was superb; and as romance, legend, vision and passion in music it was almost wonderful. Master of moods no less than of the mysteries of orchestration, Berlioz would surely have applauded this reading, with its tender grace, its devotion, its terrors, its awe and its diabolism and effrontery. The symphony, which is more than an hour long, played with the intensity which the men threw into their work, would have almost made a concert of itself; but Mr. Paur had three numbers to append. These were, the generally placid and pleasant "Orpheus" idyl of Liszt, the merry, buoyant "Komarinskaja" of Glinka and the same author's overture to his "Ruszlan and Ludmilla," a brief but tremendously animated composition, which was played (especially by the violins) with a dash and a brilliancy such as have not been heard before since Mr. Gericke's palmy time. Through all the programme the men played with remarkable spirit, vigor and enjoyment, to which the audience responded quickly and warmly.

For next Saturday this is the array:—Beethoven's fourth symphony and two overtures—Mozart's "Marriage of Figaro," Mendelssohn's "Hebrides," followed by the Overture, Scherzo and Finale of Schumann.

Gazette

BOSTON, SUNDAY MORNING, MARCH 4.

The Symphony Concert.

The programme for the concert last night, in Music Hall, by the Boston Symphony Orchestra, was: Symphonie Fantastique, op 14, Berlioz; Symphonic poem, "Orpheus," Liszt; "Komarinskaja," Glinka; Overture "Ruszlan and Ludmilla," Glinka. The symphony is growing aged, despite the many fine things in it, though the march remains as strong and impressive as ever, and the beauty of the "Scene in the fields" is still fresh. Dazzled no longer by the brilliancy of Berlioz's orchestration, which now seems extremely old fashioned in comparison with that of Leoncavallo in "Il Pagliacci," one can easily see how much the work is padded. It was finely interpreted by Mr. Paur, and with a clearness that left nothing in doubt, or to be wished for. The "Orpheus" is, as it always was, pretentious, without any compensating musical results of value, for the labor expended on it. As it seems to us, it is an excellent provocative to somnolency. It was beautifully read and played, nevertheless. The Glinka "Komarinskaja" is quaintly piquant, and inspiriting in the hearing, and is scored effectively, if coarsely. The overture does not rise above the conventional theatre overture, except in its ambitious and not always felicitous flights into imitative counterpoint; but it is tuneful. It was played, especially by the strings, with great brilliancy. Still there are overtures by Auber and Rossini that are far more worth listening to. The selections for the next concert are: Overture, "Marriage of Figaro," Mozart; Symphony No. 4, Beethoven; Overture, "Hebrides," Mendelssohn; Overture, Scherzo and Finale. Schumann.

Sonnabend, den 3. März 1894.

Redakteur: EMIL JASPER.

Das fünfte und vorletzte Concert des Boston Symphonie-Orchesters fand gestern Abend statt und trat in diesem Concert ein Klavierspieler und zwar Herr F. B. Busoni als Solist auf, zu welcher Wahl sich wohl Herr Ellis, der Manager der Concerte, durch die kritischen und nicht sehr schmeichelhaften Bemerkungen in den hiesigen täglichen Zeitungen, daß man nicht nur immer Orchestermitglieder als Solisten hören will, veranlaßt gesehen hat. Das Orchester unter Paur's Leitung war sicher und taktfest und zeigte sich von der besten Seite. —

The Musical and Dramatic World.

AN INDEPENDENT JOURNAL.

NEW YORK, MARCH 3, 1894.

BOSTON LETTER.

The Symphony Concert programme on Friday, February 16, and Saturday, February 17, was of excellent parts. It included Brahms' D major symphony, Max Bruch's romanza for violin and orchestra (in A minor), Saint-Saëns' concert piece for violin with orchestra (in E minor), Hartmann's "Nordische Heerfahrt" overture, and Rubinstein's "Don Quixote" humoresque.

Mr. Paur never works you up to any great pitch of enthusiasm in his reading of Brahms, but there is much dignity and a good balance of power in all he does, which is far more wholesome than brilliancy without his good points.

The adagio was beautifully played. The contrapuntal passage-work clearly defined, and with grace, too. The fourth movement, a brilliant rondo upon four themes, with an unmistakable Hungarian character, was carried through with brilliancy and dash.

The Bruch romanza for violin and orchestra did not impress me as equal to his famous concerto in G minor, although it is more finished in some respects. The Saint-Saëns piece, however, is one of the best of that clever writer's compositions.

There is evident maturity in the material and treatment of the Hartmann overture, but it is reminiscent. It has dignity and point. The Rubinstein humoresque, "Don Quixote," is a clever but eccentric work.

Mr. Loeffler played the solos allotted to him with consummate grace and finish.

On Monday evening, at Chickering Hall, we had another concert by the Kneisel Quartette, assisted by Mr. Ernst Perabo. The ensemble was more satisfactory than at the previous concert.

The programme included Arthur Foote's quartette in E major, Beethoven's quartette in C major, and Raff's piano trio in G major.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCV. NO. 63.

SUNDAY, MARCH 4, 1894.

THE SYMPHONY CONCERT.

With the devil at one end of the town and duty at the other the musical public of Boston had a severe test of its loyalty to its pet home institution last evening.

It is gratifying to say, however, that despite the blandishments of even such a magnificent representative of his satanic majesty as Edouard de Reszke duty prevailed, and Music Hall was as densely filled with the symphony patrons as usual.

A glance at the programme justifies a strong suspicion that Mr. Emil Paur appreciated the situation, and prepared as strong a counter attraction as was possible by the use of all the modern orchestral forces placed at his command.

He began his programme with the fantastic symphony by Berlioz, and he gave such a performance of this work as has seldom, if ever, been heard here before. The demands of the composer were very nearly met, and little short of a hundred musicians were called together for the occasion. Mr. Paur's reading of this most remarkable composition was one that would have delighted even its composer, for it is difficult to imagine a better interpretation of its several fascinating movements. The reveries with which the symphony opens were played in a delightful fashion, and all the varying emotions through which the sleeper is supposed to pass were given with exquisite effect. The men of the band were entirely under the control of the conductor's baton, and the effects of the many charming combinations of instruments were wonderfully pleasing. In the second movement the love valse was performed with a swing and rhythm that was indicative of a perfect mastery of this class of compositions by the conductor, and the tone picture of the movement was realized in the happiest fashion. The scene in the fields following was brought out in fine contrast with the preceding movement, and the great march to the scaffold was played with stupendous effect. In the final movement, in which the revels of the Walpurgis night are pictured, the marvellous work of the composer was realized in the fullest degree, and if anything more fascinating in the way of tone pictures is to be experienced in the lower regions of the future, that place will have a strong attraction for those who listened to last night's performance of this symphony. The audience was carried from one state of excitement to another, and left in a condition of semi-delirium as the final movement was ended.

Liszt's symphonic poem "Orpheus" was the next composition and the poetical ideas which are so beautifully expressed in it were made distinctly prominent throughout its reading by Mr. Paur. The odd "Komarinskaja" by Glinka was then given a fine performance, and the programme was ended with the same composer's overture to "Ruszlan and Ludmilla," which had its first performance here on this occasion. A more tuneful and brilliant ending to this decidedly remarkable programme could hardly have been chosen, and it left the audience entirely satisfied with having followed the general rule and attended to the symphony like good Boston citizens as they were.

Next Saturday night's programme has Beethoven's fourth symphony, "The Hebrides" and "Marriage of Figaro" overtures and Schumann's overture, scherzo and finale as its number.

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FADED TEXT

PROVIDENCE JOURNAL.

THURSDAY, MARCH 1, 1894.

BOSTON SYMPHONY CONCERT.

A Programme of Unusual Brilliancy Executed in Matchless Style.

The fifth concert of the Boston Orchestra took place last evening at Infantry Hall. A programme of exceptional brilliancy was offered, and the playing was marked with a dash and fire unusual even with this first of orchestras. Another feature not seen at every concert was the remarkable performance of Mr. Ferruccio Busoni, the solo pianist, who gave such a display of astounding virtuosity, tempered with artistic feeling, as has seldom been heard in this city. Four recalls after each appearance testified to the genuine enthusiasm evoked by his marvellous playing. The programme follows:

Brahms....Akademische Fest-Ouverture, in .....C-minor, Op. 80
Karl Maria von Weber, Concert Piece for Pianoforte and Orchestra, in F-minor, Op. 79
I. Larghetto affettuoso (F-minor).
Allegro passionato (F-minor).
II. Tempo di Marcia (C-major).
III. Presto giojoso (F-major).
Robert Schumann.....
.....Symphony No. 4, in D-minor, Op. 120
I. Ziemlich langsam (D-minor).
Lebhaft (D-minor).
II. Romanze: Ziemlich langsam (A-minor).
III. Scherzo: Lebhaft (D-minor).
Trio (B-flat major).
IV. Langsam (D-minor).
Lebhaft (D-major).
Franz Liszt.....Spanish Rhapsody
(Rearranged as a concert piece for pianoforte and orchestra by F. Busoni.)
Hector Berlioz.....Rakoczy March, from .....“The Damnation of Faust,” Op. 24

Brahms, Weber, Schumann, Liszt, Berlioz—these be names to conjure by in the world of music, and few indeed are those writ higher on the scroll of fame. If the programme had a fault, it was in lacking something quiet, something of a more sober color, to contrast with the gorgeous hues here displayed from beginning to end. But it was magnificent music.

The overture of Brahms's, which headed the list, is free from all reproach of diffuseness or over-profundity, and is as bright and sunny as a spring day. Every phrase is concisely and happily expressed, while the orchestral coloring is laid on with the brush of a master. And it is solid and massive withal, as becomes Brahms. Herr Paur conducted with evident appreciation, and the orchestra played it with superb elan and vigor.

Schumann's D Minor Symphony, though by no means the best of the four he wrote, is yet a pregnant and powerful work. The two middle movements are the most interesting to the listener, while the others are of equal interest to the student from their display of Schumann's tendency to mould his musical material without regard to set rules, and also of his fondness for certain peculiar orchestral combinations. There are two versions of this symphony, of which the second (and best) was the one played last night. The other strictly orchestral number—Berlioz's famous “Rakoczy” march—is a Hungarian national air dressed up with all Berlioz's wonderful skill in instrumentation, and made a brilliant ending to a stirring and powerful programme.

The two numbers in which Mr. Busoni elected to appear, while hardly of equal merit, both served to display his unusual abilities in an equal degree. Weber's “Concertstuck” is a trial piece—in more senses than one—for any pianist who undertakes it. It presents great difficulties on the mere side of technique, and none the less does it call for sound musical taste and poetic feeling on the part of the performer. Mr. Busoni's performance can only be characterized as a remarkable one from either point of view. The spontaneous character of the greeting which he received at its close showed clearly that the audience appreciated fully the fact that they had been listening to a great artist. It is said that Mr. Busoni was recalled no less than ten times after playing this piece in Boston recently. Liszt's “Spanish Rhapsody,” as arranged by Mr. Busoni for piano and orchestra, seems to have lost something of the Lisztian flavor. The orchestration seemed to be in the main effectively done, though rather fragmentary in spots. But enough remained of the piano part to afford room for such a display of virtuosity as one rarely listens to, and it met the same reward as his playing of the “Concertstuck.” Mr. Busoni is a pleasant player to see as well as to hear. He does not make technical difficulties an excuse for platform gymnastics, but, like Paderewski, surmounts them with comparatively little apparent physical effort. He is unquestionably an artist of the very first rank.

A gap of over a month intervenes before the next (and last) Symphony concert for this season, and the lovers of the higher forms of music regretfully see the season drawing to a close. Whatever we may be favored with next time, the concert of last night will be remembered as not only one of the best of the series, but one of the best we have ever had.

BOSTON POST.

The Representative Democratic Paper OF NEW ENGLAND.

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The rehearsal and concert next Friday afternoon and Saturday evening will consist of Mozart's overture, “Marriage of Figaro,” Beethoven's Symphony No. 4, Mendelssohn's overture “Hebrides,” and Schumann's overture, scherzo and finale.

Boston Sunday Globe.

SUNDAY, MARCH 4, 1894.

Hector Berlioz' fantastic symphony in C major; Liszt's symphonic poem, “Orpheus,” and Glinka's Russian dance and overture to “Ruszlan and Ludmilla,” the latter for the first time here, was the program for the 17th symphony rehearsal and concert last week. The attendance was not up to the usual standard, probably on account of the great musical attractions elsewhere. Berlioz' composition, founded on incidents in his own life, tells the story of a young composer who, being unsuccessful in his love affairs, attempts to kill himself with a narcotic, which only throws him into a slumber, in which strange visions appear to him.

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Boston Journal.

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Symphonic poem, “Orpheus”.....Liszt
Kamarinskaja.....Glinka
Overture, “Roussian and Ludmilla”.....Glinka

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PHILIP HALE.

Boston Courier.

SUNDAY MORNING, MARCH 4, 1894.

If Mr. Paur's sixteenth programme was all conservative, his seventeenth, played last night, was thoroughly modern, and gave the best of chances for seeing how this conductor—charged at first with being a man of wood and a pedant—could yield to the influences of Berlioz, Liszt and Glinka, and play them as if his soul were in the rendering. It is safe to declare that such a superb presentation of the “Fantastic” symphony is rarely heard anywhere, and has never been heard in Boston. The orchestra was magnified, according to Berlioz's wishes, if not to his full demands. There were the four trumpets, the four bassoons, the squeaking rough little clarinets, the four kettle drums, the opheiclide, the harp, the bells of the chime, the gong and all the rest. And this little army Mr. Paur led with enthusiasm and energy to triumph, the extra men following his lead with the readiness of his elder troops. As orchestral virtuosity, the performance was superb; and as romance, legend, vision and passion in music it was almost wonderful. Master of moods no less than of the mysteries of orchestration, Berlioz would surely have applauded this reading, with its tender grace, its devotion, its terrors, its awe and its diabolism and effrontery. The symphony, which is more than an hour long, played with the intensity which the men threw into their work, would have almost made a concert of itself; but Mr. Paur had three numbers to append. These were, the generally placid and pleasant “Orpheus” idyl of Liszt, the merry, buoyant “Komarinskaja” of Glinka and the same author's overture to his “Ruszlan and Ludmilla,” a brief but tremendously animated composition, which was played (especially by the violins) with a dash and a brilliancy such as have not been heard before since Mr. Gericke's palmy time. Through all the programme the men played with remarkable spirit, vigor and enjoyment, to which the audience responded quickly and warmly.

For next Saturday this is the array:—Beethoven's fourth symphony and two overtures—Mozart's “Marriage of Figaro,” Mendelssohn's “Hebrides,” followed by the Overture, Scherzo and Finale of Schumann.

Gazette

BOSTON, SUNDAY MORNING, MARCH 4.

The Symphony Concert.

The programme for the concert last night, in Music Hall, by the Boston Symphony Orchestra, was: Symphonie Fantastique, op 14, Berlioz; Symphonic poem, “Orpheus,” Liszt; “Komarinskaja,” Glinka; Overture “Ruszlan and Ludmilla,” Glinka. The symphony is growing aged, despite the many fine things in it, though the march remains as strong and impressive as ever, and the beauty of the “Scene in the fields” is still fresh. Dazzled no longer by the brilliancy of Berlioz's orchestration, which now seems extremely old fashioned in comparison with that of Leoncavallo in “Il Pagliacci,” one can easily see how much the work is padded. It was finely interpreted by Mr. Paur, and with a clearness that left nothing in doubt, or to be wished for. The “Orpheus” is, as it always was, pretentious, without any compensating musical results of value, for the labor expended on it. As it seems to us, it is an excellent provocative to somnolency. It was beautifully read and played, nevertheless. The Glinka “Komarinskaja” is quaintly piquant, and inspiriting in the hearing, and is scored effectively, if coarsely. The overture does not rise above the conventional theatre overture, except in its ambitious and not always felicitous flights into imitative counterpoint; but it is tuneful. It was played, especially by the strings, with great brilliancy. Still there are overtures by Auber and Rossini that are far more worth listening to. The selections for the next concert are: Overture, “Marriage of Figaro,” Mozart; Symphony No. 4, Beethoven; Overture, “Hebrides,” Mendelssohn; Overture, Scherzo and Finale. Schumann.

NEW-YORK FIGARO.

Sonnabend, den 3. März 1894.

Redakteur: EMIL JASPER.

Das fünfte und vorletzte Concert des Boston Symphonie-Orchesters fand gestern Abend statt und trat in diesem Concert ein Klavierspieler und zwar Herr F. B. Busoni als Solist auf, zu welcher Wahl sich wohl Herr Ellis, der Manager der Concerte, durch die kritischen und nicht sehr schmeichelhaften Bemerkungen in den hiesigen täglichen Zeitungen, daß man nicht nur immer Orchestermitglieder als Solisten hören will, veranlaßt gesehen hat. Das Orchester unter Paur's Leitung war sicher und taktfest und zeigte sich von der besten Seite. —

The Musical and Dramatic World.

AN INDEPENDENT JOURNAL.

NEW YORK, MARCH 3, 1894.

BOSTON LETTER.

The Symphony Concert programme on Friday, February 16, and Saturday, February 17, was of excellent parts. It included Brahms' D major symphony, Max Bruch's romanza for violin and orchestra (in A minor), Saint-Saëns' concert piece for violin with orchestra (in E minor), Hartmann's “Nordische Heerfahrt” overture, and Rubinstein's “Don Quixote” humoresque.

Mr. Paur never works you up to any great pitch of enthusiasm in his reading of Brahms, but there is much dignity and a good balance of power in all he does, which is far more wholesome than brilliancy without his good points.

The adagio was beautifully played. The contrapuntal passage-work clearly defined, and with grace, too. The fourth movement, a brilliant rondo upon four themes, with an unmistakable Hungarian character, was carried through with brilliancy and dash.

The Bruch romanza for violin and orchestra did not impress me as equal to his famous concerto in G minor, although it is more finished in some respects. The Saint-Saëns piece, however, is one of the best of that clever writer's compositions.

There is evident maturity in the material and treatment of the Hartmann overture, but it is reminiscent. It has dignity and point. The Rubinstein humoresque, “Don Quixote,” is a clever but eccentric work.

Mr Loeffler played the solos allotted to him with consummate grace and finish.

On Monday evening, at Chickering Hall, we had another concert by the Kneisel Quartette, assisted by Mr. Ernst Perabo. The ensemble was more satisfactory than at the previous concert.

The programme included Arthur Foote's quartette in E major, Beethoven's quartette in C major, and Raff's piano trio in G major.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCV. NO. 63.

SUNDAY, MARCH 4, 1894.

THE SYMPHONY CONCERT.

With the devil at one end of the town and duty at the other the musical public of Boston had a severe test of its loyalty to its pet home institution last evening.

It is gratifying to say, however, that despite the blandishments of even such a magnificent representative of his satanic majesty as Edouard de Reszke duty prevailed, and Music Hall was as densely filled with the symphony patrons as usual.

A glance at the programme justifies a strong suspicion that Mr. Emil Paur appreciated the situation, and prepared as strong a counter attraction as was possible by the use of all the modern orchestral forces placed at his command.

He began his programme with the fantastic symphony by Berlioz, and he gave such a performance of this work as has seldom, if ever, been heard here before. The demands of the composer were very nearly met, and little short of a hundred musicians were called together for the occasion. Mr. Paur's reading of this most remarkable composition was one that would have delighted even its composer, for it is difficult to imagine a better interpretation of its several fascinating movements. The reveries with which the symphony opens were played in a delightful fashion, and all the varying emotions through which the sleeper is supposed to pass were given with exquisite effect. The men of the band were entirely under the control of the conductor's baton, and the effects of the many charming combinations of instruments were wonderfully pleasing. In the second movement the love valse was performed with a swing and rhythm that was indicative of a perfect mastery of this class of compositions by the conductor, and the tone picture of the movement was realized in the happiest fashion. The scene in the fields following was brought out in fine contrast with the preceding movement, and the great march to the scaffold was played with stupendous effect. In the final movement, in which the revels of the Walpurgis night are pictured, the marvellous work of the composer was realized in the fullest degree, and if anything more fascinating in the way of tone pictures is to be experienced in the lower regions of the future, that place will have a strong attraction for those who listened to last night's performance of this symphony. The audience was carried from one state of excitement to another, and left in a condition of semi-delirium as the final movement was ended.

Liszt's symphonic poem “Orpheus” was the next composition and the poetical ideas which are so beautifully expressed in it were made distinctly prominent throughout its reading by Mr. Paur. The odd “Komarinskaja” by Glinka was then given a fine performance, and the programme was ended with the same composer's overture to “Russlan and Ludmilla,” which had its first performance here on this occasion. A more tuneful and brilliant ending to this decidedly remarkable programme could hardly have been chosen, and it left the audience entirely satisfied with having followed the general rule and attended to the symphony like good Boston citizens as they were.

Next Saturday night's programme has Beethoven's fourth symphony, “The Hebrides” and “Marriage of Figaro” overtures and Schumann's overture, scherzo and finale as its number.

[94]

BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, MAR. 5, 1894.

TO THE SYMPHONY.

"On revient toujours, a ses premiers amours." Spite of the operatic banquet, the symphonic table was thronged as usual on Saturday, and it was a pleasant change to turn from the vocal to the instrumental school, as it was a pleasant thought to remember that while the opera is an exotic, the Symphony Orchestra at least, is indigenous to Boston soil.

Yet there was something left to be desired in the present concert. The following of Berlioz's fantastic symphony with Liszt's "Orpheus" (which might better have been called "Morpheus") was a strong instance of unfitness of juxtaposition, and made as marked an anti-climax as was ever heard.

The *Symphonie Fantastique* was never played more clearly, and seldom less satisfactorily, in its first two movements, than on this occasion. The vagueness of the first movement and the elasticity of the second were but slightly indicated, and the extreme exactitude with which the love-theme was played in this portion of the composition would have been commendable if love were a mathematical problem. But in the third movement matters changed for the better; the beautiful dialogue between the English horn and the oboe was excellently rendered, while the clarinette theme against the striking pizzicato accompaniment was also a noble feature of the performance. For once the kettledrums were worthy of praise: Berlioz has given a wonderful touch here, when the shepherd calls to his love and is answered by a dreadful silence, followed by a thunder peal that tells plainly enough of the fate of the shepherdess. The English horn was especially effective in the lonely phrases which closed the movement.

The march to execution was splendidly read and superbly played. In some of the ancient Ionian cities human victims were led to execution by a procession headed by flute players, and it is recorded that the effect of the music (called the "Nome of Kradias") was peculiarly depressing. Such a feeling of depression has Berlioz produced in this movement by his mutterings of the bassoons. Only one other bassoon passage rivals this in strange and uncanny tone-color,—the theme (in the dull middle register of the instrument) with which Meyerbeer brings the nuns from their graves, in "Robert le Diable." But these bassoons do not head the procession as in Ionia; Berlioz has pictured by their agency the footsteps of the crowd pressing along with the tumbril to the place of execution. The composer probably never read Dickens, yet if one were to choose a heading for this morbid bassoon theme it would certainly come from "The Tale of Two Cities," and would read—"Headlong, mad, and dangerous footsteps to force their way into anybody's life, footsteps not easily made clean again if once stained red." But this is not the only weird point which the Edgar Allan Poe of music has introduced in this fearful march, for the pizzicato chords upon the contrabasses are a most impressive touch and one which was entirely new at the time it was written. Probably the most dramatic touch in the work, or possibly in the whole domain of programme-music, is the appearance of the love-theme on flute and clarinette, unaccompanied, which pictures the murderer at the supreme moment; before this thought is completed the axe falls, and, at least to the reviewer, the few remaining measures portray a quivering corpse.

But Berlioz revelled chiefly in his finales, and never enjoyed himself so well as when he ended with an orgie of fiends, human or otherwise. "Faust," "Childe Harold," and this symphony, all end with this demoniacal touch. Every detail of the finale was well attended to. The bells would have been improved by the addition of a soft stroke of Tantam, but from the entrance of the love-theme, now dragged in the mire of mockery and derision, the effect was most exciting. Berlioz found even the impish piccolo insufficient for his purpose in this picture, and adopted the most unusual device of introducing an E flat clarinette to the orchestra. The first phrases of this instrument were rather too mellow, as if they were blown on a B flat clarinette, but the later measures were shrieking enough. From the third movement to the end of the symphony was a great success.

Liszt's "Orpheus" needs no long description. The harp preluding which appropriately began the work was finely done, and there was no fault to be found with the execution, but the composition seemed to have very little to say, after the power of Berlioz's symphony.

The "Kamarinskaia" (a Russian song-dance for men alone) by Glinka was an interesting number. It had a certain monotony of repetition which is not a fault in the folk-dance. There is an excellent vocal setting of a similar subject, by the nervous little Laurent de Rillé of Paris, which deserves to cross the water some day.

Glinka followed Glinka in this oddly assorted programme, and the overture to "Russian and Ludmilla" brought the concert to a close. This was rollicking and hearty music, and was in the good, classical form which Mozart established for the overture, from which most modern composers have strayed. It was finely performed.

LOUIS C. ELSON.

BOSTON DAILY ADVERTISER.
Established 1813.
TUESDAY MORNING, MAR. 6, 1894.

KNEISEL QUARTETTE CONCERT.

Despite the many counter-attractions advertised, the concert given by the Kneisel Quartette in Chickering Hall last evening was exceedingly well attended. The first number, Beethoven's serenade for flute, violin and viola in D major, proved the gem of the evening, which fact was partly due to the admirable work of Mr. Charles Molé as flutist.

Brahms quartette in A minor followed: its stately movements and impressive character forming a striking contrast to the airy grace and dainty embellishments of the preceding number.

The quartette in C major by Haydn was a happy choice as the closing number, with its warmth of coloring, bright movements and tender melody. In the last two numbers the work of the Kneisel Quartette reached its usual high standard, the last re-

Symphony Concert.

The seventh concert was given in Sanders Theatre, on Thursday evening, with this programme: Bach, Suite in B minor, for string orchestra and flute. Haydn, Symphony No. 2 in D major (B. and H.) Bruch, "Kol Nidrei," for violincello and orchestra, Op. 47. Weber. Overture, Euryanthe. Mr. Leo Schulz was the soloist. This was a fine programme, carried out with great skill and spirit. The Bach Suite is the second in a set of four orchestral Overtures and one Sinfonia, and is a thoroughly delightful work. It has seven movements, of which the first is by far the longest, and a beautiful introduction to the others. The second is a four-part fugue, in which the flute has some dainty solo passages, exquisitely played by Mr. Molé This leads to a movement marked "Lentement" in the score, followed by the short and brilliant Rondeau. The third movement is a stately Sarabande, so much in vogue with the old masters as a slow movement in their suites and partitas. The fourth consists of two Bourrees, the first repeated, after the second one has been played, producing the effect of a Minuet and Trio. The fifth movement is a Polonaise, with a brilliant solo for the flute in the Trio. Next comes a fascinating Minuet, which was not indicated on the programme, the "Double" which was given as the sixth movement, simply being the Trio of the Polonaise, The seventh is a "Badineire," (French for Trifle) in which the flute takes the lead throughout. The entire suite was beautifully played, and received with the warmest expression of approval by the audience, who compelled Mr. Paur to bow his acknowledgements several times. The Haydn symphony is an old friend whose acquaintance one is always glad to renew. The opening Adagio is full of promise for the rest of the symphony, with its grand chords for strings and wind, accompanied by the roll of the drum. The Allegro and Andante show Haydn at his very best, and the Minuet, a form of writing in which he particularly shines, is captivating in its cheerfulness. The concluding trill for the wind and strings is as near a gurgling laugh, as can well be imagined. The Finale too, with its rapid transitions of mood, from grave to gay, rivets the attention, and was superbly played. It is a noteworthy fact, that the virtuosity of the orchestra never seemed so great as at the present time. The symphony was heartily applauded at the conclusion.

Mr. Leo Schulz, the soloist of the evening, was the recipient of a most cordial welcome, as he stepped from his seat to the front of the platform. Max Bruch's setting of the old Hebrew hymn, "Kol Nidrei," probably one of the oldest in existence, for 'cello and orchestra, is wonderfully effective. He seemed to have divined the limitations as well as the capabilities of the violoncello, as he makes it the medium of transmitting the richest, fullest tones without the embroidery of *fioriture*. To be sure, the subject does not admit of any very airy flights of virtuosity, but many of our modern composers could not have resisted the temptation to indulge in modern technique. Bruch has a wealth of melodic invention, which he expresses with a brilliancy of coloring which always make a vivid impression. The work was very finely played by Mr. Schulz, to whose style it is exactly suited. He is much surer in intonation, and has gained immensely in breadth of style since we last heard him. Mr. Schulz's efforts were rewarded by an ovation from the audience, who recalled him again and again. The concert ended with a magnificent performance of Weber's Euryanthe Overture. The themes were given out with tremendous energy, the brilliant climax of the second being worked up with great fire and *verve*. The following soft passages for the violins and violas, imitating the whispering of trees in the forest, taken from the second act of the opera, are wonderfully poetical in effect, and left nothing to be desired in point of performance. The next concert will be on Thursday evening, March 8.

C. R.

Cambridge Tribune

Boston Daily Globe.
TUESDAY, MARCH 6, 1894.

Kneisel Quartet Concert.

Even grand opera was not enough last night to keep the patrons and friends of the Kneisel quartet away from its seventh concert, and Chickering hall contained almost as many people as ever when Mr Kneisel opened the door at the back of the stage and walked to his seat.

The few who did stay away missed a splendid concert, the first number of which was in itself worth going a long way to hear. It was the Beethoven Serenade in D for flute. violin and viola. The players were Messrs Mole, Kneisel and Svecenski. Of this performance it is almost impossible to speak too highly. The precision, balance of tone, expression and general artistic merit were remarkable. Mr Mole especially deserves great praise for his exquisite playing. The audience was extremely enthusiastic, and not only applauded warmly after each movement, but also twice recalled the performers at the end of the number.

The Brahms quartet in A minor and the Haydn quartet in C major made up the rest of the program. The Brahms number was long and somewhat wearying, although it was excellently played. The great C major quartet was splendidly done.

Boston Journal.
TUESDAY, MARCH 6, 1894.

Chickering Hall was well filled last evening at the seventh concert of the Kneisel Quartet. The program was: Beethoven, serenade for flute, violin and viola in D major, op. 25; Brahms, quartet in A minor, op. 51; Haydn, quartet in C major, op. 33, No. 3. The serenade, in which Mr. Charles Mole assisted, was particularly well received. The eighth concert will be March 19.

Boston Transcript
MONDAY, MARCH 5, 1894.

Music Hall: Boston Symphony Orchestra

The programme of the seventeenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Berlioz: Symphonie Fantastique in C major, Opus 14 a.
Liszt: Symphonic Poem No. 4, "Orpheus."
Glinka: Komarinskaja.
Glinka: Overture to "Russian and Ludmilla," in D major.
(First time.)

It is not uninteresting to compare this programme with those of the preceding and next following concerts, for each one of the three seems to form a part of a definite scheme. The sixteenth programme was:

Handel: Concerto Grosso No. 10, in D minor.
Handel: Aria, "Honor and arms," from "Samson."
Haydn: Symphony in D major (B. & H. No. 2).
Mozart: Aria, "Solche hergelaufne Laffen," from "Die Entführung aus dem Serail."
Beethoven: Overture to "Egmont," in F minor, opus 84.

The eighteenth programme is to be:

Mozart: Overture to "Le Nozze di Figaro, in D major.
Beethoven: Symphony No. 4, in B-flat major, opus 60.
Mendelssohn: Overture, "Die Hebriden," in B minor, opus 26.
Schumann: Overture, Scherzo, and Finale, opus 52.

Here we have three successive programmes, each one of which illustrates the development of a particular tendency—*Richtung*, as the Germans have it—in the art of music. The sixteenth begins with Handel, and then passes on through Haydn (the father of the symphony) and Mozart to Beethoven in his second manner. The seventeenth illustrates in a way the Liszt-Berlioz idea in composition, the programme-symphony and the symphonic poem, and then gives two characteristic examples of the Russian school, as it was specifically influenced by Berlioz. And it may be noted here that the Russian school of composition, in so far as it shows the effect of any foreign influence, owed more to Berlioz than to any other un-Russian composer until it began, through Tschaikowsky, to feel the very different influence of Schumann. Thus Glinka belongs with Berlioz quite as much, if in a somewhat different way, as Liszt does. The eighteenth programme illustrates what was once known as the "modern romantic" direction in German music. It shows Mendelssohn and Schumann as the outgrowth of Mozart (the opera composer, and hence the romanticist) and Beethoven. The scheme would have been more complete had Schubert and Weber been included in it; but, even as it is, it has a certain unmistakable definiteness of purpose.

The performance on Saturday evening of Berlioz's Fantastic Symphony was one of the finest we have yet heard; it was played with all the fire, delicacy, and nice attention to detail that Berlioz's writing demands. For once, we have had the symphony given exactly according to the original score; even the bells in the last movement were there.

Liszt's "Orpheus" was also capitally played; Glinka's humorous "Komarinskaja," with its hundred and three consecutive measures of the same thing over and over again, was played with great precision and spirit and evidently much enjoyed by the audience. The audience, by the way, had shown, in the Fantastic Symphony, a peculiar preference, probably unique in the annals of concert-giving; it seemed to care little for either the "Scene in the Fields" or the "March to the Scaffold" (usually the most applauded movements), but fairly went into raptures over the "Walpurgis-Night's Dream!" Explain this who can.

Glinka's overture to "Ruszlan and Ludmilla" is a brilliant work, on the border-line between the serious and the light opera overture. It was admirably played. The next programme has already been given, and need not be repeated here.

BOSTON DAILY TRAVELLER.
PUBLISHED BY TRAVELLER PUBLISHING CO., AT 307 WASHINGTON STREET, OPP. OLD SOUTH MEETING HOUSE.
MONDAY, MARCH 5, 1894.

THE SEVENTEENTH SYMPHONY.

An Interesting Programme Given with Excellent Taste.

The 17th concert of the Boston Symphony Orchestra was given in Music Hall Saturday evening with the following programme:

Symphonie Fantastique.....Berlioz
Symphonic poem, "Orpheus".....Liszt
Kamarinska a .....Glinka
Overture, "Rousslau and Ludmila"...Glinkz

The Berlioz Symphonie, which is one hour and ten minutes long in its performance and engaged the services of 91 players, is a work of varying interest, dragging upon the attention at one time and exciting the listener at another. Within its scope are displayed the ample resources of its famous composer, both as regards imagination in its design and the ability to work out the detail through a marvellous variety of instrumental effects. It was faultlessly played, and Mr. Paur added new laurels to his already enviable reputation as an efficient conductor and a musician of a broad and sensitive spirit.

The "Orpheus" of Liszt is not an inspired work by any means, and the wonderful invention of its author does not succeed in provoking interest sufficient to save its effect from dulness. It was finely played by the orchestra.

The Glinka numbers do not rise above mediocrity. The first one we are familiar with in these concerts, but the overture I have never heard before. It is a simple theatric affair, that has a lively theme for the violins, and some tremendous rapid scale passages for the strings. It did not seem hardly worthy a place on the programme. Both numbers were played in the most brilliant manner.

Conductor Paur seems to improve with each succeeding performance, and the patrons of these concerts can thank some lucky stars that brought to Boston so earnest, so able, and so unpartisan a musician as is Conductor Paur. If he would only constrast his programmes between the old and new schools of writing, the interest of the listeners would be enhanced thereby. Next Saturday evening the selections will be: Overture to "Marriage of Figaro," Mozart; Symphony No. 4, Beethoven; overture, "Hebrides," Mendelssohn; overture, Scherzo and Finale, Schumann. This programme, it will be seen, is the opposite swing of the pendulum from the one criticized above.

WARREN DAVENPORT.

BOSTON POST.
The Representative Democratic Paper OF NEW ENGLAND.
TUESDAY MORNING, MARCH 6, 1894.

THE KNEISEL QUARTET.

The seventh concert by the Kneisel Quartet at Chickering Hall last evening was attended by a fair-sized and enthusiastic audience. The programme was inclined to be prosy and dull, but was beautifully played. Beethoven's "Serenade" for flute, violin and viola was rendered in an exquisite manner. Mr. Mole, who assisted, played in his usual artistic style, his tones being particularly pure. Brahms's quartet in A minor, four movements, was uninteresting. Haydn's quartet in C major, four movements, was received with great enthusiasm. The fourth movement, finale presto, was a most dainty gem, and was executed in a dainty and dashing manner.

Boston Transcript
TUESDAY, MARCH 6, 1894.

Chickering Hall: The Kneisel Quartet.

The Kneisel Quartet, assisted by Mr. Charles Molé, gave the seventh concert of this, its ninth, season in Chickering Hall last evening, the programme being as follows:

Beethoven: Serenade for flute, violin, and viola, in D major, Opus 25.
Brahms: Quartet in A minor, Opus 51, No. 2.
Haydn: Quartet in D major.

The Beethoven serenade is one of those charming works in the composer's first manner that have generally escaped public notice. It was first given here a few years ago by the club formed by Mr. Molé for the performance of chamber-music for wind instruments, and has not been heard since. Indeed, the work has been rather used to neglect from the beginning, for there is a story that a certain publisher, when the score was offered him, said contemptuously that "he would not give twenty-five Gulden for Beethoven's opus 25!" It is for the most part in the vein of light *badinage*, and contains many strokes of peculiarly Beethovenish humor; one wonders how the composer could do so much with his three slight instruments. The thing is infinitely charming, full of exquisite grace and tricksy vivacity. It was admirably played, Mr. Molé's tone and phrasing in the flute part being especially fine.

Brahms's A-minor quartet is a horse of another color, but none the less delightful for that. It seems, upon the whole, to be among the compositions best adapted to lead the general music-loving public up to a comprehension of the composer's style, to act as the thin end of the wedge of a Brahms propaganda. Its beauty of form and sentiment are quite equalled by its clearness of style, while it is unmistakably Brahms, and nothing but Brahms, from beginning to end. The quartet was beautifully played, with that finish of detail and unanimity of ensemble—not, however, precluding a certain tendency to individualize the expression of each one of the four parts—which belongs to the best chamber playing.

With the Haydn quartet one got back once more to the general atmosphere of the first number on the programme, to Father Haydn's "eternal sunshine." Here, too, the playing was admirable at every point, and showed the beautiful music for just what it was.

The Musical Courier.

NEW YORK, WEDNESDAY, MARCH 7, 1894.

The program of the seventeenth symphony concert given last evening in Music Hall was as follows:

Symphonie fantastique.....Berlioz
Symphonic poem, "Orpheus.....Liszt
Kamarinskaja.....Glinka
Overture, "Rousslan and Ludmila".....Glinka

After the fire and the fury. the red pepper and the fireworks of the operas of the week, the symphony audience might well have been pleased with something cooling, something refreshing, something green. The program of the week before might well have served as an antidote. But here was a program of the widely romantic school.

And it was of the romantic school I found myself in the concert thinking of the face of "Canio." I heard neither the demoniac, terrible "March to the Scaffold," nor the bombastic, empty machine of Liszt, nor the cheap theatre overture of Glinka. I heard only the wild lament of a heart broken, vagabond player.

"Vesti la giubba e la faccia in farina. * * * Ridi Pagliaccio, sul tuo amore infanta! Ridi del duol che t'avvelena il cor!"

PHILIP HALE.

Gazette
BOSTON, SUNDAY MORNING, MARCH 11.

The Symphony Concert.

The programme for last night's concert, in Music Hall, by the Boston Symphony Orchestra, was: Overture, "Figaro," Mozart; Symphony No. 4, Beethoven; Overture, "Fingal's Cave," Mendelssohn; and Overture, Scherzo and Finale, Schumann. It was an interesting concert, and the performances were of that high order that Mr. Paur has taught us to expect from him. The works played are all familiar here, and there is nothing new to be said of them. The Beethoven symphony received a particularly fine interpretation. The programme for the next concert is; Symphony G minor, Mozart; Adagio and Scherzo from symphony No. 9, Beethoven; and Overture, "Oberon," Weber. Mlle. Lillian Blauvelt will be the soloist and will sing an aria from "The Creation," and an aria by Mozart.

BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, MAR. 5, 1894.

TO THE SYMPHONY.

"On revient toujours, a ses premiers amours." Spite of the operatic banquet, the symphonic table was thronged as usual on Saturday, and it was a pleasant change to turn from the vocal to the instrumental school, as it was a pleasant thought to remember that while the opera is an exotic, the Symphony Orchestra at least, is indigenous to Boston soil.

Yet there was something left to be desired in the present concert. The following of Berlioz's fantastic symphony with Liszt's "Orpheus" (which might better have been called "Morpheus") was a strong instance of unfitness of juxtaposition, and made as marked an anti-climax as was ever heard.

The *Symphonie Fantastique* was never played more clearly, and seldom less satisfactorily, in its first two movements, than on this occasion. The vagueness of the first movement and the elasticity of the second were but slightly indicated, and the extreme exactitude with which the love-theme was played in this portion of the composition would have been commendable if love were a mathematical problem. But in the third movement matters changed for the better; the beautiful dialogue between the English horn and the oboe was excellently rendered, while the clarinette theme against the striking pizzicato accompaniment was also a noble feature of the performance. For once the kettledrums were worthy of praise: Berlioz has given a wonderful touch here, when the shepherd calls to his love and is answered by a dreadful silence, followed by a thunder peal that tells plainly enough of the fate of the shepherdess. The English horn was especially effective in the lonely phrases which closed the movement.

The march to execution was splendidly read and superbly played. In some of the ancient Ionian cities human victims were led to execution by a procession headed by flute players, and it is recorded that the effect of the music (called the "Nome of Kradias") was peculiarly depressing. Such a feeling of depression has Berlioz produced in this movement by his mutterings of the bassoons. Only one other bassoon passage rivals this in strange and uncanny tone-color,—the theme (in the dull middle register of the instrument) with which Meyerbeer brings the nuns from their graves, in "Robert le Diable." But these bassoons do not head the procession as in Ionia; Berlioz has pictured by their agency the footsteps of the crowd pressing along with the tumbril to the place of execution. The composer probably never read Dickens, yet if one were to choose a heading for this morbid bassoon theme it would certainly come from "The Tale of Two Cities," and would read—"Headlong, mad, and dangerous footsteps to force their way into anybody's life, footsteps not easily made clean again if once stained red." But this is not the only weird point which the Edgar Allan Poe of music has introduced in this fearful march, for the pizzicato chords upon the contrabasses are a most impressive touch and one which was entirely new at the time it was written. Probably the most dramatic touch in the work, or possibly in the whole domain of programme-music, is the appearance of the love-theme on flute and clarinette, unaccompanied, which pictures the murderer at the supreme moment; before this thought is completed the axe falls, and, at least to the reviewer, the few remaining measures portray a quivering corpse.

But Berlioz revelled chiefly in his finales, and never enjoyed himself so well as when he ended with an orgie of fiends, human or otherwise. "Faust," "Childe Harold," and this symphony, all end with this demoniacal touch. Every detail of the finale was well attended to. The bells would have been improved by the addition of a soft stroke of Tamtam, but from the entrance of the love-theme, now dragged in the mire of mockery and derision, the effect was most exciting. Berlioz found even the impish piccolo insufficient for his purpose in this picture, and adopted the most unusual device of introducing an E flat clarinette to the orchestra. The first phrases of this instrument were rather too mellow, as if they were blown on a B flat clarinette, but the later measures were shrieking enough. From the third movement to the end of the symphony was a great success.

Liszt's "Orpheus" needs no long description. The harp preluding which appropriately began the work was finely done, and there was no fault to be found with the execution, but the composition seemed to have very little to say, after the power of Berlioz's symphony.

The "Kamarinskaia" (a Russian song-dance for men alone) by Glinka was an interesting number. It had a certain monotony or repetition which is not a fault in the folk-dance. There is an excellent vocal setting of a similar subject, by the nervous little Laurent de Rillé of Paris, which deserves to cross the water some day.

Glinka followed Glinka in this oddly assorted programme, and the overture to "Russian and Ludmilla" brought the concert to a close. This was rollicking and hearty music, and was in the good, classical form which Mozart established for the overture, from which most modern composers have strayed. It was finely performed.

LOUIS C. ELSON.

BOSTON DAILY ADVERTISER.
Established 1813.
TUESDAY MORNING, MAR. 6, 1894.

KNEISEL QUARTETTE CONCERT.

Despite the many counter-attractions advertised, the concert given by the Kneisel Quartette in Chickering Hall last evening was exceedingly well attended. The first number, Beethoven's serenade for flute, violin and viola in D major, proved the gem of the evening, which fact was partly due to the admirable work of Mr. Charles Molé as flutist.

Brahms quartette in A minor followed: its stately movements and impressive character forming a striking contrast to the airy grace and dainty embellishments of the preceding number.

The quartette in C major by Haydn was a happy choice as the closing number, with its warmth of coloring, bright movements and tender melody. In the last two numbers the work of the Kneisel Quartette reached its usual high standard, the last receiving one extra mark.

Symphony Concert.

The seventh concert was given in Sanders Theatre, on Thursday evening, with this programme: Bach, Suite in B minor, for string orchestra and flute. Haydn, Symphony No. 2 in D major (B. and H.) Bruch, "Kol Nidrei," for violincello and orchestra, Op. 47. Weber. Overture, Euryanthe. Mr. Leo Schulz was the soloist. This was a fine programme, carried out with great skill and spirit. The Bach Suite is the second in a set of four orchestral Overtures and one Sinfonia, and is a thoroughly delightful work. It has seven movements, of which the first is by far the longest, and a beautiful introduction to the others. The second is a four-part fugue, in which the flute has some dainty solo passages, exquisitely played by Mr. Molé This leads to a movement marked "Lentement" in the score, followed by the short and brilliant Rondeau. The third movement is a stately Sarabande, so much in vogue with the old masters as a slow movement in their suites and partitas. The fourth consists of two Bourrees, the first repeated, after the second one has been played, producing the effect of a Minuet and Trio. The fifth movement is a Polonaise, with a brilliant solo for the flute in the Trio. Next comes a fascinating Minuet, which was not indicated on the programme, the "Double" which was given as the sixth movement, simply being the Trio of the Polonaise, The seventh is a "Badinerie," (French for Trifle) in which the flute takes the lead throughout. The entire suite was beautifully played, and received with the warmest expression of approval by the audience, who compelled Mr. Paur to bow his acknowledgements several times. The Haydn symphony is an old friend whose acquaintance one is always glad to renew. The opening Adagio is full of promise for the rest of the symphony, with its grand chords for strings and wind, accompanied by the roll of the drum. The Allegro and Andante show Haydn at his very best, and the Minuet, a form of writing in which he particularly shines, is captivating in its cheerfulness. The concluding trill for the wind and strings is as near a gurgling laugh, as can well be imagined. The Finale too, with its rapid transitions of mood, from grave to gay, rivets the attention, and was superbly played. It is a noteworthy fact, that the virtuosity of the orchestra never seemed so great as at the present time. The symphony was heartily applauded at the conclusion.

Mr. Leo Schulz, the soloist of the evening, was the recipient of a most cordial welcome, as he stepped from his seat to the front of the platform. Max Bruch's setting of the old Hebrew hymn, "Kol Nidrei," probably one of the oldest in existence, for 'cello and orchestra, is wonderfully effective. He seemed to have divined the limitations as well as the capabilties of the violoncello, as he makes it the medium of transmitting the richest, fullest tones without the embroidery of *fioriture*. To be sure, the subject does not admit of any very airy flights of virtuosity, but many of our modern composers could not have resisted the temptation to indulge in modern technique. Bruch has a wealth of melodic invention, which he expresses with a brilliancy of coloring which always make a vivid impression. The work was very finely played by Mr. Schulz, to whose style it is exactly suited. He is much surer in intonation, and has gained immensely in breadth of style since we last heard him. Mr. Schulz's efforts were rewarded by an ovation from the audience, who recalled him again and again. The concert ended with a magnificent performance of Weber's Euryanthe Overture. The themes were given out with tremendous energy, the brilliant climax of the second being worked up with great fire and *verve*. The following soft passages for the violins and violas, imitating the whispering of trees in the forest, taken from the second act of the opera, are wonderfully poetical in effect, and left nothing to be desired in point of performance. The next concert will be on Thursday evening, March 8.

C. R.

Boston Daily Globe.
TUESDAY, MARCH 6, 1894.

Kneisel Quartet Concert.

Even grand opera was not enough last night to keep the patrons and friends of the Kneisel quartet away from its seventh concert, and Chickering hall contained almost as many people as ever when Mr Kneisel opened the door at the back of the stage and walked to his seat.

The few who did stay away missed a splendid concert, the first number of which was in itself worth going a long way to hear. It was the Beethoven Serenade in D for flute, violin and viola. The players were Messrs Mole, Kneisel and Svecenski. Of this performance it is almost impossible to speak too highly. The precision, balance of tone, expression and general artistic merit were remarkable. Mr Mole especially deserves great praise for his exquisite playing. The audience was extremely enthusiastic, and not only applauded warmly after each movement, but also twice recalled the performers at the end of the number.

The Brahms quartet in A minor and the Haydn quartet in C major made up the rest of the program. The Brahms number was long and somewhat wearying, although it was excellently played. The great C major quartet was splendidly done.

Boston Journal.
TUESDAY, MARCH 6, 1894.

Chickering Hall was well filled last evening at the seventh concert of the Kneisel Quartet. The program was: Beethoven, serenade for flute, violin and viola in D major, op. 25; Brahms, quartet in A minor, op. 51; Haydn, quartet in C major, op. 33, No. 3. The serenade, in which Mr. Charles Mole assisted, was particularly well received. The eighth concert will be March 19.

Boston Transcript
MONDAY, MARCH 5, 1894.

Music Hall: Boston Symphony Orchestra

The programme of the seventeenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Berlioz: Symphonic Fantastique in C major, Opus 14 *a*.
Liszt: Symphonic Poem No. 4, "Orpheus."
Glinka: Komarinskaja.
Glinka: Overture to "Ruszlan and Ludmilla," in D major.
(First time.)

It is not uninteresting to compare this programme with those of the preceding and next following concerts, for each one of the three seems to form a part of a definite scheme. The sixteenth programme was:

Handel: Concerto Grosso No. 10, in D minor.
Handel: Aria, "Honor and arms," from "Samson."
Haydn: Symphony in D major (B. & H. No. 2).
Mozart: Aria, "Solche hergelaut'ne Laffen," from "Die Entführung aus dem Serail."
Beethoven: Overture to "Egmont," in F minor, opus 84.

The eighteenth programme is to be:

Mozart: Overture to "Le Nozze di Figaro, in D major.
Beethoven: Symphony No. 4, in B-flat major, opus 60.
Mendelssohn: Overture, "Die Hebriden," in B minor, opus 26.
Schumann: Overture, Scherzo, and Finale, opus 52.

Here we have three successive programmes, each one of which illustrates the development of a particular tendency—*Richtung*, as the Germans have it—in the art of music. The sixteenth begins with Handel, and then passes on through Haydn (the father of the symphony) and Mozart to Beethoven in his second manner. The seventeenth illustrates in a way the Liszt-Berlioz idea in composition, the programme-symphony and the symphonic poem, and then gives two characteristic examples of the Russian school, as it was specifically influenced by Berlioz. And it may be noted here that the Russian school of composition, in so far as it shows the effect of any foreign influence, owed more to Berlioz than to any other un-Russian composer until it began, through Tschaikowsky, to feel the very different influence of Schumann. Thus Glinka belongs with Berlioz quite as much, if in a somewhat different way, as Liszt does. The eighteenth programme illustrates what was once known as the "modern romantic" direction in German music. It shows Mendelssohn and Schumann as the outgrowth of Mozart (the opera composer, and hence the romanticist) and Beethoven. The scheme would have been more complete had Schubert and Weber been included in it; but, even as it is, it has a certain unmistakable definiteness of purpose.

The performance on Saturday evening of Berlioz's Fantastic Symphony was one of the finest we have yet heard; it was played with all the fire, delicacy, and nice attention to detail that Berlioz's writing demands. For once, we have had the symphony given exactly according to the original score; even the bells in the last movement were there.

Liszt's "Orpheus" was also capitally played; Glinka's humorous "Komarinskaja," with its hundred and three consecutive measures of the same thing over and over again, was played with great precision and spirit and evidently much enjoyed by the audience. The audience, by the way, had shown, in the Fantastic Symphony, a peculiar preference, probably unique in the annals of concert-giving; it seemed to care little for either the "Scene in the Fields" or the "March to the Scaffold" (usually the most applauded movements), but fairly went into raptures over the "Walpurgis-Night's Dream!" Explain this who can.

Glinka's overture to "Ruszlan and Ludmilla" is a brilliant work, on the border-line between the serious and the light opera overture. It was admirably played. The next programme has already been given, and need not be repeated here.

BOSTON DAILY TRAVELLER.
PUBLISHED BY TRAVELLER PUBLISHING CO., AT 307 WASHINGTON STREET, OPP. OLD SOUTH MEETING HOUSE.
MONDAY, MARCH 5, 1894.

THE SEVENTEENTH SYMPHONY.

An Interesting Programme Given with Excellent Taste.

The 17th concert of the Boston Symphony Orchestra was given in Music Hall Saturday evening with the following programme:

Symphonie Fantastique.....Berlioz
Symphonic poem, "Orpheus".....Liszt
Kamarinska a .....Glinka
Overture, "Ronsslau and Ludmila"...Glinkz

The Berlioz Symphonie, which is one hour and ten minutes long in its performance and engaged the services of 91 players, is a work of varying interest, dragging upon the attention at one time and exciting the listener at another. Within its scope are displayed the ample resources of its famous composer, both as regards imagination in its design and the ability to work out the detail through a marvellous variety of instrumental effects. It was faultlessly played, and Mr. Paur added new laurels to his already enviable reputation as an efficient conductor and a musician of a broad and sensitive spirit.

The "Orpheus" of Liszt is not an inspired work by any means, and the wonderful invention of its author does not succeed in provoking interest sufficient to save its effect from dulness. It was finely played by the orchestra.

The Glinka numbers do not rise above mediocrity. The first one we are familiar with in these concerts, but the overture I have never heard before. It is a simple theatric affair, that has a lively theme for the violins, and some tremendous rapid scale passages for the strings. It did not seem hardly worthy a place on the programme. Both numbers were played in the most brilliant manner.

Conductor Paur seems to improve with each succeeding performance, and the patrons of these concerts can thank some lucky stars that brought to Boston so earnest, so able, and so unpartisan a musician as is Conductor Paur. If he would only constrast his programmes between the old and new schools of writing, the interest of the listeners would be enhanced thereby. Next Saturday evening the selections will be: Overture to "Marriage of Figaro," Mozart; Symphony No. 4, Beethoven; overture, "Hebrides," Mendelssohn; overture, Scherzo and Finale, Schumann. This programme, it will be seen, is the opposite swing of the pendulum from the one criticized above.

WARREN DAVENPORT.

BOSTON POST.
The Representative Democratic Paper of NEW ENGLAND.
TUESDAY MORNING, MARCH 6, 1894.

THE KNEISEL QUARTET.

The seventh concert by the Kneisel Quartet at Chickering Hall last evening was attended by a fair-sized and enthusiastic audience. The programme was inclined to be prosy and dull, but was beautifully played. Beethoven's "Serenade" for flute, violin and viola was rendered in an exquisite manner. Mr. Mole, who assisted, played in his usual artistic style, his tones being particularly pure. Brahms's quartet in A minor, four movements, was uninteresting. Haydn's quartet in C major, four movements, was received with great enthusiasm. The fourth movement, finale presto, was a most dainty gem, and was executed in a dainty and dashing manner.

Boston Transcript
TUESDAY, MARCH 6, 1894.

Chickering Hall: The Kneisel Quartet.

The Kneisel Quartet, assisted by Mr. Charles Molé, gave the seventh concert of this, its ninth, season in Chickering Hall last evening, the programme being as follows:

Beethoven: Serenade for flute, violin, and viola, in D major, Opus 25.
Brahms: Quartet in A minor, Opus 51, No. 2.
Haydn: Quartet in D major.

The Beethoven serenade is one of those charming works in the composer's first manner that have generally escaped public notice. It was first given here a few years ago by the club formed by Mr. Molé for the performance of chamber-music for wind instruments, and has not been heard since. Indeed, the work has been rather used to neglect from the beginning, for there is a story that a certain publisher, when the score was offered him, said contemptuously that "he would not give twenty-five Gulden for Beethoven's opus 25!" It is for the most part in the vein of light *badinage*, and contains many strokes of peculiarly Beethovenish humor; one wonders how the composer could do so much with his three slight instruments. The thing is infinitely charming, full of exquisite grace and tricksy vivacity. It was admirably played, Mr. Molé's tone and phrasing in the flute part being especially fine.

Brahms's A-minor quartet is a horse of another color, but none the less delightful for that. It seems, upon the whole, to be among the compositions best adapted to lead the general music-loving public up to a comprehension of the composer's style, to act as the thin end of the wedge of a Brahms propaganda. Its beauty of form and sentiment are quite equalled by its clearness of style, while it is unmistakably Brahms, and nothing but Brahms, from beginning to end. The quartet was beautifully played, with that finish of detail and unanimity of ensemble—not, however, precluding a certain tendency to individualize the expression of each one of the four parts—which belongs to the best chamber playing.

With the Haydn quartet one got back once more to the general atmosphere of the first number on the programme, to Father Haydn's "eternal sunshine." Here, too, the playing was admirable at every point, and showed the beautiful music for just what it was.

The Musical Courier.
NEW YORK, WEDNESDAY, MARCH 7, 1894.

The program of the seventeenth symphony concert given last evening in Music Hall was as follows:

Symphonic fantastique.....Berlioz
Symphonic poem, "Orpheus".....Liszt
Kamarinskaja.....Glinka
Overture, "Rousslan and Ludmila".....Glinka

After the fire and the fury. the red pepper and the fireworks of the operas of the week, the symphony audience might well have been pleased with something cooling, something refreshing, something green. The program of the week before might well have served as an antidote. But here was a program of the widely romantic school.

And it was of the romantic school I found myself in the concert thinking of the face of "Canio." I heard neither the demoniac, terrible "March to the Scaffold," nor the bombastic, empty machine of Liszt, nor the cheap theatre overture of Glinka. I heard only the wild lament of a heart broken, vagabond player.

"Vesti la giubba e la faccia in farina. * * * Ridi Pagliaccio, sul tuo amore infanta! Ridi del duol che t'avvelena il cor!"

PHILIP HALE.

Gazette
BOSTON, SUNDAY MORNING, MARCH 11.

The Symphony Concert.

The programme for last night's concert, in Music Hall, by the Boston Symphony Orchestra, was: Overture, "Figaro," Mozart; Symphony No. 4, Beethoven; Overture, "Fingal's Cave," Mendelssohn; and Overture, Scherzo and Finale, Schumann. It was an interesting concert, and the performances were of that high order that Mr. Paur has taught us to expect from him. The works played are all familiar here, and there is nothing new to be said of them. The Beethoven symphony received a particularly fine interpretation. The programme for the next concert is; Symphony G-minor, Mozart; Adagio and Scherzo from symphony No. 9, Beethoven; and Overture, "Oberon," Weber. Mlle. Lillian Blauvelt will be the soloist and will sing an aria from "The Creation," and an aria by Mozart.

THE MUSICAL AND DRAMATIC WORLD

NEW YORK, MARCH 10, 1894.

The Seventeenth Symphony Concert presented the following programme:

HECTOR BERLIOZ,
Fantastic Symphony, in C major, Op. 14a
I. Reveries—Passions: Largo (C minor) 4–4
Allegro agitato e appassionato assai (C major) 4–4
II. A Ball: Valse, Allegro non troppo (A major) 3–8
III. Scene in the Fields: Adagio (F major) 6–8
IV. March to the Scaffold: Allegretto non troppo (C minor) 4–4
V. A Walpurgis-Night's Dream: Larghetto (C major) 4–4
Allegro (C minor and C major) . 6–8
FRANZ LISZT, Symphonic Poem No. 4, "Orpheus"
MICHAIL IVANOVITCH GLINKA . . Komarinskaja
MICHAIL IVANOVITCH GLINKA,
Overture to "Ruszlan and Ludmilla," in D major (First Time.)

Berlioz's Op. 14, *An Episode in the Life of an Artist*, consists of two parts, viz: Part I., *Fantastic Symphony*, Op. 14a; Part II., *Lelio; or, The Return to Life*, Lyric Monodrama, Op. 14b.

Dramatically and poetically considered, the young composer tries to kill himself with laudanum, but does not take enough to produce death, but in the stupor which follows, sees strange visions which form the subject-matter of the symphony.

At thirteen years of age Berlioz fell in love with the daughter of a neighbor, and to her he is said to have inscribed a song, the melody of which he afterward chose for the principal theme in this symphony, the several movements of which represent: I. The musical incarnation of the beloved woman, whose image appears to the dreamer, indicated by a theme resembling Wagner's *Leitmotif*. II. The image of his love appears at a ball surrounded by a gay crowd. III. The unhappy lover seeks repose in the quiet country. IV. is a march to the scaffold (perhaps the most famous movement of all). V. A Walpurgis-Night's Dream. In this the dreamer sees his damned soul among witches and lost spirits. The spotless virgin has become a common courtesan. Pandemonium ensues. There is a fugue dance of demons, shrieks, groans, ribald laughter, peals of thunder. Then, with a crash, the dreamer wakes. Who beside a Frenchman, and that Frenchman Berlioz, could treat such a subject as this is treated?

Consummate mastery over all tone effects, vitality, daring, tenacity of purpose. These are the elements that this genius brought to bear, and the result cannot be described in words.

The orchestra never played better. Its work, from the conductor down, was electrifying. I have never before heard such a performance of a Berlioz composition.

The Liszt symphonic poem, "Orpheus," (first performed at Weimar as overture to Gluck's "Orpheus," February 16, 1854), was smoothly played, but after such work as that which preceded it it sounded somewhat tame.

The two numbers by Glinka were interesting, and were evidently written under Berlioz's influence—indeed, the title page of the score of "Ruszlan and Ludmilla" bears the following: "Edited and dedicated to Mr. H. Berlioz by the composer's sister, L. Shestakof.

The compositions, at first hearing, impress one as coming from the pen of a student of the school created by Berlioz rather than meriting any special commendation for originality. They are formed by no unskilful hand, however.

Boston Courier.

SUNDAY MORNING, MARCH 11, 1894.

The eighteenth Symphony programme was altogether a standard one, and represented a return to the classical after the excursion into the region of romance and rhapsody which was made in the preceding concert. The works chosen were these: Mozart's "Marriage of Figaro" overture; Beethoven's fourth symphony; Mendelssohn's "Fingal's Cave" overture, and from Schumann the overture, scherzo and finale which stand as his opus 52. Of these compositions as such, nothing surely needs to be said. It only remains to record briefly that they were all played in masterly fashion, each accordingly to its form and color. Much of the detail was instinct with beauty and finished with the nicety of the Gericke period, while again the ensembles were worked at times to bursts of speed and enthusiastic expression scarcely less than wonderful for their flawless unity.

The next programme will begin with Mozart's G minor symphony, and follow on with the adagio and scherzo from Beethoven's ninth symphony, ending with the "Oberon" overture. Mme. Lilian Blauvelt will sing twice.

On Monday evening the Kneisel Quartette gave their regular concert with a programme of three numbers, of which all were beautifully and symmetrically presented. The first was the lovely and rarely heard serenade of Beethoven for flute, violin and viola, in D major, opus 25, M. Mole assisting. The second was that quartette of Brahms in A minor, opus 51, in which he had not forgotten to be melodious and interesting, although he had begun to be learned and deliberative, and the other was Haydn's charmingly genial quartette in C major, opus 33, No. 3.

American Art Journal.

NEW YORK, SATURDAY, MARCH 10, 1894

Max Heinrich was the soloist at the 16th Symphony Concert, and sang Handel's Honor and Arms, and Osmin's comic song in Mozart's Seraglio Elopement,—the latter a novelty. The Symphony was Haydn's Second, in D; the Overture, Beethoven's Egmont; while a still rarer composition was Handel's Tenth Concerto Grosso, in D-minor. It would be well if in his excellent programs Mr. Apthorp would give more information as to the number of performances of each piece here and elsewhere in America. In the pamphlet for this concert he gives a valuable list, his own compilation, of the 99 operas made from Shakespeare's plays: 14 from the Tempest; 8 from Merry Wives; 7 from Henry Fourth; 13 from Coriolanus; 17 from Romeo and Juliet; 4 from Othello; 12 from Hamlet; 3 from Lear; 3 from Macbeth; 4 from Midsummer Night; 3 from Richard Third; 2 each from Twelfth Night and Petruchio; one each from Measure for Measure, Comedy of Errors, Much Ado, Winter's Tale, Henry Eighth, Timon, Andronicus.

Arthur Foote's New String Quartet.

It is in E, his opus 32, and thus divided: Allegro comodo; Scherzo (vivace); Andante un polo con moto; Allegro con fuoco.

Listening to the first movement, one could fancy it written in autumn, and hear the raindrops pattering on the joyous dying leaves; but as the composer tells me he wrote it last summer, the picture must change to a July shower, recalling the couplet from that lovely old poem, whose authorship nobody has discovered:

> Small drops, but thick and fast they fell,
> Down straight into the ground.

In the second movement you could imagine the satisfactory mirth of the yellow corn, mingled with sadder remembrances, and an expiring sigh at the close, when the applause came; only this was not the close of that movement, but only a resting breath; and as the tales ran on you could dream the music chanted, the requiem of the Old Year, and the bucolic Yankee gayeties of the New, fusing into Will-o'-the-wisps, and finally ending with the glow of awakened life. Perhaps none of these notions may have been in Mr. Foote's brain, yet one liked to weave them about his melodies, as they had their first production at the sixth Kneisel Quartet Concert, in Chickering Hall. Of course the composer had to bow his acknowledgments of the applause from his seat in the audience.

Almost an equal novelty was Raff's second grand Trio in G, for piano, violin, and cello, in which Mr. Perabo beautifully sustained the piano part, which blended wonderfully with the other instruments.

The third selection was of Beethoven's three Rasoumoffsky quartets,—and an aggregation of loveliness.

THE BOSTON TIMES

BOSTON, SUNDAY, MARCH 11, 1894.

THE KNEISEL QUARTETTE.

Among the works of Beethoven few are more rarely performed than the charming trios of which there are several among his earlier compositions. Yet these trios are certainly no less interesting than the early quartettes, of which we often enough have specimens rendered by professional players, who seem to consider the trios as proper for private study by amateur players.

Last Monday evening Mr. Molé, flutist of the Symphony orchestra, assisted Messrs. Kneisel and Svecenski in the rendering of the serenade for flute, violin and viola, op. 25. The performance was a masterly one; and, notwithstanding the length of the work—of which only one movement was omitted—the audience gave unmistakable signs of lively interest and enjoyment from beginning to end.

The second number on the programme was the second of Brahm's quartettes, op. 5. It is a remarkable work, but hardly merits the prominence which has been given to it among the similar works of the same composer, and we wish that the quartette might have chosen another of Brahm's few compositions in this form. No exception can be taken, however, to the manner of performance. It was perfect in every detail, and well merited the enthusiastic plaudits of the audience.

A fine rendering of Haydn's C major quartette, op. 33, ended the concert, which—doubtless on account of the opera season's attractions—was less well attended than has been usual during this season.

The closing concert of the series will take place on March 19.

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SUNDAY, MARCH 11, 1894.

THE SYMPHONY CONCERT.

Conductor Paur seems to have a preference for arranging programmes which shall contrast each, others rather than planning individual lists of selections which shall afford the desired contrast within their own limits. In the record of a season possibly his system has its advantages, but for the attendant upon a single concert, the result of his plan is oftentimes wearisome.

Such was the result last evening.

The programme for this occasion had as its numbers "The Marriage of Figaro" and "Fingal's Cave" overtures, the fourth of the Beethoven symphonies and Schuman's overture, scherzo and finale, opus 52.

Now, no one can take exception to the choice of such compositions in a programme for a concert of a class given under Conductor Paur's direction. All these numbers are well worthy a hearing, and eminently suited to create a desire for the better forms of compositions in the line of ochestral works. It is, however, questionable whether a programme of so monotonous a character tends to create the desire for this class of music which would result from presenting it in contrast with less severe and more popular selections.

Mr. William F. Apthorp, who has done so much to enlighten the public who attend these concerts through the preparation of the analytical matter which accompanies each programme, may be supposed to be acquainted with the purposes of the conductor in his general conduct of the season's concerts. This being the case, it is to be presumed that he represents Conductor Paur when he intimates that the concert of last evening was intended "to illustrate the growth of that phase of German musical romanticism that was firmly based on the preceding classic period in instrumental compositions—on Bach, Mozart and Beethoven, and was specially represented by Felix Mendelssohn and Robert Schumann." The same authority states that "the preceding programme illustrated the other and freer and more irresponsible romanticism which sprang up almost contemporaneously in France under Hector Berlioz and in Germany under Franz Liszt, and to which the Russian school of composition soon allied itself."

Admitting the desirability of these illustrative programmes (which is a large admission), Conductor Paur is to be complimented for the skill and taste shown in the arrangement of the last two concerts. The performance of the selections last evening demands no extended comment. Mr. Paur's reading of the several selections was in keeping with the reputation he has already gained here of being an eminently intelligent and conservative interpreter of standard compositions. The symphony was played throughout with admirable taste. "The Marriage of Figaro" and "Fingal's Cave" overtures were brilliantly interpreted, and Schumann's overture, scherzo and finale were given a thoroughly satisfying performance. Despite the good taste shown by Conductor Paur it does seem desirable that his programme should be interesting as well as instructive, and a greater effort to arrange them with this end in view will be fully appreciated by the patrons of the symphony concert.

Next Saturday evening Mme. Lillian Blauvelt, soprano, will be the soloist, and Mozart, Haydn, Beethoven and Weber will be drawn upon for the programme.

Boston Sunday Globe.

SUNDAY, MARCH 11, 1894

Symphony Concert.

Mr Paur's symphony program last week was a continuation of his scheme to illustrate the different periods of musical composition, and comprised selections showing the epoch of romanticism, which was founded upon and followed the classic period, selections from the latter era having been given in the preceding concert. There were no soloists, the numbers being Mozart's overture to "The Marriage of Figaro," Beethoven's fourth symphony, Mendelssohn's overture to "Fingal's Cave," and Schumann's overture, scherzo and finale.

The joyous Mozart overture was given with a grace and delicacy which captivated from the beginning. Devoid of stateliness and pomp, the melodic form conceived by Mozart appeal irresistibly to the humorous side of the auditor, and the odd, elf-like conceits given to the violins and wood winds are delightful examples of musical humor. These episodes were delightfully played, and in fact the whole overture was interpreted in a brilliant and dashing manner.

Beethoven's symphony No. 4 formed an excellent contrast to the Mozart number, and save a somewhat retarded tempo in the first movement the performance was highly satisfactory. A notably prominent part of the second movement was the beautiful effect of the arpeggios by the violins, which alternate with the diminuendo passages of the wood winds. The phrases seemed the perfection of harmony and sentiment. The figure given to the various instruments in sequence in the fantasia was also effective in a unique way. The running passages in the finale were deftly presented by the different contingents.

The restless, undulation themes of the "Fingal's Cave" overture brought out the ensemble precision of the orchestra in bold relief, the band presenting the Mendelssohn tone picture with great effect. The Schumann overture, scherzo and finale, with its contrast of dancing figures with a background of "sighs" received a thoroughly Schumannesque interpretation. The peculiar rhythm of the second part was perfectly preserved, the energetic theme in the finale was not made too prominent and the concluding coda was given with smoothness and rapidity and without scurrying by the violins.

The program for the concerts next Friday afternoon and Saturday night, includes Mozart's symphony in G minor, the adagio and scherzo from Beethoven's ninth symphony and Weber's overture to "Oberon." Miss Lillian Blauvelt will sing an aria from "The Creation" and an aria by Mozart.

BOSTON DAILY ADVERTISER
Established 1813.

MONDAY MORNING, MARCH 12, 1894.

A CLASSICAL SYMPHONY PROGRAMME.

Two Overtures and Two Symphonies Finely Performed—Marriage of Figaro Contrasted With a Recent Rendition—Jerome's New Comedy, "The Way to Win a Woman."

When the hilarious student in Germany has indulged in a wild round of dissipation, and when, on the succeeding morning, that period of deep depression known to him as "hair-ache" (far more intense and complicated than mere headache) has set in, his faithful servitor brings to him a meal composed chiefly of herring. Boston has had its round of operatic dissipation, possibly fearing that an epoch of tonal *Katzenjammer* had set in, our symphonic conductor had presented a musical herring in the shape of a severely classical programme on Saturday. Nothing that had not the sonata form was upon the programme; two symphonies and two classical overtures formed the penitential meal. Yet it would be wrong to give the impression that dulness ensued. A certain connection with the operatic season was established by the performance of the "Marriage of Figaro" overture as the first number, and nothing could teach the difference between music at wholesale and music heard under proper conditions than the execution of this number. It was well played in Mechanics' Hall, it was somewhat better performed at this concert, but the overwhelming difference lay in the fact that in the former case all its fragrance and delicacy was lost, while in this concert every point intended by the composer was conserved. It was perfect in performance and was not taken at the helter-skelter pace that is sometimes given to it.

Beethoven's fourth symphony was superbly played, with a clearness that shows in what fine training our orchestra is at present. One might dissent from the extreme slowness of the introduction, but that is a minor point, as a whole the reading and execution call only for unmitigated praise. The woodwind was especially excellent in the second theme of the first movement, and the little canon here was charmingly phrased and balanced. Even the kettle-drummer deserves praise for his discretion in the closing part of the adagio, and the furiously difficult passage for the contra-basses at the coda of the finale (for this symphony bears its sting in its tail) was played with a decision and surety that spoke of earnest rehearsals. This contra-bass passage, founded on the chief theme of the movement, was at the time that it was written the most difficult orchestral bit ever composed for these instruments and aroused the wittiest sarcasm on the part of Weber, who denounced it in the "Caecilia" (a musical journal of the time) with so little result that the composer duplicated his contra-bass difficulties in the Scherzo (trio part) of his next symphony. To our contra-bass players then, who so thoroughly conquered the passage on this occasion, belongs the chief praise; *Palmam qui meruit ferat.*

Although the rhapsodical modern school was banished from this programme, Mendelssohn's "Hebrides" overture (or "Fingal's Cave," as it is often called) gave something of the modern flavor to the list, and added sufficient contrast. If ever there was spontaneity in music it was in the case of the chief theme of this overture. This theme was written first as a letter (August 7, 1829) to his sister Fanny. In the letter he says: "In order to show you what a strange sensation has come to me on the Hebrides, I jotted down the following which came into my mind," and then follows the theme fully scored for orchestra as he afterwards employed it, a splendid instance of turning from words to a less tangible but more expressive language, to convey an impression from one musician to another.

One may fairly grow enthusiastic over Mr. Paur's reading of the work: he gave it clearness without formality, brilliancy without sensationalism. The development was full of power, the plash of the waves in that wonderful chief figure ever present. The clarinette work in the recapitulation was simply magnificent; so fine and rich a tone has seldom been heard. Mendelssohn intended some prominence for the clarinette; he and Weber may be called the discoverers of the clarinette, spite of the fact that Mozart first brought it into symphony and gave it some good passages in his rescoring of the "Messiah," for it was these two composers who first appreciated the cold spectral color of the "chalumeau" (deepest register) of the instrument, and not only this work, but the introduction to the "Scotch" symphony, the first part of "Elijah" and the incantation scene in Weber's "Freischuetz" show the skill of these masters in using this strong touch of tone-color.

Schumann's "Overture, Scherzo, and Finale" is a symphony of three movements, quite as definite in form as his other symphonies, which never became so shapely as Beethoven's. The work received a strong performance, perhaps a little heavy and rigid in the Scherzo, but certainly most effective in the finale. Altogether such a concert is a reassurance as to the standing of our orchestra; if the performances are less spicy than in the past, they are also less flippant, less sensational, decidedly more educational. One might, however, advise a more carefully prepared variety of programme. This concert was entirely classical, the next programme also ignores the most modern school, the programme of March 3 was wholly modern without any classicality whatever. There may be method in this, but one may doubt the wisdom of it. One may agree with the boarder who desired the hairs and the butter served on different plates, but there is no such valid reason why the modern school should not serve as a foil for the classical on the same programme.

LOUIS C. ELSON.

[96]

THE MUSICAL AND DRAMATIC WORLD

NEW YORK, MARCH 10, 1894.

The Seventeenth Symphony Concert presented the following programme:

HECTOR BERLIOZ,
Fantastic Symphony, in C major, Op. 14a
I. Reveries—Passions: Largo (C minor) 4-4
Allegro agitato e appassionato assai (C major) 4-4
II. A Ball: Valse, Allegro non troppo (A major) 3-8
III. Scene in the Fields: Adagio (F major) 6-8
IV. March to the Scaffold: Allegretto non troppo (C minor) 4-4
V. A Walpurgis-Night's Dream: Larghetto (C major) 4-4
Allegro (C minor and C major) . 6-8
FRANZ LISZT, Symphonic Poem No. 4, "Orpheus"
MICHAIL IVANOVITCH GLINKA . . Komarinskaja
MICHAIL IVANOVITCH GLINKA,
Overture to "Ruszlan and Ludmilla," in D major (First Time.)

Berlioz's Op. 14, *An Episode in the Life of an Artist*, consists of two parts, viz: Part I., *Fantastic Symphony*, Op. 14a; Part II., *Lelio; or, The Return to Life*, Lyric Monodrama, Op. 14b.

Dramatically and poetically considered, the young composer tries to kill himself with laudanum, but does not take enough to produce death, but in the stupor which follows, sees strange visions which form the subject-matter of the symphony.

At thirteen years of age Berlioz fell in love with the daughter of a neighbor, and to her he is said to have inscribed a song, the melody of which he afterward chose for the principal theme in this symphony, the several movements of which represent: I. The musical incarnation of the beloved woman, whose image appears to the dreamer, indicated by a theme resembling Wagner's *Leitmotif*. II. The image of his love appears at a ball surrounded by a gay crowd. III. The unhappy lover seeks repose in the quiet country. IV. is a march to the scaffold (perhaps the most famous movement of all). V. A Walpurgis-Night's Dream. In this the dreamer sees his damned soul among witches and lost spirits. The spotless virgin has become a common courtesan. Pandemonium ensues. There is a fugue dance of demons, shrieks, groans, ribald laughter, peals of thunder. Then, with a crash, the dreamer wakes. Who beside a Frenchman, and that Frenchman Berlioz, could treat such a subject as this is treated?

Consummate mastery over all tone effects, vitality, daring, tenacity of purpose. These are the elements that this genius brought to bear, and the result cannot be described in words.

The orchestra never played better. Its work, from the conductor down, was electrifying. I have never before heard such a performance of a Berlioz composition.

The Liszt symphonic poem, "Orpheus," (first performed at Weimar as overture to Gluck's "Orpheus," February 16, 1854), was smoothly played, but after such work as that which preceded it it sounded somewhat tame.

The two numbers by Glinka were interesting, and were evidently written under Berlioz's influence—indeed, the title page of the score of "Ruszlan and Ludmilla" bears the following: "Edited and dedicated to Mr. H. Berlioz by the composer's sister, L. Shestakof.

The compositions, at first hearing, impress one as coming from the pen of a student of the school created by Berlioz rather than meriting any special commendation for originality. They are formed by no unskilful hand, however.

Boston Courier.

SUNDAY MORNING, MARCH 11, 1894.

The eighteenth Symphony programme was altogether a standard one, and represented a return to the classical after the excursion into the region of romance and rhapsody which was made in the preceding concert. The works chosen were these: Mozart's "Marriage of Figaro" overture; Beethoven's fourth symphony; Mendelssohn's "Fingal's Cave" overture, and from Schumann the overture, scherzo and finale which stand as his opus 52. Of these compositions as such, nothing surely needs to be said. It only remains to record briefly that they were all played in masterly fashion, each accordingly to its form and color. Much of the detail was instinct with beauty and finished with the nicety of the Gericke period, while again the ensembles were worked at times to bursts of speed and enthusiastic expression scarcely less than wonderful for their flawless unity.

The next programme will begin with Mozart's G minor symphony, and follow on with the adagio and scherzo from Beethoven's ninth symphony, ending with the "Oberon" overture. Mme. Lilian Blauvelt will sing twice.

On Monday evening the Kneisel Quartette gave their regular concert with a programme of three numbers, of which all were beautifully and symmetrically presented. The first was the lovely and rarely heard serenade of Beethoven for flute, violin and viola, in D major, opus 25, M. Mole assisting. The second was that quartette of Brahms in A minor, opus 51, in which he had not forgotten to be melodious and interesting, although he had begun to be learned and deliberative, and the other was Haydn's charmingly genial quartette in C major, opus 33, No. 3.

American Art Journal.

NEW YORK, SATURDAY, MARCH 10, 1894

Max Heinrich was the soloist at the 16th Symphony Concert, and sang Handel's Honor and Arms, and Osmin's comic song in Mozart's Seraglio Elopement,—the latter a novelty. The Symphony was Haydn's Second, in D; the Overture, Beethoven's Egmont; while a still rarer composition was Handel's Tenth Concerto Grosso, in D-minor. It would be well if in his excellent programs Mr. Apthorp would give more information as to the number of performances of each piece here and elsewhere in America. In the pamphlet for this concert he gives a valuable list, his own compilation, of the 99 operas made from Shakespeare's plays: 14 from the Tempest, 8 from Merry Wives; 7 from Henry Fourth; 13 from Coriolanus; 17 from Romeo and Juliet; 4 from Othello; 12 from Hamlet; 3 from Lear; 3 from Macbeth; 4 from Midsummer Night; 3 from Richard Third; 2 each from Twelfth Night and Petruchio; one each from Measure for Measure, Comedy of Errors, Much Ado, Winter's Tale, Henry Eighth, Timon, Andronicus.

Arthur Foote's New String Quartet.

It is in E, his opus 32, and thus divided: Allegro comodo; Scherzo (vivace); Andante un polo con moto; Allegro con fuoco.

Listening to the first movement, one could fancy it written in autumn, and hear the raindrops pattering on the joyous dying leaves; but as the composer tells me he wrote it last summer, the picture must change to a July shower, recalling the couplet from that lovely old poem, whose authorship nobody has discovered:

> Small drops, but thick and fast they fell,
> Down straight into the ground.

In the second movement you could imagine the satisfactory mirth of the yellow corn, mingled with sadder remembrances, and an expiring sigh at the close, when the applause came; only this was not the close of that movement, but only a resting breath; and as the tales ran on you could dream the music chanted, the requiem of the Old Year, and the bucolic Yankee gayeties of the New, fusing into Will-o'-the-wisps, and finally ending with the glow of awakened life. Perhaps none of these notions may have been in Mr. Foote's brain, yet one liked to weave them about his melodies, as they had their first production at the sixth Kneisel Quartet Concert, in Chickering Hall. Of course the composer had to bow his acknowledgments of the applause from his seat in the audience.

Almost an equal novelty was Raff's second grand Trio in G, for piano, violin, and cello, in which Mr. Perabo beautifully sustained the piano part, which blended wonderfully with the other instruments.

The third selection was of Beethoven's three Rasoumoffsky quartets,—and an aggregation of loveliness.

THE BOSTON TIMES

BOSTON, SUNDAY, MARCH 11, 1894.

THE KNEISEL QUARTETTE.

Among the works of Beethoven few are more rarely performed than the charming trios of which there are several among his earlier compositions. Yet these trios are certainly no less interesting than the early quartettes, of which we often enough have specimens rendered by professional players, who seem to consider the trios as proper for private study by amateur players.

Last Monday evening Mr. Molé, flutist of the Symphony orchestra, assisted Messrs. Kneisel and Svecenski in the rendering of the serenade for flute, violin and viola, op. 25. The performance was a masterly one; and, notwithstanding the length of the work—of which only one movement was omitted—the audience gave unmistakable signs of lively interest and enjoyment from beginning to end.

The second number on the programme was the second of Brahm's quartettes, op. 5. It is a remarkable work, but hardly merits the prominence which has been given to it among the similar works of the same composer, and we wish that the quartette might have chosen another of Brahm's few compositions in this form. No exception can be taken, however, to the manner of performance. It was perfect in every detail, and well merited the enthusiastic plaudits of the audience.

A fine rendering of Haydn's C major quartette, op. 33, ended the concert, which—doubtless on account of the opera season's attractions—was less well attended than has been usual during this season.

The closing concert of the series will take place on March 19.

Sunday Herald.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCV. NO. 70.

SUNDAY, MARCH 11, 1894.

THE SYMPHONY CONCERT.

Conductor Paur seems to have a preference for arranging programmes which shall contrast each other rather than planning individual lists of selections which shall afford the desired contrast within their own limits. In the record of a season possibly his system has its advantages, but for the attendant upon a single concert, the result of his plan is oftentimes wearisome.

Such was the result last evening.

The programme for this occasion had as its numbers "The Marriage of Figaro" and "Fingal's Cave" overtures, the fourth of the Beethoven symphonies and Schuman's overture, scherzo and finale, opus 52.

Now, no one can take exception to the choice of such compositions in a programme for a concert of a class given under Conductor Paur's direction. All these numbers are well worthy a hearing, and eminently suited to create a desire for the better forms of compositions in the line of ochestral works. It is, however, questionable whether a programme of so monotonous a character tends to create the desire for this class of music which would result from presenting it in contrast with less severe and more popular selections.

Mr. William F. Apthorp, who has done so much to enlighten the public who attend these concerts through the preparation of the analytical matter which accompanies each programme, may be supposed to be acquainted with the purposes of the conductor in his general conduct of the season's concerts. This being the case, it is to be presumed that he represents Conductor Paur when he intimates that the concert of last evening was intended "to illustrate the growth of that phase of German musical romanticism that was firmly based on the preceding classic period in instrumental compositions—on Bach, Mozart and Beethoven, and was specially represented by Felix Mendelssohn and Robert Schumann." The same authority states that "the preceding programme illustrated the other and freer and more irresponsible romanticism which sprang up almost contemporaneously in France under Hector Berlioz and in Germany under Franz Liszt, and to which the Russian school of composition soon allied itself."

Admitting the desirability of these illustrative programmes (which is a large admission), Conductor Paur is to be complimented for the skill and taste shown in the arrangement of the last two concerts. The performance of the selections last evening demands no extended comment. Mr. Paur's reading of the several selections was in keeping with the reputation he has already gained here of being an eminently intelligent and conservative interpreter of standard compositions. The symphony was played throughout with admirable taste. "The Marriage of Figaro" and "Fingal's Cave" overtures were brilliantly interpreted, and Schumann's overture, scherzo and finale were given a thoroughly satisfying performance. Despite the good taste shown by Conductor Paur it does seem desirable that his programme should be interesting as well as instructive, and a greater effort to arrange them with this end in view will be fully appreciated by the patrons of the symphony concert.

Next Saturday evening Mme. Lillian Blauvelt, soprano, will be the soloist, and Mozart, Haydn, Beethoven and Weber will be drawn upon for the programme.

Boston Sunday Globe.

SUNDAY, MARCH 11, 1894

Symphony Concert.

Mr Paur's symphony program last week was a continuation of his scheme to illustrate the different periods of musical composition, and comprised selections showing the epoch of romanticism, which was founded upon and followed the classic period, selections from the latter era having been given in the preceding concert. There were no soloists, the numbers being Mozart's overture to "The Marriage of Figaro," Beethoven's fourth symphony, Mendelssohn's overture to "Fingal's Cave," and Schumann's overture, scherzo and finale.

The joyous Mozart overture was given with a grace and delicacy which captivated from the beginning. Devoid of stateliness and pomp, the melodic form conceived by Mozart appeal irresistibly to the humorous side of the auditor, and the odd, elf-like conceits given to the violins and wood winds are delightful examples of musical humor. These episodes were delightfully played, and in fact the whole overture was interpreted in a brilliant and dashing manner.

Beethoven's symphony No. 4 formed an excellent contrast to the Mozart number, and save a somewhat retarded tempo in the first movement the performance was highly satisfactory. A notably prominent part of the second movement was the beautiful effect of the arpeggios by the violins, which alternate with the diminuendo passages of the wood winds. The phrases seemed the perfection of harmony and sentiment. The figure given to the various instruments in sequence in the fantasia was also effective in a unique way. The running passages in the finale were deftly presented by the different contingents.

The restless, undulation themes of the "Fingal's Cave" overture brought out the ensemble precision of the orchestra in bold relief, the band presenting the Mendelssohn tone picture with great effect. The Schumann overture, scherzo and finale, with its contrast of dancing figures with a background of "signs" received a thoroughly Schumannesque interpretation. The peculiar rhythm of the second part was perfectly preserved, the energetic theme in the finale was not made too prominent and the concluding coda was given with smoothness and rapidity and without scurrying by the violins.

The program for the concerts next Friday afternoon and Saturday night, includes Mozart's symphony in G minor, the adagio and scherzo from Beethoven's ninth symphony and Weber's overture to "Oberon." Miss Lillian Blauvelt will sing an aria from "The Creation" and an aria by Mozart.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, MAR. 12, 1894.

A CLASSICAL SYMPHONY PROGRAMME.

Two Overtures and Two Symphonies Finely Performed—Marriage of Figaro Contrasted With a Recent Rendition—Jerome's New Comedy, "The Way to Win a Woman."

When the hilarious student in Germany has indulged in a wild round of dissipation, and when, on the succeeding morning, that period of deep depression known to him as "hair-ache" (far more intense and complicated than mere headache) has set in, his faithful servitor brings to him a meal composed chiefly of herring. Boston has had its round of operatic dissipation; possibly fearing that an epoch of tonal *Katzenjammer* had set in, our symphonic conductor had presented a musical herring in the shape of a severely classical programme on Saturday. Nothing that had not the sonota form was upon the programme; two symphonies and two classical overtures formed the penitential meal. Yet it would be wrong to give the impression that dulness ensued. A certain connection with the operatic season was established by the performance of the "Marriage of Figaro" overture as the first number, and nothing could teach the difference between music at wholesale and music heard under proper conditions than the execution of this number. It was well played in Mechanics' Hall, it was somewhat better performed at this concert, but the overwhelming difference lay in the fact that in the former case all its fragrance and delicacy was lost, while in this concert every point intended by the composer was conserved. It was perfect in performance and was not taken at the helter-skelter pace that is sometimes given to it.

Beethoven's fourth symphony was superbly played, with a clearness that shows in what fine training our orchestra is at present. One might dissent from the extreme slowness of the introduction, but that is a minor point, as a whole the reading and execution call only for unmitigated praise. The woodwind was especially excellent in the second theme of the first movement, and the little canon here was charmingly phrased and balanced. Even the kettle-drummer deserves praise for his discretion in the closing part of the adagio, and the furiously difficult passage for the contra-basses at the coda of the finale (for this symphony bears its sting in its tail) was played with a decision and surety that spoke of earnest rehearsals. This contra-bass passage, founded on the chief theme of the movement, was at the time that it was written the most difficult orchestral bit ever composed for these instruments and aroused the wittiest sarcasm on the part of Weber, who denounced it in the "Caecilia" (a musical journal of the time) with so little result that the composer duplicated his contra-bass difficulties in the Scherzo (trio part) of his next symphony. To our contra-bass players then, who so thoroughly conquered the passage on this occasion, belongs the chief praise; *Palmam qui meruit ferat.*

Although the rhapsodical modern school was banished from this programme, Mendelssohn's "Hebrides" overture (or "Fingal's Cave," as it is often called) gave something of the modern flavor to the list, and added sufficient contrast. If ever there was spontaneity in music it was in the case of the chief theme of this overture. This theme was written first as a letter (August 7, 1829) to his sister Fanny. In the letter he says: "In order to show you what a strange sensation has come to me on the Hebrides, I jotted down the following which came into my mind," and then follows the theme fully scored for orchestra as he afterwards employed it, a splendid instance of turning from words to a less tangible but more expressive language, to convey an impression from one musicion to another.

One may fairly grow enthusiastic over Mr. Paur's reading of the work: he gave it clearness without formality, brilliancy without sensationalism. The development was full of power, the plash of the waves in that wonderful chief figure ever present. The clarinette work in the recapitulation was simply magnificent; so fine and rich a tone has seldom been heard. Mendelssohn intended some prominence for the clarinette; he and Weber may be called the discoverers of the clarinette, spite of the fact that Mozart first brought it into symphony and gave it some good passages in his rescoring of the "Messiah," for it was these two composers who first appreciated the cold spectral color of the "chalumeau" (deepest register) of the instrument, and not only this work, but the introduction to the "Scotch" symphony, the first part of "Elijah" and the incantation scene in Weber's "Freischuetz" show the skill of these masters in using this strong touch of tone-color.

Schumann's "Overture, Scherzo, and Finale" is a symphony of three movements, quite as definite in form as his other symphonies, which never became so shapely as Beethoven's. The work received a strong performance, perhaps a little heavy and rigid in the Scherzo, but certainly most effective in the finale. Altogether such a concert is a reassurance as to the standing of our orchestra; if the performances are less spicy than in the past, they are also less flippant, less sensational, decidedly more educational. One might, however, advise a more carefully prepared variety of programme. This concert was entirely classical, the next programme also ignores the most modern school, the programme of March 3 was wholly modern without any classicality whatever. There may be method in this, but one may doubt the wisdom of it. One may agree with the boarder who desired the hairs and the butter served on different plates, but there is no such valid reason why the modern school should not serve as a foil for the classical on the same programme.

LOUIS C. ELSON.

[96]

Boston Transcript

MONDAY, MARCH 12, 1894.

Music Hall: Boston Symphony Orchestra.

The programme of the eighteenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Mozart: Overture to "Le Nozze di Figaro," in D major.
Beethoven: Symphony No. 4, in B-flat major, Opus 60.
Mendelssohn: Overture, "Die Fingals-Höhle," in B minor, Opus 26.
Schumann: Overture, Scherzo and Finale, Opus 52.

Mozart's bright and lively overture was excellently played and put everyone in good humor, to begin with; while time lasts there will always be a place for such music. Few things could follow this overture better than Beethoven's B-flat symphony, so grave and thoughtful in its introduction, yet with such enchanting effects of color and subtlety of harmony, so heroic in its first *allegro* theme, like a Corybantic dance, so elegiac and exalted in sentiment in its *Adagio*, yet with flashes of divine humor playing through it all, as if it, too, were the sporting-ground of a Figaro brimming over with fun and saucy jokes. Ambros has called this B-flat symphony the counterpart and complement of the eighth, in F-major; in saying which he shows no common perspicacity. If every great composer is in a sense like Goethe's Earth-Spirit, who "sits at the whirring loom of Time and weaves the living garment of the Godhead," these two symphonies may be said to form together a shining double, reversible garment; one side is the eighth, all woven out of mocking humor, yet with a lining of infinite seriousness, beauty, and grace, that shimmers through the humorous texture every here and there; the other side is the fourth, woven out of nobler and more earnest stuff, yet with the mocking humor of the former ever and anon shining through its tissue. The symphony was capitally played; one still wonders at the interpretation all conductors — and Mr. Paur among them—put upon Beethoven's marking, *Allegro, ma non troppo* in the last movement, and how fast they would take it, if it were marked, *Presto*. Still, one has grown so used to the now conventional rapid *tempo* in this movement that it certainly sounds well enough.

Mendelssohn's ever-beautiful "Fingal's Cave" overture was played with great effect; with perhaps somewhat more of variety in the *tempo* than the composer intended, but with the various modifications of the initial rate of speed so cleverly brought in that they did not sensibly mar the unity of impression made by the composition. Upon the whole, one inclines to call this Mendelssohn's greatest overture; it has not perhaps quite the vivid flash of genius that lights up the "Midsummer Night's Dream," but it is so perfect in every part, so ripe in feeling, and profoundly poetic in expression, that it impresses one as really the finer work of the two.

Schumann probably had other reasons for refusing to call his Overture, Scherzo and Finale a "symphony" than the mere fact that there was no slow movement in the work, and, as von Bülow once said, "he could not drive the whole *quadriga*." The first movement, albeit quite symphonic in form, is so entirely an overture in character, it is so complete in itself, and works up to so definite a close at the end, that it could hardly stand as a symphonic first movement; when it is over, you expect nothing further, as you do after the well-conceived first movement of a symphony. By the way, how the coda of this overture reminds one of the final working-up of the second theme in Weber's "Jubel-Ouvertüre"—just before "God Save the King" comes in! And yet, how utterly different the two are! There is a certain unmistakable similarity between the two themes, and much the same joyous buoyancy in the working-up of each; but how Schumann has steered clear of that vein of mere trivial brilliancy and tinsel-glitter into which Weber fell; how elegant he remains in the midst of all his joyous expansiveness! And, in the Finale, how strikingly characteristic the working-out is of one side of Schumann's nature; with what exuberance of energy he hammers and batters away at his little theme, for page after page, without making it budge a single inch! The movement might well be christened "Much Ado About Nothing," for, with all his energetic work, Schumann really gets nowhere in it; he finds himself at the end still at his starting-point. But then, also, what glorious "Ado"! The very energy with which he goes to work is in itself enough to inspire and delight one. The work was excellently played.

The next programme is: Mozart, symphony in G minor: Haydn, aria from "The Creation;" Beethoven, adagio and scherzo from symphony No. 9, in D minor, opus 125; Mozart, aria; Weber, overture to "Oberon." Mme. Lillian Blauvelt will be the singer.

BOSTON POST.

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, MARCH 11, 1894.

The Symphony concert last night was somewhat shorter than usual, and although every one of the four numbers on the programme had already had a number of hearings, the concert was far from being monotonous, because of the amount of spirit infused into each selection. The audience were afforded an excellent opportunity on this occasion of studying the several styles of and making comparisons between such composers as Mozart, Beethoven, Mendelssohn and Schumann.

Mozart's overture to "The Marriage of Figaro," which opened the programme, was given a magnificent rendering, and those who had heard this opera when it was given last week at Mechanics' Hall could scarcely do otherwise than give our own Symphony band credit for a most superior performance. The Beethoven symphony No. 4 was also well given, particularly so with the strings, and at its conclusion Conductor Paur was obliged to bow his acknowledgments several times. But it was the Mendelssohn overture to "Fingal's Cave" which was the gem of the evening. Few composers can show such examples of magnificent orchestration as he, and this, of all his compositions, is perhaps the most striking in this respect, and it probably never received a better rendition by the Symphony band than on this occasion. The final number on the programme was the Schumann overture, scherzo and finale.

Next week's concert will present Mme. Lillian Blauvelt as the soloist, and the programme is otherwise an interesting one.

BOSTON DAILY TRAVELLER.

PUBLISHED BY TRAVELLER PUBLISHING CO., AT 307 WASHINGTON STREET, OPP. OLD SOUTH MEETING HOUSE.

MONDAY, MARCH 12, 1894.

Eighteenth Symphony—The Finale of the Opera.

The 18th concert of the Boston Symphony Orchestra took place in Music Hall Saturday evening, with the following programme:

Overture, Marriage of Figaro.....Mozart
Symphony No. 4.....Beethoven
Overture, Hebrides.....Mendelssohn
Overture, Scherzo and finale....Schumann

The programme, which was almost stupid for the want of more contrast, was finely played by the orchestra, under the efficient and skilful conducting of Mr. Paur.

There is still demanded a more marked distinction between pianissimo and piano in the readings of Mr. Paur. The music of a programme of the above description demands that the most exact gradation of tone should be obtained, in order that the necessary contrasts shall exist.

Mr. Paur is still a little too robust in his temperament and does not seem to realize that repose is one of the greatest elements in the matter of expression.

Mr. Paur should also see that his tympani player has a softer covering for his sticks, so that in the forte passages the drums will not entirely override the tone of the orchestra and thereby destroy all effect.

I cannot understand how a musician of the sensitive nature of Mr. Paur can tolerate, much less encourage, such a nuisance as is the overwhelming noise of the drums at times.

The beautiful tone and the consummate skill of the first clarinet player in the orchestra of the grand opera at Mechanics' Hall, during the past two weeks, has not served in improving one's opinion of the tone and execution of the first clarinet of our own orchestra.

Both our tympani player and our first clarinet player can study with advantage the methods of the players of their respective instruments in the Metropolitan opera orchestra.

Next Saturday the programme will be as follows: Mozart's G minor symphony; Adagio and Scherzo, Beethoven's Ninth Symphony; and overture to "Oberon," Weber. Miss Lillian Blauvelt will sing arias by Haydn and Mozart.

Mr. Paur makes the same mistake in his arrangement of this programme as he did in his previous one. This may do for Leipsic, but it will not satisfy the demands of the more catholic taste of a Boston audience.

WARREN DAVENPORT.

Boston Journal.

SUNDAY, MARCH 11, 1894.

THE SYMPHONY CONCERT.

The program of the 18th Symphony concert, given in Music Hall last evening, was as follows:

Overture "Mar[illegible]e of Figaro".....Mozart
Symphony No[illegible].....Beethoven
Overture "Hel[illegible].....Mendelssohn
Overture, Sche[illegible]nd Finale.....Schumann

The concert does not call for particular comment. The numbers are familiar, and when it is said that the performance was fully worthy of the deservedly high reputation of the orchestra under Mr. Paur, the story is told. That the audience appreciated the program and the performance was shown conclusively by the hearty and prolonged applause that followed each selection. Mr. Paur was obliged to bow his acknowledgments more than once.

The program of the concert of next Saturday will be as follows: Mozart's G minor symphony; adagio and scherzo, from Beethoven's 9th symphony; overture "Oberon," Weber. Miss Lillian Blauvelt will sing airs by Haydn and Mozart.

The engagement was announced this week of Mr. Frederick R. Comos and Miss Clara E. Galloupe. Mr. Comos is well known to all the Music Hall patronage, and his wide circle of friends will extend their hearty congratulation. He is a Harvard man and a member of the University Club.

BOSTON EVENING RECORD.

MONDAY, MARCH 12,

A CLASSICAL SYMPHONY PROGRAMME.

Two Overtures and Two Symphonies Finely Performed—Marriage of Figaro Contrasted With a Recent Rendition

When the hilarious student in Germany has indulged in a wild round of dissipation, and when, on the succeeding morning, that period of deep depression known to him as "hair-ache" (far more intense and complicated than mere headache) has set in, his faithful servitor brings to him a meal composed chiefly of herring. Boston has had its round of operatic dissipation; possibly fearing that an epoch of tonal *Katzenjammer* had set in, our symphonic conductor had presented a musical herring in the shape of a severely classical programme on Saturday. Nothing that had not the sonota form was upon the programme; two symphonies and two classical overtures formed the penitential meal. Yet it would be wrong to give the impression that dulness ensued. A certain connection with the operatic season was established by the performance of the "Marriage of Figaro" overture as the first number, and nothing could teach the difference between music at wholesale and music heard under proper conditions than the execution of this number. It was well played in Mechanics' Hall, it was somewhat better performed at this concert, but the overwhelming difference lay in the fact that in the former case all its fragrance and delicacy was lost, while in this concert every point intended by the composer was conserved. It was perfect in performance and was not taken at the helter-skelter pace that is sometimes given to it.

Beethoven's fourth symphony was superbly played, with a clearness that shows in what fine training our orchestra is at present. One might dissent from the extreme slowness of the introduction, but that is a minor point, as a whole the reading and execution call only for unmitigated praise. The woodwind was especially excellent in the second theme of the first movement, and the little canon here was charmingly phrased and balanced. Even the kettle-drummer deserves praise for his discretion in the closing part of the adagio, and the furiously difficult passage for the contra-basses at the coda of the finale (for this symphony bears its sting in its tail) was played with a decision and surety that spoke of earnest rehearsals. This contra-bass passage, founded on the chief theme of the movement, was at the time that it was written the most difficult orchestral bit ever composed for these instruments and aroused the wittiest sarcasm on the part of Weber, who denounced it in the "Caecilia" (a musical journal of the time) with so little result that the composer duplicated his contra-bass difficulties in the Scherzo (trio part) of his next symphony. To our contra-bass players then, who so thoroughly conquered the passage on this occasion, belongs the chief praise; *Palmam qui meruit ferat.*

A Charming Bit of Mendelsshon.

Although the rhapsodical modern school was banished from this programme, Mendelssohn's "Hebrides" overture (or "Fingal's Cave," as it is often called) gave something of the modern flavor to the list, and added sufficient contrast. If ever there was spontaneity in music it was in the case of the chief theme of this overture. This theme was written first as a letter (August 7, 1829) to his sister Fanny. In the letter he says: "In order to show you what a strange sensation has come to me on the Hebrides, I jotted down the following which came into my mind," and then follows the theme fully scored for orchestra as he afterwards employed it, a splendid instance of turning from words to a less tangible but more expressive language, to convey an impression from one musicion to another.

One may fairly grow enthusiastic over Mr. Paur's reading of the work: he gave it clearness without formality, brilliancy without sensationalism. The development was full of power, the plash of the waves in that wonderful chief figure ever present. The clarinette work in the recapitulation was simply magnificent; so fine and rich a tone has seldom been heard. Mendelssohn intended some prominence for the clarinette; he and Weber may be called the discoverers of the clarinette, spite of the fact that Mozart first brought it into symphony and gave it some good passages in his scoring of the "Messiah," for it was these two composers who first appreciated the cold spectral color of the "chalumeau" (deepest register) of the instrument, and not only this work, but the introduction to the "Scotch" symphony, the first part of "Elijah" and the incantation scene in Weber's "Freischuetz" show the skill of these masters in using this strong touch of tone-color.

Schumann's "Overture, Scherzo, and Finale" is a symphony of three movements, quite as definite in form as his other symphonies, which never became so shapely as Beethoven's. The work received a strong performance, perhaps a little heavy and rigid in the Scherzo, but certainly most effective in the finale. Altogether such a concert is a reassurance as to the standing of our orchestra; if the performances are less spicy than in the past, they are also less flippant, less sensational, decidedly more educational. One might, however, advise a more carefully prepared variety of programme. This concert was entirely classical, the next programme also ignores the most modern school, the programme of March 3 was wholly modern without any classicality whatever. There may be method in this, but one may doubt the wisdom of it. One may agree with the boarder who desired the hairs and the butter served on different plates, but there is no such valid reason why the modern school should not serve as a foil for the classical on the same programme.

LOUIS C. ELSON.

[97]

...ONE WHO HAS THE EYE OF ARGUS. HE IS HONORABLE ... AS BUT LOOKS TO THE WELFARE OF THE COMMONWEALTH.

WORCESTER.

WEDNESDAY, MARCH 14, 1894.

BRAVO, MR. PAUR!

Brilliant Concert by the Boston Symphony Orchestra—Carl Stasny, Soloist.

An exceedingly interesting program, of a character approaching the popular, was that prepared for the fourth concert given by the Boston Symphony Orchestra, in Mechanics Hall, Tuesday night. The list was as follows:

Beethoven, Symphony No. 8, F major.

Grieg, Piano Concerto, A minor.

Chabrier, Entr'acte from "Gwendoline."

Rubinstein, "Feramors" ballet music, including Brides of Kashmire candle dance and dance of Bayaderes.

Wagner, Overture to "Flying Dutchman."

Soloist, Carl Stasny.

The ceaseless vivacity, the incomparable jollity of the Beethoven symphony was brought out with telling effect. Mr. Paur has scarcely done anything better in this city. It was a fine specimen of Beethoven playing, without languishing sentimentality, and yet with ample attention to the jaunty delicacies of the score. Mr. Paur adds himself to the list of conductors who reject the modern arguments of Wagner and Von Bulow for a slow tempo in the third movement and a literal translation of the words "tempo di menuetto." Theodore Thomas once followed these leaders and afterwards repented.

Carl Stasny is a pianist of good ability, despite his blase, lackadaisical and wearied deportment. He played a rather ineffective instrument, but the freshness and beauty of Grieg's music could not be hidden. We suspect there are traits in Mr. Stasny's execution that are calculated to encounter the displeasure of the pedagogs, but that doesn't amount to much in this case, unless clearness is sacrificed, as it sometimes was. The concerto itself is almost as characteristic North Country music as anything Grieg has written, and may well belong to the composer of "Peer Gynt." It is not so common a concert piece as it ought to be. Mr. Stasny was recalled. Emmanuel Chabrier's "Gwendoline" entr'acte is very "Berliozotic." The composer sprang into fame at the Lamoureaux concerts in Paris. The music contains two attractive themes worked up after Berlioz's models, but the effect, after all, is that of much talk and pother about small things. It was beautifully played.

It has seemed odd that Rubinstein's "Feramors" ballet music has not enjoyed a more permanent place in American concerts. It is wonderfully pretty music of the lighter sort, and Mr. Paur deserves popular thanks for reviving it. The band gave it with much piquancy.

The concert closed with a rousing performance of the "Flying Dutchman" overture. Mr. Paur's habit of musical vivisection stood him in good stead here, as usual, and the devious intricacies of the score were as clear as day. For making the crooked paths straight and the hidden ways plain, there are few like him. It is impossible to recall a more thoroughly delightful reading of the Beethoven symphony or of the Wagner overture than he gave. The entire program itself was memorable in many respects and the emphatic applause of the fair-sized audience demonstrated the popular satisfaction.

The fifth and last concert will be given Tuesday, April 17.

WEDNESDAY, MARCH 14, 1894.

FROM FIVE COMPOSERS.

Herr Paur and Boston Symphony Orchestra Give Their Fourth Concert.

Five composers were represented on the program presented at the Boston symphony orchestra concert at Mechanics hall, last evening. It was 7.50 when Mr. Paur rapped to attention and began Beethoven's symphony No. 8 in F major, op. 93, which began the evening's entertainment. The number was a unique one, the symphony being rather new to most of the audience. At the conclusion of the first movement, something over a hundred people who saw the concert announced for 8 o'clock, instead of 7.45 as previously, and who had been caught outside the closed doors, strolled into their seats. Conductor Paur evidently didn't understand matters, for he glared ferociously at the incoming crowd, and brought down on himself some unfavorable comment.

The little incident did not mar the presentation of the rest of the number, all four movements being presented with equal vigor and merit.

Carl Stasney, the soloist of the evening, was warmly welcomed. His selection was the concerto for pianoforte op. 16, A minor, by Edvard Grieg. Mr. Stasney was accompanied by the orchestra. He made a favorable impression, but his finale was completely drowned by the accompaniment.

The third number was the entr'acte from "Gwendoline," by Emmanuel Chabrier. It was an entirely new selection, written wholly in the modern romantic vein. It adhered to no musical form, although its development did not lack coherency. It was especially noteworthy as a piece of orchestral coloring, poetic and picturesq, but it did not find an enthusiastic welcome among Worcester music lovers.

The last two numbers every symphony concert goer looked forward to with pleasure. The next to the last was ballet music from "Feramors" by Rubinstein. There were two numbers; the first the candle dance of the Brides of Kashmire (moderato con moto, D minor). This was a dainty, waltz-like movement, daintily interpreted and sparkling with brilliancy. The second was the dance of Bayaderes (allegretto, B flat major). This was a graceful little dance, in which the tambourine played a conspicuous part. If anything, it was daintier than its predecessor.

The light airiness of the dance music contrasted strangely with the density of the next and final selection, Wagner's ever famous and ever welcome overture, "Flying Dutchman." A Worcester audience has never seen the new director throw himself so strongly into a selection as he did into this number. The orchestra seemed infused with the leader's fire, and the overture was given a magnificent production. The last concert of the season will be given April 17.

Gazette

BOSTON, SUNDAY MORNING, MARCH 18.

The Symphony Concert.

The nineteenth concert of the Boston Symphony Orchestra, in Music Hall, last evening, had for its programme: Symphony G minor, Mozart; the Adagio and the Scherzo, from Beethoven's Symphony No. 9, and Weber's "Oberon" overture. Mme. Lillian Blauvelt was the soloist, and sang an aria from "The Creation," by Haydn, and an air from "The Marriage of Figaro," by Mozart. The Mozart's Symphony was sympathetically read, with here and there a slight concession to the more modern methods of interpreting the older composers, but, on the whole, along the line of a discreet and artistic conservatism, and with full respect for the underlying spirit of the music. It was perfectly played from beginning to end. The two movements from the Beethoven symphony, of which the adagio is among the most exquisitely beautiful inspirations that ever came to composer, were also delightfully and impressivrly given, the only feature that marred the performances being the brutal thumps that the drummer gave his drum in the Scherzo. This player is very prone to pound his instruments after a fashion that prevents their emitting a musical tone. In all likelihood he grew into this bad habit under the late conductor of the orchestra; but that is no reason why he should be permitted to persevere in it. He could have studied the tone produced by the tympanist of the recent opera orchestra, with great profit. This player's tone was always musical, even in the most violent fortissimos, and the note sounded could be clearly distinguished, a result that never attends a loud note from the Symphony Orchestra player, who, at such moments, might as well knock with a hammer on the bottom of a washtub, for all that the pitch of the note he sounds can be discovered. The scherzo of the symphony has rarely had as brilliant, as spiritedly marked and as interesting an interpretation as it received on this occasion. As time passes, Mr. Paur's worth becomes more and more apparent; and he is unquestionably, taken all in all, the most eclectic, efficient and valuable conductor the orchestra has had. Mme. Blauvelt's singing of "With Verdure Clad," was tasteful, flowing in style and neat and finished generally. She made a favorable impression and at the end of the air was recalled twice with great heartiness. Her other contribution to the concert was "Voi che sapeti," in the singing of which the pleasing characteristics that marked her earlier effort were equally prominent. For this, also, she received two very cordial recalls. The programme for the next concert is: "Faust" symphony, Liszt; Berceuse and Scherzo for string orchestra, Clayton Johns (first time); "Kol Nidrei" for 'cello and orchestra, Bruch; Overture, "Calm Sea and Prosperous Voyage," Mendelssohn. Mr. Leo Schulz is to be the soloist.

Boston Courier.

SUNDAY MORNING, MARCH 18, 1894.

The nineteenth Symphony concert gave luminous proof that pure music, to cause delight and to conjure feeling, needs no extraordinary means—no uncouth combinations of peculiar implements, no percussion rattle-traps, no twiddling of the upper fiddle-strings, no theatrical marching out of "families" of instruments, no tremendous sonority of a brass band augmented up to the standard of a great moral show. Neither does it need the mystifications of scientific development or the sophistications of harmonic metaphysics. It only needs the free flow of the apt and rapt spirit. That sounds like a trifle; but it is one of the rare things of this world, where the labored flux of academically trained talent and the involutions of minds which would fain force themselves upon time and fame as genius are all too common. On the programme was no composition which asked for anything beyond instrumental simplicity, and yet every one touched the springs of feeling and stirred the founts of thought. There was that exquisite G minor symphony of Mozart, so brief and yet an epitome of its author's genius, content to qualify its strings with a couple of oboes, a single flute, a pair of bassoons and horns and a touch of trumpet tones. There were from Beethoven's ninth symphony the adagio with its scarcely less than heavenly melodies and its strange, unexpected, far off harmonies and the scherzo, in which the acme of eager, free and honest human hilarity seems to be reached—yet marking alike the pensive, pathetic suavity of the irrepressible gayety by the inspired use of the voices which all its anthor's brethren in art were using. And then there was the infinitely poetic "Oberon" overture of Weber, wherein the mystery of the great sea speech, the flicker of fairy feet in the moonlight and the crash and clangor of huge surprises are all conveyed even to souls which are but poorly imaginative by the delicate adjustment of the normal orchestra carried out into the sympathetic playing of competent and responsive musicians. None of the distinct and perfect moods created by these immortal compositions but would be diminished and enfeebled by the instrumental inventions of a Wagner, a Liszt, or a Berlioz, or by the academic elaborations of a Brahms, not one of whom can touch the finer, softer, truer and more soulful elements in a sensitive nature as these pages always have done and always will do. The vocal music which was placed with these selections had a similar merit in its natural melody, its unaffected spirit and its modest setting—Haydn's "In verdure clad" and Mozart's "Dove sono."

The performance was closely akin to the spirit of the music and in technical merit attained a high plane. The unity of the orchestral readings was remarkable, and the flute, the horns, the clarinet, and the oboe were especially elegant and just in their many sallies. Even the kettle-drums knew their place and kept it, and in the Beethoven would have been unqualifiedly commendable but that one of them was not squarely in tune. The many keen-cutting chords were sharp and sure, and the famous crash in the "Oberon" came as a perfect, single sound, in its exact delivery. The singing was by that charming New York soprano, Mme Lillian Blauvelt, who has not been heard here in anything important since she sang for the Apollo a couple of seasons ago, when she was put at disadvantage by the inadequate accompanist of her choice. Her voice has hardly the calibre requisite for Music Hall; but its purity and eqaqlity of tone are sufficient to make its slender notes heard. Her style is refined, polished, easy and graceful and she has the good sense not to endange its polish or the beauty of her tone by trying to urge her organ beyond its level strength.

HOWARD MALCOM TICKNOR.

SUNDAY, MARCH 18, 1894.

Mme Blauvelt Sings at the Symphony.

The attendance at the symphony concert and rehearsal resumed its regular proportions last week for the great musical competitor of the previous fortnight no longer caused division in the allegiance of music lovers. Mr Paur did not offer any orchestral novelties on the program, but the numbers were excellently interpreted, and Mme Lillian Blauvelt, a charming young soprano, reappeared in this city and sang two solo numbers. The program was as follows: Symphony, G minor, Mozart; adagio and scherzo from Beethoven's ninth symphony; overture, "Oberon," Weber. Lillian Blauvelt, an aria from "The Creation" and an air by Mozart.

The aria "With verdure clad" was not specially suited to Mme Blauvelt's voice, which, though sweet and flexible, is lacking in the warmth and breadth of tone requisite for an impressive interpretation of this familiar number. The phrasing and delivery were very artistic. Her voice easily filled the hall, and her execution was facile and generally smooth, and except the absence of that peculiar sympathetic quality needful in oratorio singing, the aria was very enjoyable.

In the air from "The Marriage of Figaro" the young artist was more successful and her sweet voice rang out clear and true, especially so in the staccato phrases, which were flute like in tone. Evidently in music of a florid and bravura nature Mme Blauvelt will achieve her greatest success, if any one may judge from her performances of last week. Her personality is very attractive and she sings without affectation, two important factors in her favor.

The Mozart symphony in G minor was treated in the proper romantic manner, the characteristics to the great audience being shown without undue exaggeration. The funny, fluttering figures of the second part, with its difficult modulations and repetitions, were sharply defined and executed with commendable precision. The finale was splendidly played.

The two orchestral movements from Beethoven's grand symphony No. 9 were artistically interpreted. The double themes of the third movement were well accentuated, the scherzo was played trippingly and in excellent time, and the curious trio was thoroughly Russian in its suggestiveness. Weber's overture to "Oberon" closed the program. The famous "orchestral crash" was given with the required energy. The whole number was brilliantly performed.

The rehearsal will be held Thursday afternoon this week to allow time to arrange the platform for the Handel and Haydn society's concert Friday evening. The symphony program will be as follows: "Faust," symphony, Liszt; berceuse and scherzo for string orchestra, Clayton Johns, first time; "Kol Nidrei," for cello and orchestra, Bruch; overture, "Calm Sea," Mendelssohn; soloist, Mr Leo Schulz.

Boston Journal.

SUNDAY, MARCH 18, 1894.

The Nineteenth Concert of the Boston Symphony Orchestra—Mrs. Lillian Blauvelt, Soprano, Was Applauded Heartily.

The program of the nineteenth Symphony concert given last evening in Music Hall was as follows:

Symphony, G minor.....Mozart
"With Verdure Clad".....Haydn
Adagio and Scherzo, from the 9th Symphony...Beethoven
"Voi Che Sapete.....Mozart
Overture "Oberon".....Weber

The G minor Symphony of Mozart is one of the most beautiful things in this little world. It is beautiful in its poetic thought; it is beautiful in the perfection of the expression of the thought. It has the artistic simplicity of a story of Boccaccio, of a painting by Botticelli, of one of the short Wessex tales by Thomas Hardy. It is a masterpiece in this: you cannot imagine it written in any other way. Beside the strings, Mozart only used 1 flute, 2 oboes, 2 bassoons and 2 horns; and where, pray, would you have other instruments added? The fiery or profound moderns use all instruments known to man; they invent instruments for the more complete expression of their thoughts; there is a mighty pother; there is fretting, and there is fuming; there are effects, strange, sensuous, or heavy with thought. The perfume of modern music is apt to be pungent, hot, acrid. The perfume of Mozart's symphony is the natural perfume of a sweet and healthy woman. The modern composer's face is too often seen through his music; the face is inquiring, anxious, or vague. But Mozart wrote with serene confidence, as though he looked forward a century and foresaw that his symphony would then be as fresh, as perfect, as when he wrote it, beset by many cares.

It may be said in brief that although there was no novelty the concert, in selections and in performance, gave great pleasure. Mr. Paur made no doubtful experiment in giving two movements of the 9th symphony. There are, indeed, few symphonies that, from beginning to end, hold the attention fixed and seem one homogeneous work as does the G minor of Mozart. Did any one last evening really feel the need of the first and the fourth movements of Beethoven's gigantic symphony? The time will come when fragments of sonatas, oratorios, concertos will be given as well as fragments of symphonies. When a work of large proportions is new, let it be heard as the composer wrote it, in justice to him and to the audience.

Mrs. Lillian Blauvelt, who was heard here a season ago in a Damrosch concert, gave genuine delight last evening. The agreeable quality of her voice, the vocal art displayed by her, and the modesty and the grace of her bearing combine to make her a welcome apparition on the concert stage.

PHILIP HALE.

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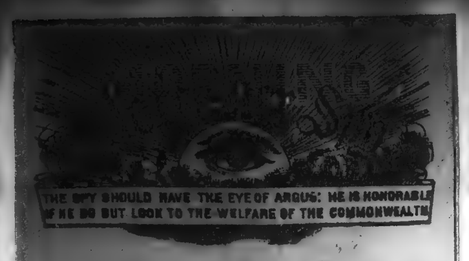

WORCESTER.

WEDNESDAY, MARCH 14, 1894.

BRAVO, MR. PAUR!

Brilliant Concert by the Boston Symphony Orchestra—Carl Stasny, Soloist.

An exceedingly interesting program, of a character approaching the popular, was that prepared for the fourth concert given by the Boston Symphony Orchestra, in Mechanics Hall, Tuesday night. The list was as follows:

Beethoven, Symphony No. 8, F major.

Grieg, Piano Concerto, A minor.

Chabrier, Entr'acte from "Gwendoline."

Rubinstein, "Feramors" ballet music, including Brides of Kashmire candle dance and dance of Bayaderes.

Wagner, Overture to "Flying Dutchman."

Soloist, Carl Stasny.

The ceaseless vivacity, the incomparable jollity of the Beethoven symphony was brought out with telling effect. Mr. Paur has scarcely done anything better in this city. It was a fine specimen of Beethoven playing, without languishing sentimentality, and yet with ample attention to the jaunty delicacies of the score. Mr. Paur adds himself to the list of conductors who reject the modern arguments of Wagner and Von Bulow for a slow tempo in the third movement and a literal translation of the words "tempo di menuetto." Theodore Thomas once followed these leaders and afterwards repented.

Carl Stasny is a pianist of good abilities, despite his blase, lackadaisical and wearied deportment. He played a rather ineffective instrument, but the freshness and beauty of Grieg's music could not be hidden. We suspect there are traits in Mr. Stasny's execution that are calculated to encounter the displeasure of the pedagogs, but that doesn't amount to much in this case, unless clearness is sacrificed, as it sometimes was. The concerto itself is almost as characteristic North Country music as anything Grieg has written, and may well belong to the composer of "Peer Gynt." It is not so common a concert piece as it ought to be. Mr. Stasny was recalled. Emmanuel Chabrier's "Gwendoline" entr'acte is very "Berliozotic." The composer sprang into fame at the Lamoureaux concerts in Paris. The music contains two attractive themes worked up after Berlioz's models, but the effect, after all, is that of much talk and pother about small things. It was beautifully played.

It has seemed odd that Rubinstein's "Feramors" ballet music has not enjoyed a more permanent place in American concerts. It is wonderfully pretty music of the lighter sort, and Mr. Paur deserves popular thanks for reviving it. The band gave it with much piquancy.

The concert closed with a rousing performance of the "Flying Dutchman" overture. Mr. Paur's habit of musical vivisection stood him in good stead here, as usual, and the devious intricacies of the score were as clear as day. For making the crooked paths straight and the hidden ways plain, there are few like him. It is impossible to recall a more thoroughly delightful reading of the Beethoven symphony or of the Wagner overture than he gave. The entire program itself was memorable in many respects and the emphatic applause of the fair-sized audience demonstrated the popular satisfaction.

The fifth and last concert will be given Tuesday, April 17.

Worcester Telegram

WEDNESDAY, MARCH 14, 1894.

FROM FIVE COMPOSERS.

Herr Paur and Boston Symphony Orchestra Give Their Fourth Concert.

Five composers were represented on the program presented at the Boston symphony orchestra concert at Mechanics hall, last evening. It was 7.50 when Mr. Paur rapped to attention and began Beethoven's symphony No. 8 in F major, op. 93, which began the evening's entertainment. The number was a unique one, the symphony being rather new to most of the audience. At the conclusion of the first movement, something over a hundred people who saw the concert announced for 8 o'clock, instead of 7.45 as previously, and who had been caught outside the closed doors, strolled into their seats. Conductor Paur evidently didn't understand matters, for he glared ferociously at the incoming crowd, and brought down on himself some unfavorable comment.

The little incident did not mar the presentation of the rest of the number, all four movements being presented with equal vigor and merit.

Carl Stasney, the soloist of the evening, was warmly welcomed. His selection was the concerto for pianoforte op. 16, A minor, by Edvard Grieg. Mr. Stasney was accompanied by the orchestra. He made a favorable impression, but his finale was completely drowned by the accompaniment.

The third number was the entr'acte from "Gwendoline," by Emmanuel Chabrier. It was an entirely new selection, written wholly in the modern romantic vein. It adhered to no musical form, although its development did not lack coherency. It was especially noteworthy as a piece of orchestral coloring, poetic and picturesq, but it did not find an enthusiastic welcome among Worcester music lovers.

The last two numbers every symphony concert goer looked forward to with pleasure. The next to the last was ballet music from "Feramors" by Rubinstein. There were two numbers; the first the candle dance of the brides of Kashmire (moderato con moto, D minor). This was a dainty, waltz-like movement, daintily interpreted and sparkling with brilliancy. The second was the dance of Bayaderes (allegretto, B flat major). This was a graceful little dance, in which the tambourine played a conspicuous part. If anything, it was daintier than its predecessor.

The light airiness of the dance music contrasted strangely with the density of the next and final selection, Wagner's ever famous and ever welcome overture, "Flying Dutchman." A Worcester audience has never seen the new director throw himself so strongly into a selection as he did into this number. The orchestra seemed infused with the leader's fire, and the overture was given a magnificent production. The last concert of the season will be given April 17.

Gazette

BOSTON, SUNDAY MORNING, MARCH 18.

The Symphony Concert.

The nineteenth concert of the Boston Symphony Orchestra, in Music Hall, last evening, had for its programme: Symphony G-minor, Mozart; the Adagio and the Scherzo, from Beethoven's Symphony No. 9, and Weber's "Oberon" overture. Mme. Lillian Blauvelt was the soloist, and sang an aria from "The Creation," by Haydn, and an air from "The Marriage of Figaro," by Mozart. The Mozart's Symphony was sympathetically read, with here and there a slight concession to the more modern methods of interpreting the older composers, but, on the whole, along the line of a discreet and artistic conservatism, and with full respect for the underlying spirit of the music. It was perfectly played from beginning to end. The two movements from the Beethoven symphony, of which the adagio is among the most exquisitely beautiful inspirations that ever came to composer, were also delightfully and impressivrly given, the only feature that marred the performances being the brutal thumps that the drummer gave his drum in the Scherzo. This player is very prone to pound his instruments after a fashion that prevents their emitting a musical tone. In all likelihood he grew into this bad habit under the late conductor of the orchestra; but that is no reason why he should be permitted to persevere in it. He could have studied the tone produced by the tympanist of the recent opera orchestra, with great profit. This player's tone was always musical, even in the most violent fortissimos, and the note sounded could be clearly distinguished, a result that never attends a loud note from the Symphony Orchestra player, who, at such moments, might as well knock with a hammer on the bottom of a washtub, for all that the pitch of the note he sounds can be discovered. The scherzo of the symphony has rarely had as brilliant, as spiritedly marked and as interesting an interpretation as it received on this occasion. As time passes, Mr. Paur's worth becomes more and more apparent; and he is unquestionably, taken all in all, the most eclectic, efficient and valuable conductor the orchestra has had. Mme. Blauvelt's singing of "With Verdure Clad," was tasteful, flowing in style and neat and finished generally. She made a favorable impression and at the end of the air was recalled twice with great heartiness. Her other contribution to the concert was "Voi che sapeti," in the singing of which the pleasing characteristics that marked her earlier effort were equally prominent. For this, also, she received two very cordial recalls. The programme for the next concert is: "Faust" symphony, Liszt; Berceuse and Scherzo for string orchestra, Clayton Johns (first time); "Kol Nidrei," for 'cello and orchestra, Bruch; Overture, "Calm Sea and Prosperous Voyage," Mendelssohn. Mr. Leo Schulz is to be the soloist.

Boston Courier.

SUNDAY MORNING, MARCH 18, 1894.

The nineteenth Symphony concert gave luminous proof that pure music, to cause delight and to conjure feeling, needs no extraordinary means—no uncouth combinations of peculiar implements, no percussion rattle-traps, no twiddling of the upper fiddle-strings, no theatrical marching out of "families" of instruments, no tremendous sonority of a brass band augmented up to the standard of a great moral show. Neither does it need the mystifications of scientific development or the sophistications of harmonic metaphysics. It only needs the free flow of the apt and rapt spirit. That sounds like a trifle; but it is one of the rare things of this world, where the labored flux of academically trained talent and the involutions of minds which would fain force themselves upon time and fame as genius are all too common. On the programme was no composition which asked for anything beyond instrumental simplicity, and yet every one touched the springs of feeling and stirred the founts of thought. There was that exquisite G minor symphony of Mozart, so brief and yet an epitome of its author's genius, content to qualify its strings with a couple of oboes, a single flute, a pair of bassoons and horns and a touch of trumpet tones. There were from Beethoven's ninth symphony the adagio with its scarcely less than heavenly melodies and its strange, unexpected, far off harmonies and the scherzo, in which the acme of eager, free and honest human hilarity seems to be reached—yet marking alike the pensive, pathetic suavity of the irrepressible gayety by the inspired use of the voices which all its author's brethren in art were using. And then there was the infinitely poetic "Oberon" overture of Weber, wherein the mystery of the great sea speech, the flicker of fairy feet in the moonlight and the crash and clangor of huge surprises are all conveyed even to souls which are but poorly imaginative by the delicate adjustment of the normal orchestra carried out into the sympathetic playing of competent and responsive musicians. None of the distinct and perfect moods created by these immortal compositions but would be diminished and enfeebled by the instrumental inventions of a Wagner, a Liszt, or a Berlioz, or by the academic elaborations of a Brahms, not one of whom can touch the finer, softer, truer and more soulful elements in a sensitive nature as these pages always have done and always will do. The vocal music which was placed with these selections had a similar merit in its natural melody, its unaffected spirit and its modest setting—Haydn's "In verdure clad" and Mozart's "Dove sono."

The performance was closely akin to the spirit of the music and in technical merit attained a high plane. The unity of the orchestral readings was remarkable, and the flute, the horns, the clarinet, and the oboe were especially elegant and just in their many sallies. Even the kettle-drums knew their place and kept it, and in the Beethoven would have been unqualifiedly commendable but that one of them was not squarely in tune. The many keen-cutting chords were sharp and sure, and the famous crash in the "Oberon" came as a perfect, single sound, in its exact delivery. The singing was by that charming New York soprano, Mme Lillian Blauvelt, who has not been heard here in anything important since she sang for the Apollo a couple of seasons ago, when she was put at disadvantage by the inadequate accompanist of her choice. Her voice has hardly the calibre requisite for Music Hall; but its purity and eqaqlity of tone are sufficient to make its slender notes heard. Her style is refined, polished, easy and graceful and she has the good sense not to endange its polish or the beauty of her tone by trying to urge her organ beyond its level strength.

HOWARD MALCOM TICKNOR.

Boston Sunday Globe.

SUNDAY, MARCH 18, 1894.

Mme Blauvelt Sings at the Symphony.

The attendance at the symphony concert and rehearsal resumed its regular proportions last week for the great musical competitor of the previous fortnight no longer caused division in the allegiance of music lovers. Mr Paur did not offer any orchestral novelties on the program, but the numbers were excellently interpreted, and Mme Lillian Blauvelt, a charming young soprano, reappeared in this city and sang two solo numbers. The program was as follows: Symphony, G minor, Mozart; adagio and scherzo, from Beethoven's ninth symphony; overture, "Oberon," Weber. Lillian Blauvelt, an aria from "The Creation" and an air by Mozart.

The aria "With verdure clad" was not specially suited to Mme Blauvelt's voice, which, though sweet and flexible, is lacking in the warmth and breadth of tone requisite for an impressive interpretation of this familiar number. The phrasing and delivery were very artistic. Her voice easily filled the hall, and her execution was facile and generally smooth, and except the absence of that peculiar sympathetic quality needful in oratorio singing, the aria was very enjoyable.

In the air from "The Marriage of Figaro" the young artist was more successful and her sweet voice rang out clear and true, especially so in the staccato phrases, which were flute like in tone. Evidently in music of a florid and bravura nature Mme Blauvelt will achieve her greatest success, if any one may judge from her performances of last week. Her personality is very attractive and she sings without affectation, two important factors in her favor.

The Mozart symphony in G minor was treated in the proper romantic manner, the characteristics to the great audience being shown without undue exaggeration. The funny, fluttering figures of the second part, with its difficult modulations and repetitions, were sharply defined and executed with commendable precision. The finale was splendidly played.

The two orchestral movements from Beethoven's grand symphony No. 9 were artistically interpreted. The double themes of the third movement were well accentuated, the scherzo was played trippingly and in excellent time, and the curious trio was thoroughly Russian in its suggestiveness. Weber's overture to "Oberon" closed the program. The famous "orchestral crash" was given with the required energy. The whole number was brilliantly performed.

The rehearsal will be held Thursday afternoon this week to allow time to arrange the platform for the Handel and Haydn society's concert Friday evening. The symphony program will be as follows: "Faust," symphony, Liszt; berceuse and scherzo for string orchestra, Clayton Johns, first time; "Kol Nidrei," for cello and orchestra, Bruch; overture, "Calm Sea," Mendelsshon; soloist, Mr Leo Schulz.

Boston Journal.

SUNDAY, MARCH 18, 1894.

The Nineteenth Concert of the Boston Symphony Orchestra—Mrs. Lillian Blauvelt, Soprano, Was Applauded Heartily.

The program of the nineteenth Symphony concert given last evening in Music Hall was as follows:

Symphony, G minor.....Mozart
"With Verdure Clad".....Haydn
Adagio and Scherzo, from the 9th Symphony,..Beethoven
"Voi Che Sapete.....Mozart
Overture "Oberon".....Weber

The G minor Symphony of Mozart is one of the most beautiful things in this little world. It is beautiful in its poetic thought; it is beautiful in the perfection of the expression of the thought. It has the artistic simplicity of a story of Boccaccio, of a painting by Botticelli, of one of the short Wessex tales by Thomas Hardy. It is a masterpiece in this: you cannot imagine it written in any other way. Beside the strings, Mozart only used 1 flute, 2 oboes, 2 bassoons and 2 horns; and where, pray, would you have other instruments added? The fiery or profound moderns use all instruments known to man; they invent instruments for the more complete expression of their thoughts; there is a mighty pother; there is fretting, and there is fuming; there are effects, strange, sensuous, or heavy with thought. The perfume of modern music is apt to be pungent, hot, acrid. The perfume of Mozart's symphony is the natural perfume of a sweet and healthy woman. The modern composer's face is too often seen through his music; the face is inquiring, anxious, or vague. But Mozart wrote with serene confidence, as though he looked forward a century and foresaw that his symphony would then be as fresh, as perfect, as when he wrote it, beset by many cares.

It may be said in brief that although there was no novelty the concert, in selections and in performance, gave great pleasure. Mr. Paur made no doubtful experiment in giving two movements of the 9th symphony. There are, indeed, few symphonies that, from beginning to end, hold the attention fixed and seem one homogeneous work as does the G minor of Mozart. Did any one last evening really feel the need of the first and the fourth movements of Beethoven's gigantic symphony? The time will come when fragments of sonatas, oratorios, concertos will be given as well as fragments of symphonies. When a work of large proportions is new, let it be heard as the composer wrote it, in justice to him and to the audience.

Mrs. Lillian Blauvelt, who was heard here a season ago in a Damrosch concert, gave genuine delight last evening. The agreeable quality of her voice, the vocal art displayed by her, and the modesty and the grace of her bearing combine to make her a welcome apparition on the concert stage.

PHILIP HALE.

BOSTON DAILY ADVERTISER.
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MONDAY MORNING, MAR. 19, 1894.

The Symphony Concert.

Again the symphony concert calls for much praise and some little adverse criticism; praise for a perfection of execution that has seldom been exceeded in Boston, blame for a programme made up in a motley fashion. To give two movements from the great ninth symphony, in a city full of choristers, to change the order of the movements, to end a presentation of Beethoven's most earnest work with its lightest mood, was certainly to eliminate much of the educational and æsthetic character from the composition. Yet something may be said in extenuation, too; the last movement is not a very practicable one, it always reads better in the score than it sounds in the performance; and had the great first movement been given, it would have lacked a proper counterpoise, a balancing movement for its power, the work would have led to an anticlimax. However, it is better to let such work alone if it cannot be presented entire.

The performance began with that violet among symphonies, Mozart's G minor. It is customary to consider the "Jupiter" as the great work among the master's last group of symphonies, but to the present writer the G minor is the nobler work of art; other composers might imitate the contrapuntal skill of the former, no one but Mozart could ever have attained the delicacy, sweetness and fragrance of the latter. Barring an absence of some of the daintiness with which former conductors have invested it, the performance was an eminently satisfactory one. The grace of the chief figure of the first movement was well brought out, the violins playing excellently together, with most refined shading. The minuet was somewhat heavy and formal.

Mme. Lillian Blauvelt was the soloist, and "With Verdure Clad" was a good transition to the pathos of the first theme of Beethoven's Adagio. The singer made a very good impression; at first there was a tremolo in the voice, but this probably proceeded from nervousness, for it soon disappeared, and there was good artistic work in the management of the voice, which of itself has a most agreeable *timbre*. Mme. Blauvelt's second number, "Voi che Sapete," again showed the advantage of hearing music under proper conditions; she sang it about as well as Mme. Arnoldson did recently in Mechanics' Hall, but it sounded infinitely better; in Music Hall not a *nuance* was lost, and the beautiful contrasts made their due effect. Especially to be praised was the richness of the voice in the deeper phrases; "Gelo e poi sento, l'alma avvumpar" was delivered with just the broad effect on the lower tones that the phrase demanded. There were many and hearty recalls at the close of the number.

Regarding the execution of the two movements from the Ninth symphony one can only speak ecstatically; Mr. Paur is proving himself far more of an acquisition than one would have deemed possible a few months ago. He does not give the fiery moods of his predecessor, (a fire that was without any insurance and that too often burnt up the intentions of the classical composer), but he has brought the orchestra to its highest efficiency: it is again the peer of any organization of its numbers in the world. The adagio was well played, and the second violins showed that they were not inferior to their rich relations, the firsts, in this movement; but the scherzo was a revelation. It is a rhythmic fantasie, demanding constant changes of accent and of phrasing, and to conquer these with good ensemble would prove the technique of any orchestra. They were given with perfect unity and shading on this occasion, and there was just the right amount of caprice displayed even to the brusque coda. It seems impossible to choose any special points for commendation where all was so well done, but the wind instruments were remarkably effective in this part of the programme; clarinette, bassoon, oboe, horn, all were finely played, and in the final number of the concert, the "Oberon" overture, they did quite as well. Perhaps one is the more inclined to notice this since it is not so long ago that the wind instruments were the Achilles' heel of the orchestra, now they have become as strong as any department of it.

In the accompaniments, too, the orchestra made its mark, for the support of Mme. Blauvelt in the Mozart aria was as free, as elastic, as well-shaded as if it had been played on a piano by a single performer. Altogether, then, the reviewer may bear with his disappointment at the haphazard way in which the programme was made up, in view of the brilliancy of its execution; but if Mr. Paur and his men are able to win success with such a handicap, what would they attain if the list were made out in a manner to show its musical gems to the best advantage? LOUIS C. ELSON.

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SUNDAY, MARCH 18, 1894.

THE SYMPHONY CONCERT.

Mr. Paur's programme at the Symphony concert last evening was eminently in keeping with the penitential season. With Mozart, Haydn, Beethoven and Weber as composers, there was little to disturb the serenity of the audience, and had it not been that the "Oberon" overture ended the programme, there was little in it that was calculated to excite the feelings.

The Mozart symphony in G minor was placed first in the evening's selections, and had an admirable reading under Mr. Paur's direction, its simple characteristics being adhered to, and the several movements being given a graceful and enjoyable interpretation. Mr. Paur added to this symphonic selection the adagio and scherzo from the ninth of the Beethoven symphonies, and played the two movements in a very conservative fashion, which gave great gratification to the audience.

The singer of the evening was Mme. Lillian Blauvelt, an artist who has been heard before here in more brilliant selections than those which she contributed to the programme. She has a singularly pure, musical soprano voice, and, although her delivery of the aria from "The Creation," "With Verdure Clad," was lacking in style, there was a simplicity and directness in her interpretation of the number that was very charming. Her second selection was the "Voi che Sapete" from the "Marriage of Figaro," and in this selection Mme. Blauvelt's voice was heard with exquisite pleasure, her phrasing of the aria being characterized by rare intelligence, and her delivery showing admirable taste in every way.

The "Oberon" overture was splendidly played as the finale of the programme, and proved a great relief from the monotonous selections which had preceded it.

The concert of the coming week will have for its selections the "Faust" symphony by Liszt, a berceuse and scherzo for string orchestra by Clayton-Johns, the "Kol Nidrei" for 'cello and orchestra by Max Bruch, and Mendelssohn's "Calm Sea and Prosperous Voyage." The soloist will be Mr. Leo Schulz. The patrons of the rehearsals are reminded that the one of the coming week will be on Thursday instead of Friday afternoon.

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NEW YORK, SATURDAY, MARCH 17, 1894.

Four novelties in the 15th Symphony Concert out of five members. The Symphony was the Brahms second. C. M. Loeffler was the soloist in Max Bruch's Romance for Violin and Orchestra, A-minor, op. 42, and the Saint-Saens' Concert Morceau, E-minor, op. 62, and much praised for his fine work. Emil Hartmann's overture, Eine Nordische Heerfahrt, was welcome as an occasional visitor. There was general dissatisfaction over the closing number, Rubinstein's humorous character picture, Don Quixote (once before given in Boston, by the Thomas Orchestra) as puerile, and repellant to artistic sensibility.

For the 17th Symphony Concert another novelty program. Liszt's symphonic poem, Orpheus, though not new here, is not often heard, and hardly bears out the fancies which the composer wreathes about it. The overture was Ruszlen and Ludmilla, by Glinka, written fifty, and first heard in England twenty years ago, and enlivening with its chimes. Komarinskaja, by the same composer, is a jolly mingling of a dance with a Wedding song, written in 1840. Noisy, but bright and winning. The chief opus was Berlioz's Fantastic Symphony. Its Love Reveries might be religious, so far as the music indicates; but there is no mistaking the Ballroom intent; or the Field Scene, the March to the Scaffold; or the nightmare of thunderings which lead you to the awsome whir of the Walpurgis Night.

At the seventh Kneisel Concert they gave us Haydn's Quartet in C, op. 33, No. 3, and Brahms's Quartet in A-minor, op. 51, two capital specimens of the ancient and modern classic schools; but the most satisfying pleasure came from Beethoven's Serenade in D, op. 25, for flute, violin, viola, Charles Mole playing the flute in a thoroughly artistic way, especially the exacting music of the Minuet. The usual high-toned and sympathetic audience filled Chickering Hall.

Boston Transcript
MONDAY, MARCH 19, 1894.

Music Hall: Boston Symphony Orchestra.

The nineteenth symphony programme, given in the Music Hall last Friday afternoon and Saturday evening, was as follows:

Mozart: Symphony in G minor.
Haydn: Air, "With verdure clad," from "The Creation."
Beethoven: Two movements from Symphony No. 9, in D minor, Opus 125.
Mozart: Aria, "Voi che sapete," from "Le Nozze di Figaro."
Weber: Overture to "Oberon."
Mme. Lillian Blauvelt was the singer.

It has generally been considered part of the etiquette of symphony concerts of high order, not to give fragments of symphonies. No doubt exceptions to this rule may sometimes be in order. For instance, when there happens to be one particularly fine movement in an otherwise uninteresting symphony—such as the first movement in Rubinstein's "Ocean" symphony, or the intermezzo in Goetz's symphony in F—there seems to be no good reason why this movement should not be given by itself, without derogating from the dignity of the concert. Such movements are too fine to be shelved for good and all, and there is little artistic common sense in forcing the audience to gape through three others, just for the pleasure of hearing the good one. Again there are choral symphonies—like Beethoven's ninth, and Berlioz's "Roméo et Juliette"—which it is practically impossible to give entire as often as one would like to hear them, from the difficulty of collecting together and drilling an adequate chorus. It is hard to see why the purely orchestral parts of such works should not be given at times, leaving the choral parts for more special occasions. We have often wondered why the three symphonic movements from Mendelssohn's "Hymn of Praise" are never given at our symphony concerts: they would be heard there to the best advantage, which they are not at oratorio concerts, simply because the acoustical conditions of a large mass of surrounding chorus-singers are not favorable to the best effect of an orchestra. The three orchestral movements in the ninth symphony might well be given without the choral finale; it would give our public a chance of hearing these wonderful movements oftener than would be possible if the work were never to be given, save in its integrity.

But these are, we think, the only cases in which it is well to dismember a work, all parts of which are ideally connected together—the only cases in which symphonic fragments can properly be given *hors de leur vrai cadre* at first-class concerts. With the older orchestral suites it is a wholly different matter; the several movements of these have no ideal connection with each other, and there is no internal reason why a suite by Bach or Handel should not be dismembered as much as the programme-maker pleases: nothing is lost, and often much gained thereby. But to dismember a symphony, except in the cases mentioned above, is a serious, and generally an inartistic, piece of business, only to be excused by such practical considerations as the impossibility of giving the entire work with desirable frequency.

To our mind, it was a great mistake to give the *Adagio* and *Scherzo* of the ninth symphony by themselves; to give *all three* of the orchestral movements, in their proper order, would have been all right; but to give these two, and out of their proper order, at that, smacks too strongly of the *Kursaal* or the "popular" promenade concert. It was considerably *infra dig.* The effect, too, was unsatisfying; one longed to hear that glorious first movement, and the two movements played left us in the position of Oliver asking for more. It might be urged that giving the "Festival at the House of Capulet," the "Love-scene," and the "Queen Mab" from Berlioz's "Roméo et Juliette" was just as bad; for there are two other purely orchestral movements,—the introductory "Combats, Tumult, Intervention of the Prince," and the "Romeo at the Tomb of the Capulets,"—in that symphony. But neither of these two movements is in any way symphonic in form, and to play them in addition to the three usually given would in no wise help to round out the selections to symphonic completeness. The three *symphonic* movements are those commonly given. Add to this that the orchestral introduction and tomb-scene in "Roméo et Juliette" are hardly known at all to our public, and their omission is consequently not seriously felt; but the first movement of the ninth symphony is perfectly familiar, and the audience has a very realizing sense of what it is robbed of. So much on this head!

Mozart's ever-wonderful G minor symphony was admirably played. We think Mr. Paur takes the *Andante* too slow and heavily; the music loses much of its dreamy, poetic grace thereby, and that persistent "fluttering of angels' wings" in the violins and wood-wind is made to assume too much of the character of an obstinately worked-out problem in counterpoint. The movement sounds severe and aseptic instead of poetic, graceful and replete with the most enchanting warmth of sentiment. But the rest of the symphony was capitally given.

Mr. Paur takes the *Adagio* in Beethoven's ninth, too, wonderfully slow; but here the effect is far different. Here, if anywhere, Wagner's dictum, "In a certain delicate sense, one may say of the pure *Adagio* that it cannot be taken slowly enough" is applicable. Some of us can remember the positively overwhelming effect Von Bülow made (in 1875-76) with his exceedingly slow *tempo* in the slow movement of the "Sonate pathétique;" this beauty of effect is perfectly reproducible in the *Adagio* of the ninth symphony: one may discuss it, but one cannot pooh-pooh it. And it can be said emphatically that, in spite of Mr. Paur's very slow *tempo*, the melodic flow of the music was still admirably well sustained, and its rhythmic character fully preserved. The whole movement was "well held together," as the phrase is. For one thing, the slow *tempo* made it easier for the orchestra to do some exceedingly beautiful bits of expressive phrasing and shading. The effect of making the fourth horn stand out so prominently (and with a certain "brassiness" of tone, too) in its descending arpeggio in the fifteenth measure, and at other corresponding points in the movement, was new to us, and struck us at first as a little crass; but the frequent recurrence of this figure, and always at the point in the theme indicated, gives it a certain thematic importance in itself, and it is no bad idea to have this emphasized. Before the movement was over we found that this underscoring the horn-figure paid well enough; there was [illegible]

legitimate one [illegible] & S. [illegible] Hall, [illegible] with [illegible] version of the horn-parts in the second theme; that this remodelling of the horn-parts is necessary for the theme to produce any effect, seems unquestionable, and no one need cry out against "Vandalism." Only we think Wagner did not go quite far enough; had he put the clarinet, and sometimes the second oboe, parts up an octave, he would have got a brilliancy of reed tone that would better have counteracted the undue prominence of the horns, as he has written them; and, curiously enough, he has applied this very device in more than one passage in his own compositions. The medium register in the wind is fully represented by his horns, and the oboes and clarinets might well have been transferred to the upper register, to give it more brilliancy and edge.

The "Oberon" overture—one of the orchestra's *chevaux de battaille* ever since Gericke's day—was superbly played, and made the most brilliant effect imaginable. Only we found some of the toying with the famous horn passage superfluous and rather dandyfied. But the performance carried everything before it.

Mme. Blauvelt has a charming light soprano voice, well developed throughout its compass, and evidently knows a great deal about using it. She phrases at once naturally and with no little art; especially fine is the power she shows of "opening her voice" and throwing the tone well out into the house at the crucial point in a phrase. Her intonation is admirable, and she sings with great musical feeling. A certain personal charm and distinction, too, are not to be overlooked as important factors in the pleasure her performance gives. She has still something to learn, and that a person of her evident intelligence and musical organization will learn it in time and with further routine experience there can be little doubt. She has not yet quite learned to connect and fuse together all the delightful detail-effects she makes into a thoroughly consistent whole; as yet the separate details in her singing stand out somewhat too sharply *as details*. But she has already accomplished very much indeed, and gives promise of accomplishing more. Her singing both of the Haydn air and the incomparable "*Voi che sapete*" was highly delightful, and she was warmly and repeatedly recalled after both things, especially after the second.

The next programme is: Liszt, a Faust symphony; Clayton Johns, berceuse and scherzo for string orchestra (first time); Bruch, "Kol Nidrei," for 'cello and orchestra, opus 47; Mendelssohn, overture, "Meeresstille und glückliche Fahrt," opus 27. Mr. Leo Schulz will be the 'cellist.

[99]

BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, MAR. 19, 1894.

The Symphony Concert.

Again the symphony concert calls for much praise and some little adverse criticism; praise for a perfection of execution that has seldom been exceeded in Boston, blame for a programme made up in a motley fashion. To give two movements from the great ninth symphony, in a city full of choristers, to change the order of the movements, to end a presentation of Beethoven's most earnest work with its lightest mood, was certainly to eliminate much of the educational and æsthetic character from the composition. Yet something may be said in extenuation, too; the last movement is not a very practicable one, it always reads better in the score than it sounds in the performance; and had the great first movement been given, it would have lacked a proper counterpoise, a balancing movement for its power, the work would have led to an anticlimax. However, it is better to let such work alone if it cannot be presented entire.

The performance began with that violet among symphonies, Mozart's G minor. It is customary to consider the "Jupiter" as the great work among the master's last group of symphonies, but to the present writer the G minor is the nobler work of art; other composers might imitate the contrapuntal skill of the former, no one but Mozart could ever have attained the delicacy, sweetness and fragrance of the latter. Barring an absence of some of the daintiness with which former conductors have invested it, the performance was an eminently satisfactory one. The grace of the chief figure of the first movement was well brought out, the violins playing excellently together, with most refined shading. The minuet was somewhat heavy and formal.

Mme. Lillian Blauvelt was the soloist, and "With Verdure Clad" was a good transition to the pathos of the first theme of Beethoven's Adagio. The singer made a very good impression; at first there was a tremolo in the voice, but this probably proceeded from nervousness, for it soon disappeared, and there was good artistic work in the management of the voice, which of itself has a most agreeable *timbre*. Mme. Blauvelt's second number, "Voi che Sapete," again showed the advantage of hearing music under proper conditions: she sang it about as well as Mme. Arnoldson did recently in Mechanics' Hall, but it sounded infinitely better; in Music Hall not a *nuance* was lost, and the beautiful contrasts made their due effect. Especially to be praised was the richness of the voice in the deeper phrases; "Gelo e poi sento, l'alma avvampar" was delivered with just the broad effect on the lower tones that the phrase demanded. There were many and hearty recalls at the close of the number.

Regarding the execution of the two movements from the Ninth symphony one can only speak ecstatically; Mr. Paur is proving himself far more of an acquisition than one would have deemed possible a few months ago. He does not give the fiery moods of his predecessor, (a fire that was without any insurance and that too often burnt up the intentions of the classical composer), but he has brought the orchestra to its highest efficiency: it is again the peer of any organization of its numbers in the world. The adagio was well played, and the second violins showed that they were not inferior to their rich relations, the firsts, in this movement; but the scherzo was a revelation. It is a rhythmic fantasie, demanding constant changes of accent and of phrasing, and to conquer these with good ensemble would prove the technique of any orchestra. They were given with perfect unity and shading on this occasion, and there was just the right amount of caprice displayed even to the brusque coda. It seems impossible to choose any special points for commendation where all was so well done, but the wind instruments were remarkably effective in this part of the programme; clarinette, bassoon, oboe, horn, all were finely played, and in the final number of the concert, the "Oberon" overture, they did quite as well. Perhaps one is the more inclined to notice this since it is not so long ago that the wind instruments were the Achilles' heel of the orchestra, now they have become as strong as any department of it.

In the accompaniments, too, the orchestra made its mark, for the support of Mme. Blauvelt in the Mozart aria was as free, as elastic, as well-shaded as if it had been played on a piano by a single performer. Altogether, then, the reviewer may bear with his disappointment at the haphazard way in which the programme was made up, in view of the brilliancy of its execution; but if Mr. Paur and his men are able to win success with such a handicap, what would they attain if the list were made out in a manner to show its musical gems to the best advantage? LOUIS C. ELSON.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCV. NO. 77.
SUNDAY, MARCH 18, 1894.

THE SYMPHONY CONCERT.

Mr. Paur's programme at the Symphony concert last evening was eminently in keeping with the penitential season. With Mozart, Haydn, Beethoven and Weber as composers, there was little to disturb the serenity of the audience, and had it not been that the "Oberon" overture ended the programme, there was little in it that was calculated to excite the feelings.

The Mozart symphony in G minor was placed first in the evening's selections, and had an admirable reading under Mr. Paur's direction, its simple characteristics being adhered to, and the several movements being given a graceful and enjoyable interpretation. Mr. Paur added to this symphonic selection the adagio and scherzo from the ninth of the Beethoven symphonies, and played the two movements in a very conservative fashion, which gave great gratification to the audience.

The singer of the evening was Mme. Lillian Blauvelt, an artist who has been heard before here in more brilliant selections than those which she contributed to the programme. She has a singularly pure, musical soprano voice, and, although her delivery of the aria from "The Creation," "With Verdure Clad," was lacking in style, there was a simplicity and directness in her interpretation of the number that was very charming. Her second selection was the "Voi che Sapete" from the "Marriage of Figaro," and in this selection Mme. Blauvelt's voice was heard with exquisite pleasure, her phrasing of the aria being characterized by rare intelligence, and her delivery showing admirable taste in every way.

The "Oberon" overture was splendidly played as the finale of the programme, and proved a great relief from the monotonous selections which had preceded it.

The concert of the coming week will have for its selections the "Faust" symphony by Liszt, a berceuse and scherzo for string orchestra by Clayton-Johns, the "Kol Nidrei" for 'cello and orchestra by Max Bruch, and Mendelssohn's "Calm Sea and Prosperous Voyage." The soloist will be Mr. Leo Schulz. The patrons of the rehearsals are reminded that the one of the coming week will be on Thursday instead of Friday afternoon.

American Art Journal.
The Oldest Musical Weekly Published in America.
FOUNDED IN 1863 BY HENRY C. WATSON.
WM. M. THOMS, Editor.
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NEW YORK, SATURDAY, MARCH 17, 1894.

Four novelties in the 15th Symphony Concert out of five members. The Symphony was the Brahms second. C. M. Loeffler was the soloist in Max Bruch's Romance for Violin and Orchestra, A-minor, op. 42, and the Saint-Saens' Concert Morceau, E-minor, op. 62, and much praised for his fine work. Emil Hartmann's overture, Eine Nordische Heerfahrt, was welcome as an occasional visitor. There was general dissatisfaction over the closing number, Rubinstein's humorous character picture, Don Quixote (once before given in Boston, by the Thomas Orchestra) as puerile, and repellant to artistic sensibility.

For the 17th Symphony Concert another novelty program. Liszt's symphonic poem, Orpheus, though not new here, is not often heard, and hardly bears out the fancies which the composer wreathes about it. The overture was Ruszlen and Ludmilla, by Glinka, written fifty, and first heard in England twenty years ago, and enlivening with its chimes. Komarinskaja, by the same composer, is a jolly mingling of a dance with a Wedding song, written in 1840. Noisy, but bright and winning. The chief opus was Berlioz's Fantastic Symphony. Its Love Reveries might be religious, so far as the music indicates; but there is no mistaking the Ballroom intent; or the Field Scene, the March to the Scaffold; or the nightmare of thunderings which lead you to the awsome whir of the Walpurgis Night.

At the seventh Kneisel Concert they gave us Haydn's Quartet in C, op. 33, No. 3, and Brahms's Quartet in A-minor, op. 51, two capital specimens of the ancient and modern classic schools; but the most satisfying pleasure came from Beethoven's Serenade in D, op. 25, for flute, violin, viola, Charles Mole playing the flute in a thoroughly artistic way, especially the exacting music of the Minuet. The usual high-toned and sympathetic audience filled Chickering Hall.

Boston Transcript
MONDAY, MARCH 19, 1894.

Music Hall: Boston Symphony Orchestra.

The nineteenth symphony programme, given in the Music Hall last Friday afternoon and Saturday evening, was as follows:

Mozart: Symphony in G minor.
Haydn: Air, "With verdure clad," from "The Creation."
Beethoven: Two movements from Symphony No. 9, in D minor, Opus 125.
Mozart: Aria, "Voi che sapete," from "Le Nozze di Figaro."
Weber: Overture to "Oberon."
Mme. Lillian Blauvelt was the singer.

It has generally been considered part of the etiquette of symphony concerts of high order, not to give fragments of symphonies. No doubt exceptions to this rule may sometimes be in order. For instance, when there happens to be one particularly fine movement in an otherwise uninteresting symphony—such as the first movement in Rubinstein's "Ocean" symphony, or the intermezzo in Goetz's symphony in F—there seems to be no good reason why this movement should not be given by itself, without derogating from the dignity of the concert. Such movements are too fine to be shelved for good and all, and there is little artistic common sense in forcing the audience to gape through three others, just for the pleasure of hearing the good one. Again there are choral symphonies—like Beethoven's ninth, and Berlioz's "Roméo et Juliette"—which it is practically impossible to give entire as often as one would like to hear them, from the difficulty of collecting together and drilling an adequate chorus. It is hard to see why the purely orchestral parts of such works should not be given at times, leaving the choral parts for more special occasions. We have often wondered why the three symphonic movements from Mendelssohn's "Hymn of Praise" are never given at our symphony concerts: they would be heard there to the best advantage, which they are not at oratorio concerts, simply because the acoustical conditions of a large mass of surrounding chorus-singers are not favorable to the best effect of an orchestra. The three orchestral movements in the ninth symphony might well be given without the choral finale; it would give our public a chance of hearing these wonderful movements oftener than would be possible if the work were never to be given, save in its integrity.

But these are, we think, the only cases in which it is well to dismember a work, all parts of which are ideally connected together—the only cases in which symphonic fragments can properly be given *hors de leur vrai cadre* at first-class concerts. With the older orchestral suites it is a wholly different matter; the several movements of these have no ideal connection with each other, and there is no internal reason why a suite by Bach or Handel should not be dismembered as much as the programme-maker pleases: nothing is lost, and often much gained thereby. But to dismember a symphony, except in the cases mentioned above, is a serious, and generally an inartistic, piece of business, only to be excused by such practical considerations as the impossibility of giving the entire work with desirable frequency.

To our mind, it was a great mistake to give the *Adagio* and *Scherzo* of the ninth symphony by themselves; to give *all three* of the orchestral movements, in their proper order, would have been all right; but to give these two, and out of their proper order, at that, smacks too strongly of the *Kursaal* or the "popular" promenade concert. It was considerably *infra dig.* The effect, too, was unsatisfying; one longed to hear that glorious first movement, and the two movements played left us in the position of Oliver asking for more. It might be urged that giving the "Festival at the House of Capulet," the "Love-scene," and the "Queen Mab" from Berlioz's "Roméo et Juliette" was just as bad; for there are two other purely orchestral movements,—the introductory "Combats, Tumult, Intervention of the Prince," and the "Romeo at the Tomb of the Capulets,"—in that symphony. But neither of these two movements is in any way symphonic in form, and to play them in addition to the three usually given would in no wise help to round out the selections to symphonic completeness. The three *symphonic* movements are those commonly given. Add to this that the orchestral introduction and tomb-scene in "Roméo et Juliette" are hardly known at all to our public, and their omission is consequently not seriously felt; but the first movement of the ninth symphony is perfectly familiar, and the audience has a very realizing sense of what it is robbed of. So much on this head!

Mozart's ever-wonderful G minor symphony was admirably played. We think Mr. Paur takes the *Andante* too slow and heavily; the music loses much of its dreamy, poetic grace thereby, and that persistent "fluttering of angels' wings" in the violins and wood-wind is made to assume too much of the character of an obstinately worked-out problem in counterpoint. The movement sounds severe and ascetic, instead of poetic, graceful and replete with the most enchanting warmth of sentiment. But the rest of the symphony was capitally given.

Mr. Paur takes the *Adagio* in Beethoven's ninth, too, wonderfully slow; but here the effect is far different. Here, if anywhere, Wagner's dictum, "In a certain delicate sense, one may say of the pure *Adagio* that it cannot be taken slowly enough" is applicable. Some of us can remember the positively overwhelming effect Von Bülow made (in 1875-76) with his exceedingly slow *tempo* in the slow movement of the "Sonate pathétique;" this beauty of effect is perfectly reproducible in the *Adagio* of the ninth symphony; one may discuss it, but one cannot pooh-pooh it. And it can be said emphatically that, in spite of Mr. Paur's very slow *tempo*, the melodic flow of the music was still admirably well sustained, and its rhythmic character fully preserved. The whole movement was "well held together," as the phrase is. For one thing, the slow *tempo* made it easier for the orchestra to do some exceedingly beautiful bits of expressive phrasing and shading. The effect of making the fourth horn stand out so prominently (and with a certain "brassiness" of tone, too) in its descending arpeggio in the fifteenth measure, and at other corresponding points in the movement, was new to us, and struck us at first as a little crass; but the frequent recurrence of this figure, and always at the point in the theme indicated, gives it a certain thematic importance in itself, and it is no bad idea to have this emphasized. Before the movement was over we found that this underscoring the horn-figure paid well enough; there was an idea, and a perfectly legitimate one, behind it. The *Scherzo* was brilliantly played, with Wagner's version of the horn-parts in the second theme; that this remodelling of the horn-parts is necessary for the theme to produce any effect, seems unquestionable, and no one need cry out against "Vandalism." Only we think Wagner did not go quite far enough; had he put the clarinet, and sometimes the second oboe, parts up an octave, he would have got a brilliancy of reed tone that would better have counteracted the undue prominence of the horns, as he has written them; and, curiously enough, he has applied this very device in more than one passage in his own compositions. The medium register in the wind is fully represented by his horns, and the oboes and clarinets might well have been transferred to the upper register, to give it more brilliancy and edge.

The "Oberon" overture—one of the orchestra's *chevaux de battaille* ever since Gericke's day—was superbly played, and made the most brilliant effect imaginable. Only we found some of the toying with the famous horn passage superfluous and rather dandyfied. But the performance carried everything before it.

Mme. Blauvelt has a charming light soprano voice, well developed throughout its compass, and evidently knows a great deal about using it. She phrases at once naturally and with no little art; especially fine is the power she shows of "opening her voice" and throwing the tone well out into the house at the crucial point in a phrase. Her intonation is admirable, and she sings with great musical feeling. A certain personal charm and distinction, too, are not to be overlooked as important factors in the pleasure her performance gives. She has still something to learn, and that a person of her evident intelligence and musical organization will learn it in time and with further routine experience there can be little doubt. She has not yet quite learned to connect and fuse together all the delightful detail-effects she makes into a thoroughly consistent whole; as yet the separate details in her singing stand out somewhat too sharply *as details*. But she has already accomplished very much indeed, and gives promise of accomplishing more. Her singing both of the Haydn air and the incomparable "*Voi che sapete*" was highly delightful, and she was warmly and repeatedly recalled after both things, especially after the second.

The next programme is: Liszt, a Faust symphony; Clayton Johns, berceuse and scherzo for string orchestra (first time); Bruch, "Kol Nidrei," for 'cello and orchestra, opus 47; Mendelssohn, overture, "Meeresstille und glückliche Fahrt," opus 27. Mr. Leo Schulz will be the 'cellist.

[99]

BOSTON DAILY TRAVELLER.

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MONDAY, MARCH 19, 1894.

SYMPHONY CONCERT.

An Excellent Programme Made Up of Familiar Numbers.

MR. PAUR'S COURAGE.

Beethoven's Music Treated with Loving Regard.

The Oberon Overture Very Well Given—The Drum Again a Nuisance.

The nineteenth concert of the Boston Symphony Orchestra took place in Music Hall Saturday evening. The following was the programme:

Symphony in G minor.....Mozart
Aria, "With Verdure Clad".....Haydn
Adagio and Scherzo from Ninth symphony, Beethoven
Aria, "Voi che sapete," from "Marriage of Figaro".....Mozart
Overture to "Oberon".....Weber
Mrs. Lillian Blauvelt was the soloist.

As all the numbers performed are familiar, comment upon the compositions is unnecessary.

It only remains to speak of the performance, which as far as the orchestra is concerned, was admirable.

The delightful Mozart symphony was finely read by Conductor Paur; he giving himself some little latitude in the expression of the andante movement, but it was only the conception of a discreet musician and was not of an exaggerated form in the least, the effect of the music being enhanced thereby.

Mr. Paur always treats the music of Beethoven with loving regard for the great master's evident intentions, and so in these two movements we were vouchsafed a remarkably faithful rendering. These movements are the only ones worthy of perpetuation in this extraordinary composition of Beethoven's latest period, and it was gratifying to hear them unencumbered with the wearisome monotone of the first movement and the eccentricities of the finale. Mr. Paur is to be commended for his courage in so happily dismembering this uncouth specimen of the immortal master of symphonic composition.

The performance of the "Oberon" overture was an excellent one, but the rendering lacked that marvellous refinement that was such a positive characteristic of unrivalled interpretations of the Weber overtures by the master hand of Wilhelm Gericke. The admirable first horn player made much of the opening phrase for horn solo, but the diminuendo of the prolonged note was marred because of the falling from the pitch. The overture was played with remarkable precision and spirit.

The tympani as usual were out of tune. In the Scherzo of the Ninth Symphony the upper drum was nearly F sharp, which did not make a harmonious concord with the contrabasses playing F natural, to which pitch the drums are expected to be tuned. Besides, F sharp given by the drums as a major third in the key of D minor is a little queer to a musical ear against the F natural of the rest of the instruments.

The sound of these drums when subjected to the herculean thumps of the player always reminds me of the sheet-iron thunder of a theatrical storm. Mr. Paur should see that this overpowering nuisance is abated. It is the last relic of musical barbarism that existed during the incumbency of Mr. Nikisch.

Mrs. Lillian Blauvelt is quite pretty, makes a pretty appearance, and has a pretty voice, but she has been badly taught, for her voice is not correctly placed and consequently, especially in the middle tones and in the softer passages, she is obliged to sing flat of the pitch, and often with a tremulous sound and always with an apparent muscular effort.

Neither is her style to be commended, for she gives a spasmodic impulse to all ascending scales, thereby forcing her voice, the only redeeming feature being that during this effort the true pitch is reached.

The Haydn aria was taken at too slow a pace, but it was not so untuneful as the Mozart aria which was so distressingly out of tune almost from beginning to end that one does not feel called upon to regard whatever else there may have been to comment upon, as good intonation is the first requisite of the singer, and when not attained, and sustained throughout as well, there is nothing to be said in praise of any accessory accomplishments.

Mrs. Blauvelt was consequently inadequate and out of place in such a programme. There are a half dozen or more choir singers in this city who could have sung both the arias infinitely better.

Now this failure to make the most of her delicate and beautiful voice must be charged to the instruction that has resulted in forbidding her accomplishing what might be creditable to her native, talents and agreeable to the critical ear. Mrs. Blauvelt should seek to remedy the difficulty before it is too late.

The audience was enthusiastic over her untuneful and inartistic performance, and was joined in the demonstration by Mr. Paur and his orchestra.

Had a man violinist played as falsely and with as little skill as the showing of the singer, the fiddlers of the orchestra would have considered him a fit subject for the bastinado.

And yet such immaculate performers as our concertmeister and his immediate companions were among the most energetic of those who applauded.

I am also surprised that some of my discriminating brother critics spoke in praise of the singer's performance.

I have taken occasion to speak critically but kindly of Mrs. Blauvelt's singing, for the vocal art is in such a degraded state that every effort should be made to revive its lost high standard, and it is every critic's duty who is competent to judge accurately of a singer's merits and demerits, to make as clear as possible what the difficulties are that handicap the public performer, and thereby assist in establishing finally a more critical judgment upon the part of the public so that the good model is easily distinguished when it is presented and commended accordingly.

The programme for next Saturday's concert will embrace Liszt's "Faust" symphony; Berceuse and Scherzo for string orchestra, Clayton Johns; Kol Nidrei for 'cello and orchestra, Bruch; and Mendelssohn's overture, "Calm Sea and Prosperous Voyage." Mr. Leo Schultz will be the soloist. The public rehearsal will be upon Thursday afternoon instead of Friday.

WARREN DAVENPORT.

BOSTON DAILY ADVERTISER.
Established 1813.

TUESDAY MORNING, MAR. 20, 1894.

The Kneisel Quartette Concert.

The Kneisel Quartette series came to its end in Chickering Hall last night. While it was pleasant to think that each succeeding season would bring back the concerts, there was something of sadness in the thought that the hall which has been associated with so much noble music had come to a final end. Chickering Hall is now a thing of the past. The programme ran from the very oldest to the very newest string quartette and quintette music, beginning with an almost forgotten work by Dittersdorf, and ending with an unpublished composition by Dvorak. To revive Dittersdorf, was not altogether Quixotic; there is a degree of interest in watching the development of the string quartette, and Dittersdorf presents one of its earliest phases. But there is something more than a curious or an historical interest in his measures; he is melodic and graceful, he is sufficiently symmetrical, and he shows clearly (taking last night's quartette as a criterion) that he is a talent who has a right to exist spite of the greater works of greater masters. Genius should not always have the right to obliterate talent, and the prettiness of some portions of the string quartette that began the concert was a sufficient *raison d'etre* for the composition.

The first movement was delicate rather than ambitious, but the second movement awakened great enthusiasm; this latter was in "second Rondo" form, and its two counter themes, as well as its coda, consisted almost wholly of solo work for the first violin, which was given with excellent expression by Mr. Kneisel. The minuet was the most original movement, and the finale, full of quaint interruptions and unexpected pauses, was a chattering, jovial descendant from the Gigue, which was the finale of the suite, from which form the string quartette sprang.

Beethoven's quartette in E minor (op. 59, No. 2) which followed, no more demolished the airy measures of Karl Ditters von Dittersdorf, than an eagle would demolish a thrush or a linnet. It was a grand work grandly played. Then came a brand new quintette by Dvorak. Again there is a negro in Mr. Dvorak's woodpile. We ought to feel flattered at the classical apothesis of plantation music, but this is the third Afro-American work that we have had from this source recently, and one does not want the phrase "*cherchez le negre*" attached to Dvorak's works as "*cherchez la Femme*" was once to Oriental crimes. Nevertheless the treatment of the themes was unconstrained and easy, and there was an infectious hilarity in the work when suddenly Mr. Kneisel broke a string on his banjo,—I mean violin, and a pause for repairs ensued. Delightful altogether was the scherzo (allegro vivo) which followed. Here Dvorak made some fine use of the viola color for a dark contrast to the brighter passages.

Since there was a melancholy episode to the bright movement, the composer evened matters by giving a bright one to the andante. This movement was not in the folks-tone but was entirely beautiful without straining for any local characteristics. The finale, however, spite of its immense virility, seemed rather tawdry, and a camp-meeting flavor hung over the themes. It was said of Raff that he had such versatility in composition that if he desired to compose a string quartette he would write half-a-dozen for practice. Can it be that Dvorak has been practising thus with Negro themes? He has shown our composers the road to new effects in a purely native school; let us hope that he will not himself wear the path out.

LOUIS C. ELSON.

Boston Journal.

TUESDAY, MARCH 20, 1894.

A New Quintet by Dvorak Played at the Last of the Kneisel Concerts—Mr. Abloescher's Zither Concert.

The last concert of the ninth series of the Kneisel Quartet was given last evening in Chickering Hall. The program was as follows:

Quartet in E flat major.....Dittersdorf
Quartet No. 2, in E minor, op. 59.....Beethoven
Quintet in E flat major, op. 97. Allegro ma non tanto—Allegro vivo—Andante—Finale. (MS., first time).....Dvorak
Second viola, Mr. Max Zach.

The quintet by Dvorak is one of his three experiments in founding a national American school of music on thematic material derived, as it is alleged, from negroes and Indians. The symphony and the quartet have been heard here during the season.

As music without any reference to ethnological claims or pretensions, the quintet after one hearing does not appear to be a work of as much merit as the quartet. The finale is cheap stuff, unworthy of the composer; and the other movements, though they will undoubtedly be popular for a time on account of marked and peculiar rhythm or on account of conventional pretty sentiment as in the theme and certain variations of the andante, seem to be the expression of experiment rather than unflinching musical conviction. To be sure, the effect of the first movement was in a measure marred by the snapping of a string of the first violin; in spite of the accident, the movement gave pleasure, superficial perhaps, but there is such a thing as amiability in music, and it is by no means to be despised. The second movement is the most characteristic of the four, with its realistic break-down and suggestion of interlocutor and end-men; but what in the world is that viola solo doing in the midst of the merriment? It furnishes a contrast; it was well played by Mr. Svecenski, but it did not seem in its proper place. The opening of the andante is dusky in its color, but the alleged negro quality of the theme is more after the pattern of S. C. Foster's sentimental warbler than after the negro of the South, whose ideas of music were largely imitative, in that he distorted camp-meeting tunes and the songs sung by the women of his owner's family. Some of the variations are Slavonic, and there is one that suggests strongly Bellini.

This quintet, as well as the other numbers of the program, was played exceedingly well. The quartet of Dittersdorf made a delightful impression when it was given about two years ago, and the impression was confirmed fully last evening. It is a singular fact that Dittersdorf's quartets were not mentioned by his contemporary biographers, and he himself does not refer to them in his interesting and pathetic "Autobiography." Yet this work must have made some noise in its day, for even now it is comparatively free from formalism or conventionality. Witness, for instance, the bagpipe drone in the last movement while the first violin sings a wild tune that might come from a Gipsy's mouth.

There was frequent and most hearty applause throughout the evening, and there were many recalls. It is always with regret that our music lovers attend the final concert of these admirable artists, whose return in the winter is anticipated joyfully.

It is announced that the concert last evening was the last that will be given in Chickering Hall, as the familiar room will hereafter be used for business purposes.

PHILLIP HALE.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCV, NO. 79.

TUESDAY, MARCH 20, 1894.

THE KNEISEL QUARTET.

The season's series of concerts by the Kneisel quartet was brilliantly ended last evening at Chickering Hall, the audience attending representing the best circles of social and artistic life in the city. The programme consisted of Dittersdorf's quartet in E-flat major, Beethoven's quartet in E minor, op. 59, No. 2, and Dvorak's quintet in E-flat major, MS. In selecting Dvorak's quintet as the novelty of the evening a most enjoyable feature was added to the programme, and the Bohemian composer's tuneful work was played with all the finish and brilliancy demanded to realize its beauties. The same excellence was shown in the Dittersdorf and Beethoven compositions, so that the programme as a whole made a notable ending for the season's performances. Mr. Kneisel and his associates have never labored more zealously or with better results than in the concerts of this season, and it is gratifying to know that, despite the financial depression, their return has been adequate to their efforts.

Boston Daily Globe.

TUESDAY, MARCH 20, 1894.

Kneisel Quartet.

The last of the series of eight concerts by the Kneisel quartet was given last evening in Chickering hall before a large and critical audience. Two of the works presented were in E flat major, the first number on the program being Dittersdorf's quartet and the last Dvorak's quintet, op 97, the latter receiving its first public performance in Boston. This composition was written last summer in Iowa, and bears strong traces of the influence upon the composer of so-called negro folk-songs and dances of the south.

In short, one might say that Dr Dvorak has idealized some of the negro ditties well known in this country. The music is not profound, but it is not trivial.

This number was heartily enjoyed by the critical audience, the novelty of the composition probably being the special feature.

Dittersdorf's quartet was charmingly played, the andante movement receiving a notably artistic interpretation. Beethoven's quartet was also performed with that delicacy and grace which always characterizes the work of this splendid organization. The club had the assistance of Max Zach, second viola in the quintet.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

TUESDAY MORNING, MARCH 20, 1894.

THE KNEISEL CONCERT.

At Chickering Hall last evening, the Kneisel Quartet brought to a close probably the most successful series of concerts ever given by this organization. The programme was a most interesting one. Dittersdorf's quartet in E flat major and Beethoven's quartet No. 2 in E minor were splendidly played and received with great enthusiasm. Dvorak's quintet in E flat major, four movements, was played for the first time, Mr. Max Zach assisting as second viola. The quintet is a sympathetic, catchy composition, and is of the same style of the later works of this composer, and was rendered in a delightful manner. The audience was a large one and intensely enthusiastic.

Boston Transcript

TUESDAY, MARCH 20, 1894.

Chickering Hall: The Kneisel Quartet.

The Kneisel Quartet, assisted by Mr. Max Zach, gave the eighth concert of this, its ninth, season in Chickering Hall last evening. The programme was as follows:

Dittersdorf: Quartet in E-flat major.
Beethoven: Quartet in E minor, Opus 59, No. 2.
Dvorák: Quintet in E-flat major, Opus 97.

It was curious to note the success the Dittersdorf Quartet had with the audience; no doubt a good deal of the applause was a tribute to the superb playing, but the composition itself must have excited at least some of it. Equally euphonious and brightly melodious things of ten times its calibre have hardly got a hand, but this one seemed to drive the audience fairly wild with delight. Was it the humor in the work—of which there is a good deal—or was it that almost all there is in it lies palpably on the surface? Strangely enough the *Andante*, the principal theme of which is very suggestive of the sort of thing Lowell Mason and George F. Root used to give our church choirs to sing, did not seem to please the people any more than the Minuet and Finale. Upon the whole, here was a bit of musical resurrection that really paid and gave unfeigned pleasure.

The greater E minor Rasoumoffsky quartet was splendidly played and produced its unfailing superb effect. The playing of the *Molto adagio* was, in particular, well-nigh ideal.

Two whole quartets made one a little tired to be in more than a merely animally receptive mood for the new Dvorák quintet. We, for one, could hear the music and luxuriously drink it in with our ears, but really listen to it we could not; the spirit was willing but the flesh weak. The composition has evidently much of the "Spillville" element in it—an element which, some Bohemian musicians affirm, makes them feel very much at home—and we cannot say we like it any the better for this. That we are getting heartily tired of the uncivilized in chamber and symphonic music, we have said more than once before. When the man who belongs to what the geographies used to call the "civilized and enlightened" part of humankind voluntarily returns to barbarism, one cannot help a suspicion that effeteness of some sort has had a good deal to do with it. But the quintet has, nevertheless, much that is charming in it; it is frankly melodious, although the distinction of many of its themes is quite open to question, and very euphoniously written for the instruments. There is life and go to it. It was admirably played, and the audience seemed to find it to their taste. More than this we cannot say at present.

And so ends the ninth season of the Kneisel Quartet. The organization has steadily grown in artistic efficiency from the beginning; each one of its members has developed more and more with time, and their acquaintance with one another, their *esprit de corps*, has increased *pari passu*. One notices now in their playing something that may stand as one of the finest elements in concerted chamber-playing; perfect harmony of ensemble, which does not preclude the perfectly free expression of each player's individuality. Such a quartet is one for any city to be proud of.

BOSTON DAILY TRAVELLER.

PUBLISHED BY TRAVELLER PUBLISHING CO., AT 307 WASHINGTON STREET, OPP. OLD SOUTH MEETING HOUSE.

TUESDAY, MARCH 20, 1894.

THE KNEISEL QUARTET.

Eighth Concert, and the Last of This Season's Series.

The eighth concert of the Kneisel Quartet, and the last of this season's series, took place in Chickering Hall last evening. Messrs. Kneisel, Roth, Svecenski and Schroeder were assisted by Mr. Max Zach, second viola. The programme was as follows:

Quartet, in E flat major.....Dittersdorf
Quartet, in E minor, op. 59, No. 2....Beethoven
Quintet, in E flat major, op. 97.....Dvorak
The latter is in manuscript and was played for the first time in Boston.

Karl Dittersdorf, whose original name was Ditters, was born in Vienna Nov. 2, 1739. He was a distinguished violinist and composer, his works embracing all classes of composition, including symphonies, oratorios, operas, violin concertos, string quartets, etc. He was intimate with Haydn, who was seven years his senior, and with Gluck, who was born 25 years before Dittersdorf.

His quartet given last evening was a particularly melodious work, charming in its simplicity and spontaneity, and sufficiently original to characterize it from the works of his eminent contemporaries. That it was delightfully played goes without saying.

The Beethoven Quartet, one of the most delightful of this class of the great composer's compositions, was rendered in a manner that fairly surpassed all previous efforts of this superior organization. The adagio was simply perfect, and it does not seem possible that quartet playing can be carried beyond the height of excellence reached in the rendering of this movement, either esthetically or in a technical sense. The audience were enthusiastic in the extreme over its performance and recalled the players several times.

We have already heard the symphony and the quartet written since Dvorak discovered that there was some available material in the tunes of our Southern negro that would make themes in the construction of works that might appear as music of a school naturally American.

The symphony was almost barren of results in this direction, but the quartet was a remarkable evidence of what a master hand could do in working out such a composition upon such themes.

The quintet has not borne such good results as the quartet did in the matter of the composers invention. There is much of the rhythmical peculiarities of the plantation tunes, to be sure, and some very ingenious display of the composer's resources, but regardless of the novelty of using a "breakdown" tune for treatment in a classic composition, it must be acknowledged that such material soon palls on the intelligent listener, and if any less eminent hand than Dvorak's had dealt with such shallow stuff, in a strictly musical sense, it would have been unbearable, no doubt. The quintet was superbly played.

This concert of the Kneisel Quartet was the last performance to be given in Chickering Hall, for the building is to be immediately remodelled for business purposes.

That this charming and convenient concert room is to become a thing of the past will be learned with regret by the large number of our musical community who have enjoyed so many delightful evenings within its walls. It is unfortunate that it should cease to exist, and particularly so as there is no hall suitable for chamber concerts and smaller musical affairs that can be had to supply the place made vacant in its demolition.

WARREN DAVENPORT.

[100]

Boston Courier.

SUNDAY MORNING, MARCH 25, 1894.

The twentieth Symphony concert was rather top-heavy, so to speak. It consumed more than the first full hour of its time with Lizst's "Faust" symphony, which was extracted from the hitherto unknown and may be relegated to the hereafter-to-be ignored without many regrets. It has its points of interest for their passing phrases of melody, for their devices of orchestration or for melting sequences of tone color. It displays imagination, art, taste and a great command of technical resource and tricksy ingenuity, and it casts some new light upon the workings of its author's genius. But when all is said and done, it has determined almost nothing and leaves the listener in doubt as to what Lizst really thought and wanted to convey. It is divided into three movements, respectively entitled "Faust," "Gretchen" and "Mephistopheles," each of which is supposed to be a character sketch of the personage whose name it bears. The first movement is a half an hour long and makes a confused and contradictory showing. Its general tenor might be described as inquisitive, groping and tentative, which is fair enough toward the philosophic, restless, unsatisfied side of Faust. Then it has periods of excitement and perturbation, whence it passes into a phase of large and stately kind—quite martial and romantic one would pronounce it—and it ends, after some grumbling and rumbling, in rather a calm and lofty fashion. To interpret it literally, would give us suggestions of a character which came to nobility, dignity and strength out of a good deal of disturbance and erratic experiment. The second movement is bland, dreamy and generally peaceful, indicative of a nature even more soft, smooth, high-thoughted and elegant than Gounod's Marguerite, and certainly much superior in temperament, susceptibility and aspiration to Goethe's little *hausmadchen*. There is a charm, however, in the dainty instrumentation of the movement, which begins with delicate passages for solos from the wooden wind and lower strings, and later has some other quite enchanting movements when the upper strings are divided into many parts, and the harp gives a shining support. The last movement is as enigmatical as the first and begins by intimating that Mephistopheles was a sort of hop-skip-and-jump devil—a Puck upon a larger scale. There is little which is particularly demoniac and certainly nothing which is decidedly dominant in it—nothing which arouses any feeling of dread, antipathy or horror. There are some groaning, some vague and uneasy dialogue, some hurrying, as of the black horses's feet, and some turmoil; but it comes at last to quite a pleasant and conventional ending after a brief return to the sonorous and inspiriting military episode noted in the first part. Altogether, while it may be well enough to have heard it once, we fancy that few people will care to hear it again, although perhaps the "Gretchen" movement might be welcome now and then for the sake of the pensive grace and quiet inventiveness of the scoring.

The rest of the programme was all light and produced rather a crushed effect after the long drawn wanderings and instrumental magnitudes of Liszt. Mr. Clayton Johns came first with a delightful little Berceuse and a lively scherzo for strings, neither of which was pretentious, but each of which was neatly and purely written, said its say simply and ended without attempt at amplification. Then Mr. Schulz played in a beautiful and truly sustained style that small grave 'cello arrangement by Bruch of the Hebrew religious air, "Kol Nidrei." The concert ended with Mendelssohn's "Sea-Calm and Prosperous Voyage" overture, which was a thoroughly infelicitous choice, for a gay, brilliant, stirring work, preferable of the French school, was absolutely needed to refresh and inspirit the audience, fatigued by the first half of the concert and lulled by the second. The readings were almost unexceptionably good, and in the Liszt especially, the second violins and violas, as well as the wooden wind, had more opportunity than usual to show their proficiency.

There will be no concert this week, and the next programme in order will be this, which is to be a memorial for the late Hans Guido von Bulow: Funerale, (first time,) Von Bulow; Beethoven's "Eroica" symphony; two movements from Molique's violin concerta, for Mr. Roth; Brahm's "Tragic" overture, and Wagner's "Huldigung" march.

The Kneisel Quartette ended their season on Monday night with a programme which required no soloist, but employed a second viola, played by Mr. Zach, for one number, this being a manuscript quintette by Dvorak then played for the first time. For their initial selection they went back a hundred years and more and took from Dittersdorf his quartette in E-flat major, a sweet, airy and lightsome composition, yet surely compacted too of good material well disposed, having its touch of sentiment to modify its gentle scholasticism and a sparkle of vivacious mirth to brighten both. It was all played with an appropriately delicate touch and Mr. Kneisel was particularly happy in one movement which was virtually a solo for the first violin with a trio accompaniment. An excellent reading of Beethoven's quartette in E minor, opus 59, followed; and although the hearers felt the power of the great master, it was not at the expense of the ingenuous, honest earlier writer who had just been heard. The Dvorak quintette was interesting and able, and was accordingly well received. Although nothing was stated to that effect, there can be little question but that this composition is another exhibition of its author's idea that there are indigenous hints, if not actually themes, for music of local character and color. For although no subject in it and no use of any could be said to have any direct relation to what some people have ponderously called the "Afro-American," yet there was a good deal in it which one felt certainly would not—indeed we might say could not—have been written, anywhere but in America. That the idea was presented rather dogmatically and pushed too far, was plain, and one was inclined to think that some parts might have been almost as effectively arranged for the instrument which Europe is wont to regard as distinctively American. And if one is to accept a negro type of melody or of sentiment, why not accept the banjo along with it? The barbaric, the untutored and the unsymmetrical may do well enough as bases of a popular fantasia or possibly for an eccentric symphony; but chamber composition had best cling still to the approved forms and keep itself within the lines of gentle expression. When it becomes *doctrinaire* or sensational, it departs from its sphere and is in danger of becoming nondescript

AMERICAN ART JOURNAL.

NEW YORK, SATURDAY, MARCH 24, 1894.

Carl Stasney in Worcester.

Here we are in the Heart of the Commonwealth, in the big hall beloved of political conventions and musical festivals, rather high up from the street, but hugely hospitable when you get into it. On the stairs a surprised greeting from Mr. Fred Cowey, unwontedly cheery, perhaps on account of his newly announced bethrothal. "Hello! what brings you here?" Sure enough! Well, your correspondent is here because the Boston Symphony Orchestra is here, or rather because Mr. Stasny is here with it. Front seats, whence best his fingers can be seen as he sweeps the Miller Grand—a new one, to have its primal public trial.

Not altogether too confortable are the chairs; but, as you wait, you can enjoy the big oil paintings of departed political worthies, hanging in the great panels behind the stage and balconies. Big as is this stage, it has to be extended a few rows to accommodate Mr. Paur's players, who are beginning to assemble. From Flutist Molé; from Violinist Akeroyd and Loeffler; from Cellist Schulz; from Concertmaster Kneisel, come pleasant nods, as they detect an unexpected pair of gleaming spectacles in the shadow of the platform. Perhaps 1,200 auditors have gathered,—not a crowd in such a mass-meeting place, but a good audience, nevertheless.

The time has come. Mr. Paur appears, and there is that interchange of smiles with his band, which characterizes his pleasant relations to his coadjutors. Discipline? Yes! But cordial co-operation throughout the ranks.

The baton descends. Beethoven's elfish Eighth Symphony, is beautifully played, with fine effects on the acoustic side; but the audience is rather cool, despite the music-loving celebrity of Worcester. The biggest applause of the evening is Stasny's meed, when he is recalled, after playing his selection, Edward Grieg's Pianoforte Concerto, op. 16, A-minor, in three movements: Allegro molto moderato; Adagio; Allegro marcato. It is always a pleasure to see as well as hear Mr. Stasny, for his profile, like his manner, is clean cut, earnest, and musicianly. He devotes himself assiduously to his work, and his face shows just the tinge of nervousness which is the harbinger and assurance of conscientiously successful effort. Every part was well done, especially the runs and ensemble passages, the piano in such good rapport with the orchestra that they sometimes blended into such a harmonious whole that one was scarcely distinguished from the other. There is feeling also in Stasny's pianism.

The other orchestral numbers were the entracte music from Emmanuel Chabrier's opera, Gwendoline, some of the charming Feramor's Ballet Music; the Flying Dutchman's Overture, splendidly rendered.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

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The program of the nineteenth Symphony concert in Music Hall last evening was as follows:

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Two movements from Symphony No. 9.....Beethoven
Adagio.
Scherzo.
Aria, "Voi che sapete," from "The Marriage of Figaro".....Mozart
Overture to "Oberon".....Weber

Mrs. Lillian Blauvelt was applauded heartily and deservedly last evening for her excellent singing of the airs by Haydn and Mozart.

The fact that two movements of the Ninth symphony were given occasioned some remark; but why should not a movement or two movements from a symphony be played? How many symphonies are there that seem homogeneous, or in which the movements seem so absolutely dependent on each other as in the G minor of Mozart, one of the most beautiful things in this world.

The performance of the orchestra was admirable. It is true that the drum player produced at times noise instead of sound in the Beethoven scherzo, but with this exception there was little to find fault with in the performance.

If the programs of the 17th, 18th, 19th, 20th Symphony concerts are viewed collectively, it must be admitted that Mr. Paur appears to choose at random. The compiler of the program book spoke the other day of how certain programs selected by Mr. Paur were "intended to illustrate the growth of that phase," &c., &c.; but I do not believe that Mr. Paur arranges the numbers with any intent of "illustrating" anything or educating in a specific manner anybody.

The program for the next concert is: "Faust" symphony, Liszt; berceuse and scherzo for string orchestra. Clayton Johns (first time); "Kol Nidrei," for 'cello and orchestra, Bruch; Overture, "Calm Sea and Prosperous Voyage," Mendelssohn. Mr Leo Schutz is to be the soloist.

THE BOSTON TIMES

BOSTON, SUNDAY, MARCH 25, 1894.

THE KNEISEL QUARTETTE.

The last of this season's series of Kneisel concerts took place Monday evening at Chickering hall. The very delightful programme was made up of the following numbers:

Dittersdorf.....Quartette in E flat major.
Beethoven .....
....Quartette in E minor, Opus 59, No. 2.
Dvorak ....Quintette in E-flat major, Opus 97.

When one hears such a delightful composition as that of Dittersdorf, one is inclined to wonder how it happens that its author's works have been so generally shelved; for there were certainly great powers to charm and no little individuality in the composition. But a very limited acquaintance with Dittersdorf's works convinces one that concert-givers do well in giving them only rarely. Dittersdorf has, indeed, an individuality, but a very restricted one, and his style becomes exasperatingly monotonous before one has heard two of his works in larger form. On the contrary, an occasional rendering of a single one of his better works gives, as was the case on Monday evening, a great deal of pleasure. In giving this number, the quartette gave renewed evidence of its mastery.

In the Beethoven number, too,—the second of the great Rasoumoffsky group—our quartette showed its wonderful powers in handling more serious and more taxing compositions.

The Dvorak quintette, in which Mr. Zach assisted, was the novelty of the evening. It is another in the group of "New-World" compositions which the enthusiastic "Americanist" is writing. We cannot help wishing that Mr. Dvorak would give up his enthusiasm for the negro melodies. They are not so charming as those which he is accustomed to invent himself, and he certainly adopts no new and peculiar methods in treating them. We do not believe he is rendering any service to America or to himself in taking—or imitating—negro melodies, and in manipulating them in German or Hungarian fashion. The work was enjoyable enough, and beautifully played, but seemed hardly a fitting close to the splendid series of concerts.

Boston Courier.

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The twentieth Symphony concert was rather top-heavy, so to speak. It consumed more than the first full hour of its time with Lizst's "Faust" symphony, which was extracted from the hitherto unknown and may be relegated to the hereafter-to-be ignored without many regrets. It has its points of interest for their passing phrases of melody, for their devices of orchestration or for melting sequences of tone color. It displays imagination, art, taste and a great command of technical resource and tricksy ingenuity, and it casts some new light upon the workings of its author's genius. But when all is said and done, it has determined almost nothing and leaves the listener in doubt as to what Lizst really thought and wanted to convey. It is divided into three movements, respectively entitled "Faust," "Gretchen" and "Mephistopheles," each of which is supposed to be a character sketch of the personage whose name it bears. The first movement is a half an hour long and makes a confused and contradictory showing. Its general tenor might be described as inquisitive, groping and tentative, which is fair enough toward the philosophic, restless, unsatisfied side of Faust. Then it has periods of excitement and perturbation, whence it passes into a phase of large and stately kind—quite martial and romantic one would pronounce it—and it ends, after some grumbling and rumbling, in rather a calm and lofty fashion. To interpret it literally, would give us suggestions of a character which came to nobility, dignity and strength out of a good deal of disturbance and erratic experiment. The second movement is bland, dreamy and generally peaceful, indicative of a nature even more soft, smooth, high-thoughted and elegant than Gounod's Marguerite, and certainly much superior in temperament, susceptibility and aspiration to Goethe's little *hausmadchen*. There is a charm, however, in the dainty instrumentation of the movement, which begins with delicate passages for solos from the wooden wind and lower strings, and later has some other quite enchanting movements when the upper strings are divided into many parts, and the harp gives a shining support. The last movement is as enigmatical as the first and begins by intimating that Mephistopheles was a sort of hop-skip-and-jump devil—a Puck upon a larger scale. There is little which is particularly demoniac and certainly nothing which is decidedly dominant in it—nothing which arouses any feeling of dread, antipathy or horror. There are some groaning, some vague and uneasy dialogue, some hurrying, as of the black horses's feet, and some turmoil; but it comes at last to quite a pleasant and conventional ending after a brief return to the sonorous and inspiriting military episode noted in the first part. Altogether, while it may be well enough to have heard it once, we fancy that few people will care to hear it again, although perhaps the "Gretchen" movement might be welcome now and then for the sake of the pensive grace and quiet inventiveness of the scoring.

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THE BOSTON TIMES

BOSTON, SUNDAY, MARCH 25, 1894.

THE KNEISEL QUARTETTE.

The last of this season's series of Kneisel concerts took place Monday evening at Chickering hall. The very delightful programme was made up of the following numbers:

Dittersdorf.....Quartette in E flat major.
Beethoven .....
....Quartette in E minor, Opus 59, No. 2.
Dvorak ....Quintette in E-flat major, Opus 97.

When one hears such a delightful composition as that of Dittersdorf, one is inclined to wonder how it happens that its author's works have been so generally shelved; for there were certainly great powers to charm and no little individuality in the composition. But a very limited acquaintance with Dittersdorf's works convinces one that concert-givers do well in giving them only rarely. Dittersdorf has, indeed, an individuality, but a very restricted one, and his style becomes exasperatingly monotonous before one has heard two of his works in larger form. On the contrary, an occasional rendering of a single one of his better works gives, as was the case on Monday evening, a great deal of pleasure. In giving this number, the quartette gave renewed evidence of its mastery.

In the Beethoven number, too,—the second of the great Rasoumoffsky group—our quartette showed its wonderful powers in handling more serious and more taxing compositions.

The Dvorak quintette, in which Mr. Zach assisted, was the novelty of the evening. It is another in the group of "New-World" compositions which the enthusiastic "Americanist" is writing. We cannot help wishing that Mr. Dvorak would give up his enthusiasm for the negro melodies. They are not so charming as those which he is accustomed to invent himself, and he certainly adopts no new and peculiar methods in treating them. We do not believe he is rendering any service to America or to himself in taking—or imitating—negro melodies, and in manipulating them in German or Hungarian fashion. The work was enjoyable enough, and beautifully played, but seemed hardly a fitting close to the splendid series of concerts.

SUNDAY HERALD.

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SUNDAY, MARCH 25, 1894.

The Symphony Concert, Soloist Mr. Leo Schulz.

It is easy to forgive Mr. Paur for his recent sins of omission and commission in the way of programme making after hearing the concert of last evening.

Upon this occasion he made a very happy choice of his compositions, and arranged them in such a way that, although they covered an unusual amount of time, there was no sense of weariness during the performance, and his audience left the hall with an agreeable feeling of having enjoyed the entire list of selections.

The evening was begun with a splendid performance of Liszt's "Faust" symphony, which had, so far as memory serves, its first performance here on this occasion. It might with more propriety be called a series of three symphonic poems having for their subjects Faust, Gretchen and Mephistopheles. There is little in either of the three movements into which this work is divided that suggests purely symphonic form, and the free style in which the several subjects are treated is hardly in keeping with the traditions suggested by the word symphony. In the first movement, "Faust," the composer shows that he is not above borrowing from himself, but although the ideas and themes seem familiar, their treatment and development gives to the movement as a whole a degree of originality which makes it steadily interesting. It is difficult to say just what the themes suggest, but to those who are not compelled to have the programme before them in order to enjoy this class of compositions, the movement is steadily pleasing. In its scoring the composer has used all the resources of the modern orchestra, and in a way to present a series of tone pictures of the most fascinating character.

The "Gretchen" movement is full of poetic characteristics, and very suggestive of the subject treated, the development and working out of the themes being in a style strongly in contrast to those of the first movement. It is in the third movement, however, that Liszt gives himself the greatest freedom, and his writing in this part of the symphony is irresistibly amusing as well as vastly entertaining. The themes of the first and second movements are here parodied in the cleverest fashion, and the Mephistophelian style of the movement was caught up in the happiest fashion by the players, who, with their conductor, evidently enjoyed this part of the work quite as much as the audience.

Following the symphony came another comparative novelty, consisting of the berceuse and scherzo written for stringed orchestra by Clayton Johns. This delightfully dainty and melodious composition was played with charming grace, and displayed the taste of the conductor and his command over his men in the happiest fashion.

The soloist of the evening, Mr. Leo Schulz, was then introduced in the "Kol Nidrei" of Max Bruch, for 'cello, orchestra and harp. The noble melody selected by the composer for treatment in this bit of writing was played with admirable sentiment by Mr. Schulz, and his broad and tasteful treatment of the main subject showed him to be a thorough master of his instrument. The orchestral and harp parts of the composition were equally satisfactory, and the selection has, as a whole, never had a better interpretation here than on this occasion.

The programme was brought to a most enjoyable ending by a thoroughly artistic performance of the "Calm Sea and Prosperous Voyage" overture.

The orchestra makes its occasional tour during the coming week, and the concert on Saturday evening, April 7, will be in memory of Hans Guido von Bulow. The programme on this occasion will have as its novelty Bulow's "Funerale," and will include the "Eroica" symphony by Beethoven. Mr. Otto Roth will be the soloist.

BOSTON POST.

The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, MARCH 25, 1894.

If last night's Symphony concert is a fair sample of the four remaining ones in this season's series, there will certainly be no dearth of novelties, for that of last night included two pieces entirely new, the Faust symphony of Liszt and a berceuse and scherzo for strings by Clayton Johns of this city.

The Faust symphony is so long as almost to be tiresome, its three movements occupying over one hour. It is a most curiously constructed composition, weird, yet often grand in the extreme. The full modern orchestra is required for its proper interpretation, and throughout there are a number of pretty themes which were exquisitely played. In the first movement the first violins render some lovely solo work, and the harp is utilized throughout with delightful effect.

The other novelty referred to was for strings alone. The first movement was a berceuse, and with the strings muted it had a most soothing effect after what had preceded. The second movement was fanciful, tuneful; but it must have occurred to the audience last night that both movements were painfully reminiscent. Still, that did not detract from their enjoyment.

The solo selection was the "Kol Nidrei" adagio for violoncello, played by Mr. Leo Schulz. It has both harp and orchestra accompaniment, which last night served as a delicate background for the excellent playing of Mr. Schulz. The programme ended with the Mendelssohn overture, "Sea Calm and Prosperous Voyage." There will be no concert next week.

Boston Sunday Globe.

SUNDAY, MARCH 25, 1894.

A program of unusual length was provided by director Paur for the last symphony concert of the Lenten season. The offerings were as follows: "A Faust Symphony," by Franz Liszt; berceuse and scherzo for string orchestra, by Clayton Johns; "Kol Nidrei," for violoncello, with orchestra and harp, by Max Bruch, and an overture, "Sea-calm and Prosperous Voyage," by Felix Mendelssohn Bartholdy.

The Liszt symphony was played for the first time here. It is an excessively long composition, requiring an hour and a quarter for performance, and in spite of its many beauties proved rather a severe tax on the attention of the audience.

The work is really three symphonic poems rather than a symphony and is intended to be descriptive of Goethe's characters, Faust, Gretchen and Mephistopheles.

Like most of Liszt's compositions, this work is notable for elaborate ornamentation. The several themes are in themselves simple and suggestive, and they are treated in a very effective manner.

Especially effective is the manner in which the themes of the first two movements are reproduced in the third movement in the form of sarcastic parodies. This is strikingly in accord with the popular idea of the methods in favor with Mephistopheles.

The Gretchen movement is exceedingly sweet and delicate, but it is so full of repetitions in slightly varied forms that the sweetness becomes rather monotonous before the end. The symphony was splendidly played by the orchestra.

The Clayton Johns' berceuse and scherza were exquisitely interpreted. Not before has a similar composition been played with more grace, delicacy or artistic expression under Mr Paur's direction. It is a charming work and has added materially to the success already won by this Boston composer from Symphony concert patrons.

The "Kol Nidrei" is the first prayer by the Jewish high priest in the synagogue on the Day of Atonement, and it is the ritual melody of this prayer which Max Bruch has taken for the principal theme of his composition. It is, of course, very somber in character, but its performance was listened to with pleasure. Mr Leo Schultz played the solo 'cello splendidly and was cordially applauded.

The final number was Mendelssohn's overture, and the superb manner in which this delightful descriptive composition was played made it rather the most enjoyable offering of the concert.

There will be no Symphony concert this week. The program for the following week will be arranged in memory of Von Bulow, and the selections will be as follows: A funeral march, by Von Bulow; Beethoven's Symphony, "The Heroic;" two movements from Molique's first violin concerto, Otto Roth, solo violin; Brahms' "Tragic Overture;" Wagner's "Huldigung's March."

Boston Journal.

SUNDAY, MARCH 25, 1894.

The Twentieth Concert of the Boston Symphony Orchestra in Music Hall—First Performance of Liszt's "Faust" Symphony.

The program of the twentieth concert of the Symphony Orchestra last evening was as follows:

A Faust Symphony.....Liszt
(First time.)
Berceuse and Scherzo, for string orchestra.....Clayton Johns
"Kol Nidrei" for cello and orchestra.....Bruch
Overture "Calm Sea and Happy Voyage"...Mendelssohn

Liszt spent much time over his "Faust" symphony. The first sketches were made between 1840-45. The work was completed in 1854, and the first public performance was in September, 1857, at the dedication of the Goethe-Schiller monument in Weimar. Then the restless man changed it considerably, and in 1861 the new and definite version was performed at Weimar under the direction of the composer.

Now, what is this symphony all about? There is a fourth movement in which the "mystic chorus" enters, sung by a tenor and male chorus, and "*Das Ewig-Weibliche*" ends the matter. This movement is often omitted, as it was last evening.

Profound German commentators find many things in the first movement, "Faust." There is the doubt of Faust and his disgust at all earthly knowledge; the answer of Fate to mortal questioner; the longing after a solution of the problem of life; the need of woman's love, etc., etc. So in the movement "Gretchen," there is the innocence of Gretchen, there is the happiness in love, etc., etc. "Mephistopheles," the third movement, is the musical expression of the Spirit that denies, and the Spirit spends here most of his time in burlesquing the motives of Faust and Gretchen.

Liszt simply put titles without text to the movements. The hearer is at liberty to draw his own conclusions. The first question of the hearer is not whether a certain movement expresses the character of this man or that woman, but whether the movement is of musical interest and worth. Judged from this standpoint, the "Faust" symphony is a colossal bore.

Liszt's bombast is bad; it is very bad; in fact, there is only one thing worse in his music, and that is his affected and false simplicity. It was said by George Sand that she had a habit of speaking and of writing concerning chastity in such terms that the very word became impure; so it is with the simplicity of Liszt. The very first theme in the "Gretchen" movement is a case in point. Gretchen here appears as the nuns in "Robert the Devil," who, aroused from their graves by Bertram's invocation, seem modest until they begin to dance to voluptuous strains. Whenever Liszt is naive or deeply religious look out.

It is true that in the "Gretchen" movement there are a few charming movements; but, as Rossini said of "Tannhaeuser," what dreadful half hours there are in the whole work. Faust is a dreary individual. Mephistopheles has little character; he is neither witty nor satanic.

Out of the whole orchestral turmoil, out of the mixture of bathos and rank sentimentalism, what remains in the hearer's mind? Nothing of this music, except possibly the theme in "Gretchen" that first appears in A flat, if I am not mistaken, the *dolce amoroso*.

The boredom induced by this symphony!

It was Vischer who once wrote a famous parody on the final chorus in Goethe's poem, and these two lines may be applied to Liszt's work:

"Das Ewig Langweilige
Zieht uns dahin."

* * *

Mr. Johns's berceuse and scherzo are unpretentious, amiable pieces of music, and they were a relief after the symphony. Now if Mr. Paur sees no harm in including such trifles in a symphony concert, why should he not allow a good Strauss waltz or an overture by Auber to enter the sacred precincts? Bruch's dull "Kol Nidrei" is well known here, and so are the abilities of Mr. Schulz, the 'cellist.

Mendelssohn's familiar overture had a new name in the program book, and it appears that there is a mighty difference between "Sea Calm" and "Calm Sea."

PHILIP HALE.

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MONDAY MORNING, MAR. 26, 1894.

The Symphony Concert.

Again a display of great skill in conducting and performance, and absolute lack of tact and discretion in the formation of the programme. At the preceding concert Mr. Paur cut out the first movement of the great Ninth symphony; at this one he religiously gave every note of the interminable first movement of Liszt's "Faust" symphony, causing late-comers a wait of over half an hour in the corridor. The soloist of the concert began his work at half past nine, and the last number of the strange programme was played to many empty benches and to the boot-heel *obbligato* of many a departing auditor. The programme book stated that Liszt's symphony was given for the first time, but it has been heard in Boston before the present symphony orchestra was founded. It was then given with its proper ending, a chorus with words taken from Goethe's "Faust."

The first movement is a fearful picture of musical spasms; Faust in his struggles seems greatly to disturb the regular sonata shape, and all symphonic meaning (in the modern sense) is lost in vague growlings, having about as much shape as a London fog. At the end of the movement one is inclined to ask, with Southey's "young Peterkin," "Now tell us what 'twas all about?" It is a well-known fact in oratory that when a man has nothing to say, he takes a long while saying it, and here we find the same principle illustrated in music. Yet viewed purely as a bit of orchestral scoring, with no particular object, the work has a certain interest, it contains some unique bits of instrumental effect.

The second movement, picturing Marguerite, is much the best of the symphony. It is frequently given alone, a custom which our conductor might have followed to advantage. The work of the oboe and of the muted violins in this movement was exquisite, but there was some rigidity of phrasing in the most delicate passages.

In the third movement Liszt has brought ethics into music; to picture satan as the destroyer, powerless to create, there is no definite theme given to this part, but almost everything is founded on a mockery of the themes which have been presented in the preceding two movements. Possibly this fact may stand as an excuse for the infliction of the first movement upon the audience, but few could have appreciated this ethical touch, and these elect ones must have thought with the boy who had just completed his mastery of the alphabet, that it was not worth while going through so much to learn so little. Yet the general *Diablerie* of the movement is not without its charm, and it was played to perfection, a veritable technical triumph on which conductor and orchestra are to be congratulated. The omission of the final chorus was not a defect, for Liszt had this omision in view when he wrote the ending used on this occasion. In the full version Liszt gives an apotheosis of Marguerite in singing of "Das Ewig-weibliche," while in this finale the apotheosis is made by turning from the malevolent measures of Mephistopheles to a beatification of the Faust and Marguerite themes. But even to the end the spasmodic character is kept up, the work is a thing of magnificently colored shreds and patches, and when the musical hiccoughs ended with the kettle-drummer rapping violently to call the meeting to order, one was satisfied that the hour and a quarter of dissonance was quite sufficient without an added chorus.

Clayton Johns' melodic measures came like cold cream after inflammation. Under other circumstances, one might have held the Berceuse too light for symphonic concert use, but now the gentle passages of muted violins were cordially welcome. The scherzo which followed is a very concise bit of writing; like the Berceuse, it charms by straightforward melody only; its themes are well contrasted and graceful, and the carillon-like returning passage is also in place, but one could demand a larger form in an orchestral work. The composition won much applause. Now, at the time when suburbans take their trains, came Mr. Leo Schuiz with a short violoncello solo. It was Bruch's arrangement of the old Hebrew melody, "Kol Nidrei." This note of Jewish musical sorrow came rather sardonically on Easter eve., yet it made a great success. "Kol Nidrei" is probably the oldest Jewish theme in existence; many tunes are ascribed to Scriptural times, but they are always found wanting when weighed by the antiquarian. "Leoni" is given in many hymn-books as coming down from the Temple at Jerusalem, but people must accept the statement entirely on faith. "Kol Nidrei" itself does not go back so very far; its general style is Moorish, and it probably only carries us back to the time when the Sephardic Jews lived with the Moors in Spain. Mr. Schulz played with noble expression and the breadth of his C string was remarkable. He was recalled many times.

There was an evident haste to bring one number on the heels of another, caused by the length of the programme. Immediately that the cello solo was done Mendelssohn's "Becalmed at Sea and Prosperous Voyage" was rushed on. One was glad not to find the work marked on the programme as "Calm Sea and Happy Voyage;" this title has misled more auditors than one would imagine, and of itself shows the delusive character of programme music. Many listen to the first measures and imagine a tranquil and smiling sea, while the picture (which at once calls to mind a stanza from Coleridge) is taken from Goethe's verses:—

"Deepest stillness on the waters
Without motion rests the Sea,
And the Sailor sees around him
Only flat monotony.

Not a breath of air is stirring,
Awful silence, as the Grave;
In the whole wide, vast horizon
Moveth not a single wave."

The earnest introduction was taken a trifle too quickly, but the transition to the picture of the ship ploughing its way through the waves, homeward-bound, was excellently read, and the body of the work was brilliantly executed, even to the trumpet fanfares and the final bursting forth of the irrepressible kettle-drummer.

LOUIS C. ELSON.

BOSTON DAILY TRAVELLER.

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MONDAY, MARCH 26, 1894.

The Twentieth Concert of the Boston Symphony Orchestra.

The 20th concert of the Boston Symphony Orchestra took place in Music Hall Saturday evening, with the following programme:

A Faust Symphony.....Liszt
Berceuse and Scherzo.....Clayton Johns
Kol Nidrei, violoncello and orchestra.....Bruch
Overture, "Calm Sea and Prosperous Voyage," Mendelssohn

Mr. Leo Schulz was the soloist.

The Faust Symphony, as far as my knowledge goes, has been given in its complete form only once in this city, and that was by the Philharmonic Orchestra, Bernard Listemann conductor, on the evening of Dec. 17, 1880. The choral part, which is for male voices and tenor solo, is quite short, appearing in the latter part of the final movement. This was omitted last Saturday evening, but otherwise the symphony was given complete.

Theodore Thomas has given it in its complete form in New York. The Gretchen movement has been heard here under Gericke.

If not a symphony in fact, it is a series of three character pieces. In form, it is chaotic and in meaning it is vague. There are occasional spots in the work that are beautiful, and the instrumentation is masterly in its variety of color and combinations, but when it is all said and done, what has it amounted to in its stupendous effort? Its extreme length, one hour and 10 minutes, renders it wearisome.

It was played in a marvellous manner, under the spirited and able direction of Conductor Paur.

To me, the performance of this composition proved, more than anything else, that Mr. Paur is the master of the orchestra, which now is in as efficient a state as at any time during its existence.

It no longer plays at sixes and sevens, as it did when Nikisch encumbered the position of conductor.

The difficulties of this composition, which would seem well nigh insurmountable, were overcome by the players with apparent ease. The facility with which the work was played was the only redeeming feature of the undertaking.

In the firm grip of Mr. Paur the orchestra will no longer drift at its own pleasure. It has to do his bidding now.

The Clayton Johns piece would be a tuneful "sugar plum" for the summer beer concerts. It was out of place in the symphony programme. Let Mr. Paur turn to the Strauss and Gungl waltzes for such material and the audience will be delighted.

The Kol Nidrei is a dreary composition, but Mr. Schulz played the 'cello solo in magnificent style. This excellent 'cellist has never shown a broader tone and more expressive style than in the performance of this piece of Bruch's. His intonation was perfect. He was recalled several times after its performance, and merited the enthusiastic applause bestowed upon his effort.

The Mendelssohn overture was admirably given, and ended the too long and not interesting programme, it being nearly 10 o'clock when it was finished.

The highly artistic and delightful playing of Mr. Sautet, the first oboe of the orchestra, in the Faust Symphony, must be mentioned. Mr. Sautet is a superior performer upon this difficult instrument.

There will be no concert next Saturday evening, the series being resumed Saturday evening, April 7, when a performance in memory of Hans Von Bulow will embrace the following works: "Funerale," Von Bulow; Symphony No. 3, Beethoven; "Tragic" overture, Brahms; Mr. Otto Roth will play two movements from Molique's concerto for violin, and the programme will end with Wagner's Huldigung's March.

WARREN DAVENPORT.

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Boston Transcript

MONDAY, MARCH 26, 1894.

Music Hall: Boston Symphony Orchestra.

The programme of the twentieth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Liszt: A Faust Symphony.
Clayton Johns: Berceuse and Scherzo, for string orchestra.
Max Bruch: "Kol Nidrei," for violoncello with orchestra and harp, Opus 47.
Mendelssohn: Overture, "Meeresstille und glückliche Fahrt," Opus 27.

Mr. Leo Schulz was the 'cellist.

It is a good many years since all three movements of Liszt's "Faust" symphony have been given here; the second movement, "Gretchen," has been given separately now and then, but we doubt if many in last Saturday evening's audience remembered a note of the other two. Indeed it is no slight undertaking to give the work entire—nor to listen to it, for matter of that. It is enormously difficult, and lasts from sixty-five to seventy minutes—well over an hour! Of Liszt's two great symphonies—perhaps *large* would be the better word—the "Dante" and the "Faust," we must own to liking the "Faust" decidedly best. Both works are sharply characteristic of the composer, but in the "Faust" he seems to have worked under the influence of a more real inspiration.

The symphony may be called a monstrosity, without any one's needing to object. It shows all Liszt's faults in generous measure: his terrible and unflagging self-consciousness, his vain struggling after naïveté, his want of artistic measure, his general bent toward exaggerated expression. The first movement, in particular, furnishes more than one instance of the tediousness, the lack of true musical vitality, in his peculiar method of thematic development. Liszt seems to have had a passion for developing a theme in what is called *sequence*; the idea was not original with him, indeed, it is probably as old as thematic development itself; but his application of it is in one respect quite individual. It may be said of this plan of "development in sequence" that its prime artistic weakness lies in the fact that it is a cut-and-dried scheme from the start, and consequently almost necessarily precludes that constant display of inventiveness and felicity of resource that constitutes one of the greatest charms of thematic working-out. Its most obstinate and unstinted application is probably to be found in the free fantasia of the first movement of Adolph Saran's B-flat minor pianoforte sonata, Opus 5; and it is doubtless this very fact that best accounts for the exceedingly short-lived reputation this in many ways remarkable work enjoyed with musicians. But only examine these sequences in Saran's sonata, and you find that, cut-and-dried and formal as the scheme is, the result is by no means devoid of musical life and charm. Saran begins his working-out with a phrase of four measures, and then repeats it twice more, each time a semitone higher; then he adds a phrase of six measures, to round off the period. This whole period is then repeated, a tone lower than before. Then Saran begins another period (still on the same theme), in which phrases of two measures alternate with and are answered by other phrases of two measures, the sequence rising tone by tone with each repetition. Then comes still a third period, in which the phrase (still taken from the same theme) is only one measure long, the sequence now descending tone by tone with each repetition of the phrase. Here we have the scheme, which, cut-and-dried as it is, has a strong element of liveliness in it; this beginning with a sequence of four-measure phrases, then going on to to two-measure, and at last to one-measure phrases, presents the thematic material in a more and more condensed shape, and makes the fencing between question and response ever more lively and rapid. But when Liszt develops a phrase in sequence, he does little or nothing of this successive condensation of periods. Take the passage in alternate 4-4 and 6-4 time, marked "*Meno mosso, misterioso e molto tranquillo*," in the first movement of his "Faust" symphony; here he works up a phrase two measures long in sequence, repeating it nine times, changing key with every other repetition; but it is always one and the same phrase, over and over again, without variety and without any quickening of the *diastole-systole* of question and answer. The process becomes terribly tedious after a while, especially as this repeating the same thing over and over again without variation has no plastic, form-giving virtue whatever. The whole sequence sounds like mere reiteration, and says nothing more than was said in the first two phrases. We have thought it worth while to go into this matter at such length, because this lazy, absolutely cut-and-dried sort of development in sequence is a device of which Liszt is particularly fond, and the frequent application of which is perhaps the very dreariest feature in his compositions; in fact, this process cannot strictly be called one of development in any true sense of the word; the effect upon the ear is that of a sort of thematic marking-time, for the theme so treated really does not progress at all. There is more than one instance of this sort of thing in the symphony, albeit Liszt has been somewhat more merciful to the listener in this respect here than in his "Ideale."

Then, too, take the terribly tense and high-strung mood that pervades the work, the persistency of that uncomfortable, nervous interval of the augmented fifth almost throughout the first movement. This constant emotional high-pressure becomes frightfully wearing; after a while one begins to find this perpetual harping on the E-string of morbid sensibility unnatural and unreal; this constant acuteness of feeling and high nervous tension seem all too factitious and self-conscious. Again, take the second "Gretchen" movement; with all its undeniable musical beauty, what a terrible satire it is on Liszt's favorite maxim, "*Il faut toujours tâcher de faire grand!*" As a musical character-picture of Goethe's Gretchen, it is almost a blasphemy. Only think of anyone's trying to treat Gretchen "on a large scale!" This movement might pass as a character-picture of Madame de Genlis, or any high-strung sentimental-poetic female you please; but of Goethe's Gretchen, never!

Still, with and in spite of all its characteristic Lisztian blemishes, the symphony is unquestionably interesting, and something more. There is an enormous amount of work in it, and the sentiment in it seems throughout deeper and more genuine than one usually finds in Liszt. It is full of passages of really dazzling brilliancy, and the music sticks to its purpose unflinchingly. Then there is throughout the wonderful, aromatic charm of Liszt's orchestral colors individual and delightful. In the third, "Mephistopheles," movement Liszt has plainly owed much to Berlioz—indeed, the whole idea of the movement may be said to have been taken directly from the "*Songe d'une Nuit du Sabbat*" in the "Fantastic" symphony—but Liszt has made admirable use of his stolen ideas; the "irony" in the music is essentially Mephistophelian and heartlessly brilliant. We are quite free to own that, after the "Préludes" and "Tasso," this "Faust" is the first extended orchestral composition by Liszt that we have really enjoyed. The performance was, for the most part, superb, and showed the music in a most brilliant light.

Mr. Johns's Berceuse and Scherzo are two pretty little movements, and were pretty well played. Their absolute and unassuming simplicity was grateful after Liszt's high-strung complexities.

Mr. Schulz played Bruch's "Kol Nidrei" very beautifully indeed, but we cannot but find the composition itself dull and tedious. The real "Kol Nidrei" itself, when intoned by the high priest in the synagogue on the Day of Atonement, is said to be unspeakably impressive, grand and solemn. But try to be grand and solemn with a solo 'cello! That sugar-sweet voice is not tuned to solemnity.

Mendelssohn's ever-welcome "Meeresstille und glückliche Fahrt" was capitally played and heartily enjoyed by all. There is descriptive and picturesque music that never for a moment forgets to be musical as well!

The next programme (for April 6 and 7, there will be no concert nor rehearsal this week) is to be *in memoriam* of the late Hans Guido von Bülow. Bülow, "Funerale;" Beethoven, symphony No. 3, in E-flat major ("Eroica"), opus 55; Molique, two movements from violin concerto; Brahms, "Tragic" overture, opus 81; Wagner, Huldigungs-Marsch. Mr. Otto Roth will be the violinist.

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Donnerstag, 29. März 1894.

Boston Symphony Orchester. — Das letzte Konzert dieses vorzüglichen Orchesters hatte gestern Abend eine überaus große Anzahl von Kunstfreunden nach der Academy of Music geführt. Bei allen Hörern machte sich während des Abend das Gefühl geltend, daß damit leider eine erfolgreiche Saison der Organisation geschlossen werde. Herr Dirigent Paur hatte ein sehr interessantes Programm aufgestellt und führte außerdem seinen Konzertmeister Herrn Franz Kneisel und den eminenten Pianisten F. B. Busoni vor. Das Programm bot Liszts spanische Rhapsodie, welche von Mr. Busoni mit Orchester zum Vortrag gebracht wurde und in dem derselbe eine geradezu großartige Technik entfaltete; Mozart's Serenade No. 7, in welcher Herr Kneisel das Violin-Solo meisterhaft vortrug, Schuberts unvollendete Symphonie, die Oberon Ouverture und der packende Rakoczy-Marsch aus „Damnation de Faust" von Berlioz. Herr Busoni mußte obenein eine Da capo Piece einlegen. Jede Nummer wurde in meisterhafter Weise zum Vortrag gebracht. Das Publikum war für die Genüsse dankbar und ehrte das Orchester, die Solisten und den verdienten Dirigenten durch stürmischen Beifall.

The Musical Courier.

NEW YORK, WEDNESDAY, MARCH 28, 1894.

The program of the twentieth Symphony concert, given last evening, was as follows:

"Eine Faust-Symphonie".....Liszt
Berceuse and Scherzo, for string orchestra.....Clayton Johns
I. Berceuse: Andante con moto.
II. Scherzo: Allegro vivace. Trio: Poco meno mosso.
"Kol Nidrei," for violoncello, with orchestra and harp.....Bruch
Overture, "Meeresstille und Glückliche Fahrt," in D major.....Mendelssohn

Vischer's parody of the famous chorus may be applied well to this symphony of Liszt:

Das ewig Langweilige
Zieht uns dahin.

I know of nothing worse than the bombast of Liszt; stop, there is one thing worse in this wicked world, and that is the simplicity of Liszt. For the naïveté of the honorary Hungarian monk is like the nun's dress at the masked ball, when the air is hot and foul, and wrinkles burst through paint and powder, and eyes turn suddenly into plovers' eggs.

Liszt is most musically corrupt when he is either simple or deeply religious. When he speaks in Hungarian he is honest, but in church or in a virgin's bedroom he bears a striking resemblance to our old friend Tartuffe.

Is "Faust" or "Mephistopheles" the duller character in this long winded symphony? There is one charming "Gretchen" theme, the one that appears first, I believe, in A flat, "dolce amoroso." I speak from recollection, as I have not the score at hand. But, with the exception of this theme, what remains in the hearer's mind after he has been bombarded with themes repeated endlessly without variation, and with hair raising progressions? Then what a habit Liszt has of smiling at you affably and leading you up a long hill. Exhausted you arrive finally at the top. Then Liszt shows you wastes of sand that meet the horizon.

After this colossal bore Mr. Johns' simple pieces, with their conventional harmonies and respectably moving bass, seemed almost inspired. Lucky man, to follow with a simple tune the symphony of Liszt! If "After the Ball" had been played by the strings I believe the audience would have cheered wildly, for unpretentious, toy music was a relief.

Each succeeding week strengthens the impression that Mr. Paur knows nothing of the art of arranging a program.

Here is the program for the Symphony concert April 7. The concert will be in memory of Von Bülow:

Funerale (first time).....Von Bülow
Symphony No. 3 ("Eroica").....Beethoven
Second and first movements from concerto for violin.....Molique
Tragic overture.....Brahms
Huldigung's Marsch.....i. Wagner

Mr. Otto Roth will be the solo violinist.

* * *

THE last concert of the ninth season of the Kneisel Quartet was given on the 19th in Chickering Hall. The program was as follows:

Quartet in E flat major.....Dittersdorf
Quartet No. 2, in E minor, op. 59.....Beethoven
Quintet in E flat major, op. 97.....Dvorák
(MS.) (First time.) Second viola, Mr. Max Zach.

It was an unalloyed pleasure to hear again the quartet by Dittersdorf. Played in January, 1892, at a Kneisel concert the quartet made a delightful impression, which was strengthened by the hearing of it last week.

Gerber called Dittersdorf "the darling of our nation" in the Dictionary of Musicians, written before the death of Dittersdorf, who during his lifetime was chiefly known by his violin playing, his operas, his oratorios, and the symphonies on subjects taken from Ovid's Metamorphoses—early examples of program music. His string quartets are not mentioned by his contemporaries; nor does Dittersdorf allude to them in his fascinating and pathetic autobiography—a book that for its sincerity, frankness in acknowledging faults of character and delightful simplicity may be compared to the memories of Cellini, although it is true the latter was not often willing to admit that he went astray, and he spoke smugly of his murders and other licentious deeds. Yet this quartet must have attracted attention in its day—that is if it was then played in public, for in certain respects, as in the last movement where the first violin plays a defiant gipsy tune to the accompaniment of a bagpipe drone, it was ahead of its time. The first movement is in the manner of Haydn, smoothly written, melodious, interesting throughout. The andante is distinguished by its solemn harmonies and the melody given the first violin. The menuet is of the old-fashioned sort, a compromise between the pomp of the court dance and the jollity of the romping of the people. The work charms by its spontaneity, its honest conviction, its absence of padding and straining after effect. It was received last Monday with applause that was almost extravagant, but it was genuine.

In sharp contrast with this composition of the eighteenth century is Dvorák's negro quintet, for I believe that this quintet belongs to the series of experiments in founding a broad national school on the alleged scales, rhythms and tunes of a small and unrepresentative member of the whole body politic.

Now I do not propose to enter into a discussion of the negro in aboriginal or American music. I agree with Messrs. Woolf, Elson, Ticknor, Davenport and Apthorp in the opinion that even if the validity of the premises on which the apostles of the new negro school found their arguments that they may preach the gospel according to Dvorák be granted, it would be a sad thing for musical righteousness in the United States if our composers should henceforth devote themselves to the cultivation of barbarism.

Yet I cannot refrain from quoting a cheerful paragraph from Sir Richard F. Burton's "A Mission to Gelele, King of Dahomeh:" "The negro has never invented an alphabet, a musical scale or any other element of knowledge. Music and dancing, his passions, are as arts still in embryo."

To my mind this quintet, viewed as music and not a study in ethnology, is not as interesting as its associate the quartet and the symphony. The finale is pretty p stuff. The first two movements, with realistic breakdo and suggestions of interlocutor and end men, will enjo temporary popularity, more on account of rhythmic vices than thematic material or handling. And all throu the work, particularly in the third movement, there ample proofs that Dvorák's negroes have lived for a lo time in Bohemia.

The ensemble was excellent, and indeed the slow mo ment in the Beethoven quartet, with the exception of o pardonable slip on the part of Mr. Kneisel, was marv ously well played.

This was the last concert in Chickering Hall, which w in future be used for business purposes. The hall was ded cated November 7, 1883. There were that day two co certs, in which Mr. and Mrs. Henschel and Messrs. Lang Perabo, Osgood, Tucker, Hills, Foote, Fenollosa, C. F Adams, J. D. C. Parker and Preston took part. Other num bers were contributed by the Campanari string quartet, th Listemann string quintet and the Apollo Club.

* * *

The Times

EIGHT PAGES

PHILADELPHIA, MARCH 29, 1894.

THE LAST SYMPHONY CONCERT.

Close of the Boston Orchestra's Season. Busoni the Pianist.

The last concert of the season by the Boston Symphony Orchestra was given at the Academy of Music last evening before a large audience. The programme arranged by Mr. Paur for this occasion was very attractive in the announcement, but proved rather insubstantial. The leading feature, after the "Oberon" overture, which was skilfully played, though without unusual sentiment, was one of Mozart's serenades, that to which the name of Haffner is attached, written for a chamber orchestra. The multiplication of the instruments in music of this character is of questionable value. The first violin was necessarily preserved as a solo part, and Mr. Kneisel played it beautifully, in perfect taste and with a br ghtness and fluency that won warm applause. But the effect would probably have been at least as good had the individuality of the other instruments been correspondingly retained, and the opportunities of hearing a great orchestra are so limited that it seemed a pity to give so much time to what is really chamber music. Amends were made, however, in the noble first movement of Schubert's unfinished symphony, the execution of which was broad and rich, as well as refined and thoughful. The second movement dragged, under Mr. Paur's habit of taking his slow movements very slow and exaggerating his soft passages; but the truth is that this second movement is in itself unsatisfying, and emphasizes the fact that the composition is "unfinished." After this Mr. Busoni played Liszt's Spanish rhapsody, a piano piece for which he has arranged a highly colored and stirring, if somewhat meretricious, orchestral accompaniment. Mr. Busoni is a pianist of extraordinary execution, playing the Liszt style of music with a dynamic exactness and an agility positively dazzling. It would have been a great pleasure to hear him in a composition of greater value. The concert closed with a stirring performance of the Rakoczy march.

THE MORNING HERALD BALTIMORE

WEDNESDAY, MARCH 28.

BOSTON SYMPHONY ORCHESTRA

Last Concert of the Season Given Yesterday.

It was when he directed the first performance of Richard Burmeister's "Chase After Fortune" in Berlin that Richard Strauss, the promising young German composer, became prominently known to Baltimoreans. Since then there has been a desire here to hear one of his master works, and that ambition was gratified yesterday by the Boston Symphony Orchestra.

The programme of the last concert of the season was begun with Strauss' Symphony in F minor. In this work can easily be seen why it is that the young master has gained fame as an exponent of modern ideas. National prejudices do not stand in the way of his combining German volume with French metre, and it is for this that Strauss is noted for richness and brilliancy of tone coloring, as well as consummate skill in orchestration.

The F minor symphony is novel for its wealth of originality. The scherzo, in particular, is unique for its frequent change of theme, and the elaborate manner in which it is worked up.

Ferruccio B. Busoni, the vulcan pianist, was the soloist, and his performance of Liszt's "Spanish Rhapsody" was a great piece of work. Busoni is possessed of the happy faculty of blending a stormy "Atta ca" with a rippling pianissimo in a manner which makes the shading effective throughout. He was heartily encored, and responded with a Liszt etude. The other orchestral numbers were Wagner's "Huldigungs March," and the overture to Beethoven's opera "Lenore."

It is with no little regret that the local lovers of good music see the Boston Symphony Orchestra season close. The organization is always a welcome visitor here and is given a hearty support. It is hoped that next season the series will be lengthened.

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Boston Transcript

MONDAY, MARCH 26, 1894.

Music Hall: Boston Symphony Orchestra.

The programme of the twentieth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Liszt: A Faust Symphony.
Clayton Johns: Berceuse and Scherzo for string orchestra.
Max Bruch: "Kol Nidrei," for violoncello with orchestra and harp, Opus 47.
Mendelssohn: Overture, "Meeresstille und glückliche Fahrt," Opus 27.
Mr. Leo Schulz was the 'cellist.

It is a good many years since all three movements of Liszt's "Faust" symphony have been given here; the second movement, "Gretchen," has been given separately now and then, but we doubt if many in last Saturday evening's audience remembered a note of the other two. Indeed it is no slight undertaking to give the work entire—nor to listen to it, for matter of that. It is enormously difficult, and lasts from sixty-five to seventy minutes—well over an hour! Of Liszt's two great symphonies—perhaps *large* would be the better word—the "Dante" and the "Faust," we must own to liking the "Faust" decidedly best. Both works are sharply characteristic of the composer, but in the "Faust" he seems to have worked under the influence of a more real inspiration.

The symphony may be called a monstrosity, without any one's needing to object. It shows all Liszt's faults in generous measure: his terrible and unflagging self-consciousness, his vain struggling after naïveté, his want of artistic measure, his general bent toward exaggerated expression. The first movement, in particular, furnishes more than one instance of the tediousness, the lack of true musical vitality, in his peculiar method of thematic development. Liszt seems to have had a passion for developing a theme in what is called *sequence*; the idea was not original with him, indeed, it is probably as old as thematic development itself; but his application of it is in one respect quite individual. It may be said of this plan of "development in sequence" that its prime artistic weakness lies in the fact that it is a cut-and-dried scheme from the start, and consequently almost necessarily precludes that constant display of inventiveness and felicity of resource that constitutes one of the greatest charms of thematic working-out. Its most obstinate and unstinted application is probably to be found in the free fantasia of the first movement of Adolph Saran's B-flat minor pianoforte sonata, Opus 5; and it is doubtless this very fact that best accounts for the exceedingly short-lived reputation this in many ways remarkable work enjoyed with musicians. But only examine these sequences in Saran's sonata, and you find that, cut-and-dried and formal as the scheme is, the result is by no means devoid of musical life and charm. Saran begins his working-out with a phrase of four measures, and then repeats it twice more, each time a semitone higher; then he adds a phrase of six measures, to round off the period. This whole period is then repeated, a tone lower than before. Then Saran begins another period (still on the same theme), in which phrases of two measures alternate with and are answered by other phrases of two measures, the sequence rising tone by tone with each repetition. Then comes still a third period, in which the phrase (still taken from the same theme) is only one measure long, the sequence now descending tone by tone with each repetition of the phrase. Here we have the scheme, which, cut-and-dried as it is, has a strong element of liveliness in it; this beginning with a sequence of four-measure phrases, then going on to to two-measure, and at last to one-measure phrases, presents the thematic material in a more and more condensed shape, and makes the fencing between question and response ever more lively and rapid. But, when Liszt develops a phrase in sequence, he does little or nothing of this successive condensation of periods. Take the passage in alternate 4-4 and 6-4 time, marked "*Meno mosso, misterioso e molto tranquillo,*" in the first movement of his "Faust" symphony; here he works up a phrase two measures long in sequence, repeating it nine times, changing key with every other repetition; but it is always one and the same phrase, over and over again, without variety and without any quickening of the *diastole-systole* of question and answer. The process becomes terribly tedious after a while, especially as this repeating the same thing over and over again without variation has no plastic, form-giving virtue whatever. The whole sequence sounds like mere reiteration, and says nothing more than was said in the first two phrases. We have thought it worth while to go into this matter at such length, because this lazy, absolutely cut-and-dried sort of development in sequence is a device of which Liszt is particularly fond, and the frequent application of which is perhaps the very dreariest feature in his compositions; in fact, this process cannot strictly be called one of development in any true sense of the word; the effect upon the ear is that of a sort of thematic marking-time, for the theme so treated really does not progress at all. There is more than one instance of this sort of thing in the symphony, albeit Liszt has been somewhat more merciful to the listener in this respect here than in his "Ideale."

Then, too, take the terribly tense and high-strung mood that pervades the work, the persistency of that uncomfortable, nervous interval of the augmented fifth almost throughout the first movement. This constant emotional high-pressure becomes frightfully wearing; after a while one begins to find this perpetual harping on the E-string of morbid sensibility unnatural and unreal; this constant acuteness of feeling and high nervous tension seem all too factitious and self-conscious. Again, take the second "Gretchen" movement; with all its undeniable musical beauty, what a terrible satire it is on Liszt's favorite maxim, "*Il faut toujours tâcher de faire grand!*" As a musical character-picture of Goethe's Gretchen, it is almost a blasphemy. Only think of anyone's trying to treat Gretchen "on a large scale!" This movement might pass as a character-picture of Madame de Genlis, or any high-strung sentimental-poetic female you please; but of Goethe's Gretchen, never!

Still, with and in spite of all its characteristic Lisztian blemishes, the symphony is unquestionably interesting, and something more. There is an enormous amount of work in it, and the sentiment in it seems throughout deeper and more genuine than one usually finds in Liszt. It is full of passages of really dazzling brilliancy, and the music sticks to its purpose unflinchingly. Then there is throughout the wonderful, aromatic charm of Liszt's orchestration, individual and delightful. In the third, "Mephistopheles," movement Liszt has plainly owed much to Berlioz—indeed, the whole idea of the movement may be said to have been taken directly from the "*Songe d'une Nuit du Sabbat*" in the "Fantastic" symphony—but Liszt has made admirable use of his stolen idea; the "irony" in the music is essentially Mephistophelian and heartlessly brilliant. We are quite free to own that, after the "Préludes" and "Tasso," this "Faust" is the first extended orchestral composition by Liszt that we have really enjoyed. The performance was, for the most part, superb, and showed the music in a most brilliant light.

Mr. Johns's Berceuse and Scherzo are two pretty little movements, and were pretty well played. Their absolute and unassuming simplicity was grateful after Liszt's high-strung complexities.

Mr. Schulz played Bruch's "Kol Nidrei" very beautifully indeed, but we cannot but find the composition itself dull and tedious. The real "Kol Nidrei" itself, when intoned by the high priest in the synagogue on the Day of Atonement, is said to be unspeakably impressive, grand and solemn. But try to be grand and solemn with a solo 'cello! That sugar-sweet voice is not tuned to solemnity.

Mendelssohn's ever-welcome "Meeresstille und glückliche Fahrt" was capitally played and heartily enjoyed by all. There is descriptive and picturesque music that never for a moment forgets to be musical as well!

The next programme (for April 6 and 7, there will be no concert nor rehearsal this week) is to be *in memoriam* of the late Hans Guido von Bülow. Bülow, "Funerale;" Beethoven, symphony No. 3, in E-flat major ("Eroica"), opus 55; Molique, two movements from violin concerto; Brahms, "Tragic" overture, onus 81; Wagner, Huldigungs-Marsch. Mr. Otto Roth will be the violinist.

Philadelphia Abend-Post.

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"Eine Faust-Symphonie".....Liszt
Berceuse and Scherzo, for string orchestra.....Clayton Johns
I. Berceuse: Andante con moto.
II. scherzo: Allegro vivace. Trio: Poco meno mosso.
"Kol Nidrei," for violoncello, with orchestra and harp.....Bruch
Overture, "Meeresstille und Glückliche Fahrt," in D major.....Mendelssohn

Vischer's parody of the famous chorus may be applied well to this symphony of Liszt:

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I know of nothing worse than the bombast of Liszt; stop, there is one thing worse in this wicked world, and that is the simplicity of Liszt. For the naïveté of the honorary Hungarian monk is like the nun's dress at the masked ball, when the air is hot and foul, and wrinkles burst through paint and powder, and eyes turn suddenly into plovers' eggs.

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Each succeeding week strengthens the impression that Mr. Paur knows nothing of the art of arranging a program.

Here is the program for the Symphony concert April 7. The concert will be in memory of Von Bülow:

Funerale (first time).....Von Bülow
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Huldigung's Marsch.....i. Wagner

Mr. Otto Roth will be the solo violinist.

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Quartet in E flat major.....Dittersdorf
Quartet No. 2, in E minor, op. 59.....Beethoven
Quintet in E flat major, op. 97.....Dvorák
(MS.) (First time.) Second viola, Mr. Max Zach.

It was an unalloyed pleasure to hear again the quartet by Dittersdorf. Played in January, 1892, at a Kneisel concert the quartet made a delightful impression, which was strengthened by the hearing of it last week.

Gerber called Dittersdorf "the darling of our nation" in the Dictionary of Musicians, written before the death of Dittersdorf, who during his lifetime was chiefly known by his violin playing, his operas, his oratorios, and the symphonies on subjects taken from Ovid's Metamorphoses—early examples of program music. His string quartets are not mentioned by his contemporaries; nor does Dittersdorf allude to them in his fascinating and pathetic autobiography—a book that for its sincerity, frankness in acknowledging faults of character and delightful simplicity may be compared to the memories of Cellini, although it is true the latter was not often willing to admit that he went astray, and he spoke smugly of his murders and other licentious deeds. Yet this quartet must have attracted attention in its day—that is if it was then played in public, for in certain respects, as in the last movement where the first violin plays a defiant gipsy tune to the accompaniment of a bagpipe drone, it was ahead of its time. The first movement is in the manner of Haydn, smoothly written, melodious, interesting throughout. The andante is distinguished by its solemn harmonies and the melody given the first violin. The menuet is of the old-fashioned sort, a compromise between the pomp of the court dance and the jollity of the romping of the people. The work charms by its spontaneity, its honest conviction, its absence of padding and straining after effect. It was received last Monday with applause that was almost extravagant, but it was genuine.

In sharp contrast with this composition of the eighteenth century is Dvorák's negro quintet, for I believe that this quintet belongs to the series of experiments in founding a broad national school on the alleged scales, rhythms and tunes of a small and unrepresentative member of the whole body politic.

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The ensemble was excellent, and indeed the slow movement in the Beethoven quartet, with the exception of one pardonable slip on the part of Mr. Kneisel, was marvelously well played.

This was the last concert in Chickering Hall, which will in future be used for business purposes. The hall was dedicated November 7, 1883. There were that day two concerts, in which Mr. and Mrs. Henschel and Messrs. Lang, Perabo, Osgood, Tucker, Hills, Foote, Fenollosa, C. R. Adams, J. D. C. Parker and Preston took part. Other numbers were contributed by the Campanari string quartet, the Listemann string quintet and the Apollo Club.

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The Times

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[103]

The Washington Post

MARCH 27,

Boston Symphony Orchestra.

Last night the Boston Symphony Orchestra bade farewell to Washington for the season. Though it was their fifth appearance here this winter, Metzerott Hall was crowded to the doors. Beethoven, Wagner, Berlioz, and Franz Liszt made up the programme, together with a composition of C. M. Leoffler, who for so many seasons has been a familiar face on the Symphony platforms at the head of the first line of violins. It was this number of Mr. Leoffler's that called forth almost, if not quite, the heartiest applause of the evening. It was a fantastic concerto for the violoncello and the orchestra. Mr. Alwin Schroeder, one of the two soloists of the evening, played the solo part in the number, and as the insistent applause that followed the climax rang out again and again over the house the player arose, bowed, and, leaning over to the composer, raised him by the hand and presented him with a smile to the audience as though to say that he was the one to be thanked for their entertainment.

The Berlioz number was two movements from the Fantastic Symphony, and proved, as Berlioz always does, one of the brightest, most artistic, and at the same time the most feeling of the evening. The first scene from the fields was a marvel of soft, warm sunshine, with the bird songs and hum of gauzy winged insects and all the color and movement of a sultry summer day. It was one of the few orchestral arrangements in which the great master attempted the suggestion of a thunder storm, but it was done to the life and formed a fitting climax for the composer's musical tribute to the great out doors. The method employed was artistic. The hush of the wind through the trees stilled the piping of the birds and against a background of deep toned harmony there played in and out a strain of lighter melody, like lightning against the thunder clouds. Then the rush of the wind increased, the wail of the string rose like a gale in the tree tops, and all around the horizon volleyed the quick roll of the thunder from the kettle drums, now far, now near, growing in intensity, and after a final crash overhead rumbling off in soft recurring echoes that finally died into silence.

The selection from Beethoven was symphony No. 4 in B-flat major. It was a mingling of the grave and gay, bright, allegro movements following in the wake of plaintive adagio minors with a tender, melodious little serenade running throughout almost the whole of the composition, recurring again and again like the wandering ghost of a dead lover haunting his mistress through the glittering mazes of the dance or whispering softly at her side while the majestic tones of the organ rolled under the echoing dome of some great cathedral.

The greatest show of enthusiasm during the evening was after the appearance of Mr. Ferruccio B. Busoni, the second soloist of the evening, who gave his own arrangement of Listz's "Spanish Rhapsody," a concerted piece for the piano and orchestra. It was enough to show that a Washington audience is fond of the pianoforte. Mr. Busoni's touch was light and rapid, but true feeling. The accompaniment of the orchestra was just suggestive enough of the rattling castanets and broken Spanish melody to bring out the full beauty of the soloist's playing, and at the end of the number Mr. Paur, from the leader's stand, joined heartily in the applause of the artist, laughing good-naturedly as the audience refused to be satisfied with the player's deeply appreciative bow, and motioning Mr. Busoni back to the piano to comply with the recall. This the player did, giving as an encore another of Listz's "Campanilla," and winning almost as hearty a recognition as at his first appearance.

The final number of the evening was Wagner's prelude to "Die Meistersinger von Nuremburg," and in this Mr. Paur appeared at his best, bringing out the full strength of his great orchestra in the interpretation of the only composer who ever gives the leader carte blanche as to the amount of vigor that he may put into the rendition of a number.

THE SUN.

BALTIMORE, WEDNESDAY, MARCH 28.

FERRUCCIO BUSONI.

A Brilliant Musician Whose Greatness Was Predicted by Hamerik.

Years ago Asger Hamerik, writing to Baltimore from St. Petersburg, described the contests for the prizes offered by Rubinstein to composers and performers. An Italian, Ferruccio B. Busoni, won the prize for composition and received high praise also for his piano playing. He was young and comparatively unknown, "but," wrote Mr. Hamerik, "the world will hear from him."

The world has heard from him, and that part of the world which heard from him yesterday at the last Boston symphony concert, at Ford's Opera House, readily accorded him a place among the great pianists. Busoni played his own arrangement for piano and orchestra of Liszt's "Spanish Rhapsody," a brilliant and effective arrangement, by the way, that preserved the showy Lisztian spirit and gave an additional Spanish flavor by the occasional tambourine and castanet touches in the orchestration. As to Mr. Busoni's playing it is astonishing in its brilliance and purity. Such faultless, clear and delicate fingering, such exquisite scales, such dynamic effects are seldom heard in a like degree. With this technical grasp of the pianoforte are allied a keen rhythmic sense and intellectual power, guiding and controlling all.

The orchestra, under Emil Paur's direction, gave a successful performance of Beethoven's "Leonora" overture, Wagner's "Huldigungs March" and an F minor Symphony by a young German composer, Richard Strauss, who is rapidly rising into prominence.

Baltimore American

AND COMMERCIAL ADVERTISER

ONE HUNDRED AND TWENTY YEARS OLD, AND THE OLDEST DAILY NEWSPAPER IN AMERICA.

WEDNESDAY, MARCH 28, 1894.

Boston Symphony's Last Appearance for This Season.

The Boston Orchestra closed its series of concerts for the season yesterday afternoon at Ford's Opera House. The concert was opened with Richard Strauss' symphony in F minor, opus 12. The audience became impressed with the merit of the composition before the second movement, the scherzo, had proceeded very far, and at its close gave evidence of their approval. In the scherzo a number of themes are taken up and treated briefly and in brilliant fashion, the composer being familiar with the resources of the modern orchestra. There is a constant change of rhythm, and the grouping of the instruments is striking, the whole treatment being skilful and effective. The third movement, the andante, is equally attractive. There are fine passages for strings and wind instruments, the elaboration of the themes is scholarly, and there is richness of color and beauty everywhere. The first and last movements are not remarkably impressive. The symphony was finely rendered.

Mr. Ferruccio Busoni, a young Italian pianist, who has already achieved the distinction he deserves, was the soloist in Liszt Spanish Rhapsody, which he has arranged for piano and orchestra. Mr. Busoni played in Baltimore for the first time during the winter of 1892-3, at Sutro Hall, and astonished his audience at that time, most of whom had never heard of him. He added considerably yesterday to the impression already produced. The rhapsody abounds in the sensuous dance melodies which are characteristic of the Spanish people. They are varied, and treated in a style that is, by turns, dreamy, sentimental and dashing, but always suggestive of delightful poetry of motion. Mr. Busoni brought out their beauties in fine style, calling forth, at the close of his work, warm applause. The orchestration is cleverly done. It is not subordinated to the piano part, but the whole band is made use of, including the castanets, which give the scoring a distinctly Spanish flavor. The rendering of the rhapsody was thoroughly artistic. When Mr. Busoni was recalled, he played Chopin's famous polonaise.

Two other numbers of the orchestra were Wagner's "Huldegung's March," a piece by no means characteristic of the Wagner of later days, and Beethoven's overture to "Leonore," No. 3.

Mr. Paur, as a leader this season, while his work has been in sharp contrast to that of his predecessor, has grown in favor at every concert. He impresses his audiences as a thorough musician, who is entirely devoted to his work. The orchestra, under his leadership, has reached a stage of development that leaves but little to be desired.

The Philadelphia Press.

THURSDAY, MARCH 29, 1894.

LAST SYMPHONY CONCERT.

An Unusually Successful Season Brought to An End by Conductor Paur.

The last of this season's concerts in this city by the Boston Symphony Orchestra attracted an audience to the Academy of Music last evening that filled every section of the house, and one that was a representative assemblage of the best musical element of Philadelphia. The concert was delightful from the first number to the last, and proved conclusively that Mr. Paur is a master in programme-making. In the "Oberon" overture some beautiful shadings were produced, and the gradual working up to the climax in the "Finale" was a triumph in skillful orchestral manipulation. Although this is the end of Mr. Paur's first season as conductor, it is plainly noticeable that he has placed the orchestra under his control completely. The attack is nearer perfection than it has been in years, and the colorings and precision have vastly improved.

One of the most beautiful works heard in symphony concerts in years was the "Haffner Serenade," by Mozart, which last evening was introduced to the local audience. The five excerpts of this voluminous composition rendered contain charms that thrilled the listeners as works of this order seldom do. The first movement, the "Allegro Maestoso," is dainty and quaint and treated as brightly as anything Mozart has written outside of opera. It ends with a fine cadenza for the solo violin, as also does the second movement, while there are exceedingly catchy violin obligatos well distributed through all the parts. Mr. Kneisel played the solo violin part with a finish that surprised even his warmest admirers and after each number he was forced to bow acknowledgments repeatedly. The "Minuette," written in Mozart's jolliest vein, was given with vivacity and much sprightliness. The tempo of "Rondo" was unusually fast and displayed Mr. Kneisel's superior bowing and the orchestra's excellent training.

In this selection Mr. Paur demonstrated his greatness as a conductor, for at no time did the orchestra overshadow the soloist, and the subdued manner in which it was played was bewitching and very effective. The spirituelle work of Schubert, known as "The Unfinished Symphonie" was gracefully interpreted.

Nothing approaching the melodious sweetness of the "Andante con Mote" of this one of Schubert's greatest orations is to be found in the list of symphonic work. The modulations are charming and the orchestration delightful.

Especially fortunate was the selection of the soloist for this occasion, for seldom does a Philadelphia audience give vent to its enthusiasm to such an extraordinary extent as it did on the piano playing of Mr. Ferrucio B. Busoni last evening. The virtuoso was heard in his arrangement for piano and orchestra of Liszt's famous "Spanish Rhapsody." Mr. Busoni possesses a touch of rare velvety softness which is at the same time broad and powerful. His execution is as clear as that of Paderewski and Joseffy, outside of which no pianist heard in late years is his superior. His orchestration of this composition shows him to be a master of instrumentation and a genius in pleasing combinations. His artistic rendering called forth stormy applause of long duration, during which he bowed many times and finding that the large audience would not be satisfied with this he played Liszt's difficult "Campanella" excellently. The well-known "Rakoczy March" closed the concert and was played with abundant spirit and finish.

Philadelphia Press.

THURSDAY, MARCH 29, 1894.

THE SYMPHONY CONCERT.

Director Paur Closes His Season Here With a Delightful Program.

The fifth and last concert by the Boston Symphony Orchestra was given at the Academy of Music last night, and was in many respects the most pleasing of the year. Director Paur failed to enthuse his audience on his first appearance, but has grown steadily in favor. The Wagner concert was one of the best ever given here, indicating that his strongest leanings are in the direction of the "music of the future." But the program last night was anything but Wagnerian and the interpretation of the classic compositions evoked more enthusiasm than on any similar occasion in years. The program included the "Obecon" overture, Mozart's Haffner serenade, Schubert's unfinished symphony, the Rakoczy march, from the "Damnation of Faust," and Liszt's Spanish Rhapsody, rearranged as a concerto with orchestral accompaniament, written by Ferrucio Busoni, who played the piano score. This was the novel fearure of the evening. Mr. Busoni appeared here last year as a soloist without making a decided impression. Last night he scored a complete hit. The familiar Spanish themes in the rhapsody have been scored for the orchestra with plenty of realism, giving them a remarkable amount of local color and characteristic vivacity. It has plenty of go in it. Mr. Busoni played alternately with decided force and with a feathery lightness suggestive of Paderewski. The audience was enthusiastic and Paur and the orchestra joined in applauding the pianist who wat obliged to give an encore.

The Oberon overture was played with great delicacy, and though in a somewhat different manner from what the same organization gave it under other directors, the result was highly satisfactory. The Serenade, which is an enlarged chamber composition, was played deliciously, Mr. Kireisel playing the solos with that masterly comprehension that have made this modest artist so deservedly popular. The unfinished symphony was played so well that again the audience was compelled to secretly mourn its non-completion. The spirited Rakoczy march closed an evening of the rarest musical delight.

PUBLIC LEDGER

Philadelphia, Thursday, March 29, 1894.

Academy of Music—Boston Symphony Orchestra.

Many in the fine audience at the Academy of Music, last evening, when the final concert of the Boston Symphony Orchestra took place, probably regretted that this was the close of the current series (a series, by-the-way, that has proved very successful), but it was at least highly satisfying to feel that the season was ushered out under such pleasurable circumstances. The programme selected by Mr. Paur was in some ways one of the most attractive of the whole list, and the orchestra carried it out with that faultlessness of execution and artistic manner of treatment that distinguish the performances of this great organization. Furthermore, the soloist of the evening, F. B. Busoni, the pianist, was a particularly welcome factor in the concert, and made so admirable an impression in a rearrangement of Liszt's Spanish Rhapsody that he had to yield to the enthusiastic demands for an encore piece. Mr. Busoni is a master of technique; his style is brilliant, and there is about his work a clearness of tone and gracefulness of touch at once gratifying and unusual. Certainly, nothing could have been more striking in its way that his playing in the Rhapsody, while the orchestral portion, be it added, was given with all needed verve and picturesqueness.

The other numbers on the programme included the poetic "Oberon" overture by Weber; the lovely "Unfinished" symphony of Schubert in B minor (which had a really noble presentation), and the stirring Rakoczy March, according to the version written by Berlioz, and introduced in his "Damnation de Faust." The latter hardly had the full Hungarian spirit imparted to it, but it was given with much effect notwithstanding. Yet another number was Mozart's No. 7 serenade in D major, or five movements thereof, wherein Franz Kneisel provided the violin obligato in an exquisite fashion, in keeping with the rest of the performance. The large audience was very enthusiastic at times, and rewarded Mr. Paur, Mr. Kneisel and Mr. Busoni with well-deserved applause.

American Art Journal.

NEW YORK, SATURDAY, MARCH 31, 1894

In the evening the last Kneisel concert of the season once more filled the dear little hall; and what a treat! To begin with an old quartet in E-flat lively and brief; full of bright melody, written in the latter half of the last century by Dittersdorf, but not published till a hundred years later. Next, Beethoven's Quartet 2, in E-minor, op. 59. Lastly, a manuscript Quintet in E-flat, op. 97, first time here, by Dvorak, Max Zach assisting with the second viola; an attractive work which raises the question whether it is intended for the exploitation of more native American airs (like his late symphony), so full is it of melodious themes, at once strong and almost catchy, the Allegro Vivace, the second movement, giving us the eddying water-race, if not the whir of the mill.

J. H. W.

The Record

Philadelphia, March 29, 1894.

The Final Concert of the Boston Symphony Orchestra.

This season's series of concerts by the Boston Symphony Orchestra came to a brilliant conclusion last evening at the Academy of Music, when Leader Emil Paur presented a farewell programme that was particularly well selected. The audience was large and enthusiastic; the enthusiasm reaching a high pitch at the conclusion of Pianist Busoni's performance of the "Spanish Rhapsody," by Liszt. This composition has been effectively rearranged and scored for pianoforte and full orchestra by Busoni himself in a manner that shows the arranger to be a scholarly musician. The scoring for the orchestra is both ingenious and elaborate, and there are introduced a number of descriptive effects that impart delightful color and expression to the work. A timely assertion of castanets is a bit of realistic detail that gives a charming emphasis to the dance measures. Busoni's work upon the piano, of course, closely follows Liszt, with a pardonable excursion now and then into intricate variations that afford the pianist opportunities to display his somewhat remarkable techinal skill. Busoni is neither a Rubinstein nor a Paderewski, but he is certainly a singularly well-equipped musician, with a skillful mastery of the keyboard that is at times astonishing. The feature of the orchestral programme was the "Haffner Serenade," of which five movements were presented. Leader Paur reads Mozart with a keen and thoughtful appreciation of the composer's meaning and intention, and the instrumentalists last evening responded to his direction with a precision and a completeness of effort that brought out the beauty of this composition with rare clearness. The orchestra was equally successful with Schubert's unfinished symphony, while nothing could be finer, for energy and spurt, than the Rakoczy March from Berlioz's "Damnation of Faust." A notice of the concert would be incomplete without reference to the excellent work contributed by Franz Kneisel, who had the violin obligato in the "Haffner Serenade."

The North American

PHILADELPHIA, PA.

THURSDAY, MARCH 29, 1894

THE BOSTON SYMPHONY ORCHESTRA.

Its Last Concert for the Season at the Academy of Music Last Evening.

The Boston Symphony Orchestra, under the direction of Mr. Emil Paur, gave its last concert for the season at the Academy of Music last evening before the large, intelligent and fashionable audience which it never fails to attract. A varied and interesting programme, including the "Oberon" overture, the "Unfinished" symphony of Schubert and the Rakoczy march, as arranged by Berlioz, had been prepared for performance, and in all three numbers, as also in the Haffner serenade of Mozart and in Liszt's Spanish fantasia for pianoforte, with instrumental accompaniment, the orchestra, skilfully directed by Mr. Paur, played with that beauty of tone, that precision of attack, that unanimity of movement, that perfect lucidity of utterance and symmetry of proportion, which constantly characterizes its work, and which properly entitle it to rank among the half a dozen great orchestras of the world. Nothing could surpass the delicacy, the refinement, the lovely poetry of feeling which distinguished the playing of Weber's fairy music, as heard in the slow introduction to the "Oberon" overture, and yet it can hardly be said that the orchestra was better or was heard to greater advantage in it than in the rushing allegro by which the adagio is followed, or in the fiery, tempestuous Rakoczy march, which brought the concert to a close. It is such a great organization, it is composed of such excellent material, and is in such thorough training, that there is nothing it cannot do in the best possible manner, and whenever its playing is unsatisfying and unconvincing, as it sometimes is, as it was last night in the slow movement of the Schubert symphony, which dragged rather badly, it is the conductor who must answer for it. There were really two soloists last evening, although only one was announced. The Haffner serenade is full of passages for the violin obligato, which were rendered with admirable purity of tone and grace of execution by Mr. Kneisel, while Mr. Busoni showed an extraordinary command of the keyboard in his playing of the Liszt concerto. He was much applauded, and gave as an encore Rubinstein's "Campanella."

Baltimore Life,

MARCH 31, 1894

BOSTON SYMPHONY.

The last of a series of five concerts by the Boston Symphony orchestra, season 1893-94, Emil Paur, conductor, took place at Ford's Grand Opera House last Tuesday afternoon. The programme, which was an excellent one, included compositions by Richard Strauss, Franz Liszt, Richard Wagner and Ludwig van Beethoven. Mr. Ferruccio B. Busoni was the soloist, and most praiseworthy was his rendition of Franz Liszt's Spanish Rhapsody, rearranged by himself as a Concert Piece for Pianoforte and Orchestra accompainment. He was repeatedly called before the footlights after rendering his first number and the echo of applause did not cease until the young, famous composer honored the audience with a second number. It is to be hoped that Manager Ellis will favor the music lovers of Baltimore with a series of concerts by his famous orchestra for the 1894-'95 season.

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The Washington Post

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The Berlioz number was two movements from the Fantastic Symphony, and proved, as Berlioz always does, one of the brightest, most artistic, and at the same time the most feeling of the evening. The first scene from the fields was a marvel of soft, warm sunshine with the bird songs and hum of gauzy winged insects and all the color and movement of a sultry summer day. It was one of the few orchestral arrangements in which the great master attempted the suggestion of a thunder storm, but it was done to the life and formed a fitting climax for the composer's musical tribute to the great out doors. The method employed was artistic. The hush of the wind through the trees stilled the piping of the birds and against a background of deep toned harmony there played in and out a strain of lighter melody, like lightning against the thunder clouds. Then the rush of the wind increased, the wail of the string rose like a gale in the tree tops, and all around the horizon volleyed the quick roll of the thunder from the kettle drums, now far, now near, growing in intensity, and after a final crash overhead rumbling off in soft recurring echoes that finally died into silence.

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The greatest show of enthusiasm during the evening was after the appearance of Mr. Ferruccio B. Busoni, the second soloist of the evening, who gave his own arrangement of Listz's "Spanish Rhapsody," a concerted piece for the piano and orchestra. It was enough to show that a Washington audience is fond of the pianoforte. Mr. Busoni's touch was light and rapid, but true feeling. The accompaniment of the orchestra was just suggestive enough of the rattling castanets and broken Spanish melody to bring out the full beauty of the soloist's playing, and at the end of the number Mr. Paur, from the leader's stand, joined heartily in the applause of the artist, laughing good-naturedly as the audience refused to be satisfied with the player's deeply appreciative bow, and motioning Mr. Busoni back to the piano to comply with the recall. This the player did, giving as an encore another of Listz's "Campanilla," and winning almost as hearty a recognition as at his first appearance.

The final number of the evening was Wagner's prelude to "Die Meistersinger von Nuremburg," and in this Mr. Paur appeared at his best, bringing out the full strength of his great orchestra in the interpretation of the only composer who ever gives the leader carte blanche as to the amount of vigor that he may put into the rendition of a number.

THE SUN.

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FERRUCCIO BUSONI.

A Brilliant Musician Whose Greatness Was Predicted by Hamerik.

Years ago Asger Hamerik, writing to Baltimore from St. Petersburg, described the contests for the prizes offered by Rubinstein to composers and performers. An Italian, Ferruccio B. Busoni, won the prize for composition and received high praise also for his piano playing. He was young and comparatively unknown, "but," wrote Mr. Hamerik, "the world will hear from him."

The world has heard from him, and that part of the world which heard from him yesterday at the last Boston symphony concert, at Ford's Opera House, readily accorded him a place among the great pianists. Busoni played his own arrangement for piano and orchestra of Liszt's "Spanish Rhapsody," a brilliant and effective arrangement, by the way, that preserved the showy Lisztian spirit and gave an additional Spanish flavor by the occasional tambourine and castanet touches in the orchestration. As to Mr. Busoni's playing it is astonishing in its brilliance and purity. Such faultless, clear and delicate fingering, such exquisite scales, such dynamic effects are seldom heard in a like degree. With this technical grasp of the pianoforte are allied a keen rhythmic sense and intellectual power, guiding and controlling all.

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Mr. Ferruccio Busoni, a young Italian pianist, who has already achieved the distinction he deserves, was the soloist in Liszt Spanish Rhapsody, which he has arranged for piano and orchestra. Mr. Busoni played in Baltimore for the first time during the winter of 1892-3, at Sutro Hall, and astonished his audience at that time, most of whom had never heard of him. He added considerably yesterday to the impression already produced. The rhapsody abounds in the sensuous dance melodies which are characteristic of the Spanish people. They are varied, and treated in a style that is, by turns, dreamy, sentimental and dashing, but always suggestive of delightful poetry of motion. Mr. Busoni brought out their beauties in fine style, calling forth, at the close of his work, warm applause. The orchestration is cleverly done. It is not subordinated to the piano part, but the whole band is made use of, including the castanets, which give the scoring a distinctly Spanish flavor. The rendering of the rhapsody was thoroughly artistic. When Mr. Busoni was recalled, he played Chopin's famous polonaise.

Two other numbers of the orchestra were Wagner's "Huldegung's March," a piece by no means characteristic of the Wagner of later days, and Beethoven's overture to "Leonore," No. 3.

Mr. Paur, as a leader this season, while his work has been in sharp contrast to that of his predecessor, has grown in favor at every concert. He impresses his audiences as a thorough musician, who is entirely devoted to his work. The orchestra, under his leadership, has reached a stage of development that leaves but little to be desired.

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In this selection Mr. Paur demonstrated his greatness as a conductor, for at no time did the orchestra overshadow the soloist, and the subdued manner in which it was played was bewitching and very effective. The spirituelle work of Schubert, known as "The Unfinished Symphonie" was gracefully interpreted.

Nothing approaching the melodious sweetness of the "Andante con Mote" of this one of Schubert's greatest orations is to be found in the list of symphonic work. The modulations are charming and the orchestration delightful

Especially fortunate was the selection of the soloist for this occasion, for seldom does a Philadelphia audience give vent to its enthusiasm to such an extraordinary extent as it did on the piano playing of Mr. Ferrucio B. Busson last evening. The virtuoso was heard in his arrangement for piano and orchestra of Liszt's famous "Spanish Rhapsody." Mr. Busoni possesses a touch of rare velvety softness which is at the same time broad and powerful. His execution is as clear as that of Paderewski and Joseffy, outside of which no pianist heard in late years is his superior. His orchestration of this composition shows him to be a master of instrumentation and a genius in pleasing combinations. His artistic rendering called forth stormy applause of long duration, during which he bowed many times and finding that the large audience would not be satisfied with this he played Liszt's difficult "Campanella" excellently. The well-known "Rakoczy March" closed the concert and was played with abundant spirit and finish.

Philadelphia Inquirer

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Director Paur Closes His Season Here With a Delightful Program.

The fifth and last concert by the Boston Symphony Orchestra was given at the Academy of Music last night, and was in many respects the most pleasing of the year. Director Paur failed to enthuse his audience on his first appearance, but has grown steadily in favor. The Wagner concert was one of the best ever given here, indicating that his strongest leanings are in the direction of the "music of the future." But the program last night was anything but Wagnerian and the interpretation of the classic compositions evoked more enthusiasm than on any similar occasion in years. The program included the "Obecon" overture, Mozart's Haffner serenade, Schubert's unfinished symphony, the Rakoczy march, from the "Damnation of Faust," and Liszt's Spanish Rhapsody, rearranged as a concerto with orchestral accompaniament, written by Ferrucio Busoni, who played the piano score. This was the novel fearure of the evening. Mr. Busoni appeared here last year as a soloist without making a decided impression. Last night he scored a complete hit. The familiar Spanish themes in the rhapsody have been scored for the orchestra with plenty of realism, giving them a remarkable amount of local color and characteristic vivacity. It has plenty of go in it. Mr. Busoni played alternately with decided force and with a feathery lightness suggestive of Paderewski. The audience was enthusiastic and Paur and the orchestra joined in applauding the pianist who wat obliged to give an encore.

The Oberon overture was played with great delicacy, and though in a somewhat different manner from what the same organization gave it under other directors, the result was highly satisfactory. The Serenade, which is an enlarged chamber composition, was played deliciously, Mr. Kireisel playing the solos with that masterly comprehension that have made this modest artist so deservedly popular. The unfinished symphony was played so well that again the audience was compelled to secretly mourn its non-completion. The spirited Rakoczy march closed an evening of the rarest musical delight.

PUBLIC LEDGER

Philadelphia, Thursday, March 29, 1894.

Academy of Music—Boston Symphony Orchestra.

Many in the fine audience at the Academy of Music, last evening, when the final concert of the Boston Symphony Orchestra took place, probably regretted that this was the close of the current series (a series, by-the-way, that has proved very successful), but it was at least highly satisfying to feel that the season was ushered out under such pleasurable circumstances. The programme selected by Mr. Paur was in some ways one of the most attractive of the whole list, and the orchestra carried it out with that faultlessness of execution and artistic manner of treatment that distinguish the performances of this great organization. Furthermore, the soloist of the evening, F. B. Busoni, the pianist, was a particularly welcome factor in the concert, and made so admirable an impression in a rearrangement of Liszt's Spanish Rhapsody that he had to yield to the enthusiastic demands for an encore piece. Mr. Busoni is a master of technique; his style is brilliant, and there is about his work a clearness of tone and gracefulness of touch at once gratifying and unusual. Certainly, nothing could have been more striking in its way that his playing in the Rhapsody, while the orchestral portion, be it added, was given with all needed verve and picturesqueness.

The other numbers on the programme included the poetic "Oberon" overture by Weber; the lovely "Unfinished" symphony of Schubert in B minor (which had a really noble presentation), and the stirring Rakoczy March, according to the version written by Berlioz, and introduced in his "Damnation de Faust." The latter hardly had the full Hungarian spirit imparted to it, but it was given with much effect notwithstanding. Yet another number was Mozart's No. 7 serenade in D major, or five movements thereof, wherein Franz Kneisel provided the violin obligato in an exquisite fashion, in keeping with the rest of the performance. The large audience was very enthusiastic at times, and rewarded Mr. Paur, Mr. Kneisel and Mr. Busoni with well-deserved applause.

American Art Journal.

NEW YORK, SATURDAY, MARCH 31, 1894

In the evening the last Kneisel concert of the season once more filled the dear little hall; and what a treat! To begin with an old quartet in E-flat lively and brief; full of bright melody, written in the latter half of the last century by Dittersdorf, but not published till a hundred years later. Next, Beethoven's Quartet 2, in E-minor, op. 59. Lastly, a manuscript Quintet in E-flat, op. 97, first time here, by Dvorak, Max Zach assisting with the second viola; an attractive work which raises the question whether it is intended for the exploitation of more native American airs (like his late symphony), so full is it of melodious themes, at once strong and almost catchy, the Allegro Vivace, the second movement, giving us the eddying water-race, if not the whir of the mill.

J. H. W.

THE RECORD.

Philadelphia, March 29, 1894.

The Final Concert of the Boston Symphony Orchestra.

This season's series of concerts by the Boston Symphony Orchestra came to a brilliant conclusion last evening at the Academy of Music, when Leader Emil Paur presented a farewell programme that was particularly well selected. The audience was large and enthusiastic; the enthusiasm reaching a high pitch at the conclusion of Pianist Busoni's performance of the "Spanish Rhapsody," by Liszt. This composition has been effectively rearranged and scored for pianoforte and full orchestra by Busoni himself in a manner that shows the arranger to be a scholarly musician. The scoring for the orchestra is both ingenious and elaborate, and there are introduced a number of descriptive effects that impart delightful color and expression to the work. A timely assertion of castanets is a bit of realistic detail that gives a charming emphasis to the dance measures. Busoni's work upon the piano, of course, closely follows Liszt, with a pardonable excursion now and then into intricate variations that afford the pianist opportunities to display his somewhat remarkable techinal skill. Busoni is neither a Rubinstein nor a Paderewski, but he is certainly a singularly well-equipped musician, with a skillful mastery of the keyboard that is at times astonishing. The feature of the orchestral programme was the "Haffner Serenade," of which five movements were presented. Leader Paur reads Mozart with a keen and thoughtful appreciation of the composer's meaning and intention, and the instrumentalists last evening responded to his direction with a precision and a completeness of effort that brought out the beauty of this composition with rare clearness. The orchestra was equally successful with Schubert's unfinished symphony, while nothing could be finer, for energy and spurt, than the Rakoczy March from Berlioz's "Damnation of Faust." A notice of the concert would be incomplete without reference to the excellent work contributed by Franz Kneisel, who had the violin obligato in the "Haffner Serenade."

The North American

PHILADELPHIA, PA.

THURSDAY, HARCH 29, 1894.

THE BOSTON SYMPHONY ORCHESTRA.

Its Last Concert for the Season at the Academy of Music Last Evening.

The Boston Symphony Orchestra, under the direction of Mr. Emil Paur, gave its last concert for the season at the Academy of Music last evening before the large, intelligent and fashionable audience which it never fails to attract. A varied and interesting programme, including the "Oberon" overture, the "Unfinished" symphony of Schubert and the Rakoczy march, as arranged by Berlioz, had been prepared for performance, and in all three numbers, as also in the Haffner serenade of Mozart and in Liszt's Spanish fantasia for pianoforte, with instrumental accompaniment, the orchestra, skilfully directed by Mr. Paur, played with that beauty of tone, that precision of attack, that unanimity of movement, that perfect lucidity of utterance and symmetry of proportion, which constantly characterizes its work, and which properly entitle it to rank among the half a dozen great orchestras of the world. Nothing could surpass the delicacy, the refinement, the lovely poetry of feeling which distinguished the playing of Weber's fairy music, as heard in the slow introduction to the "Oberon" overture, and yet it can hardly be said that the orchestra was better or was heard to greater advantage in it than in the rushing allegro by which the adagio is followed, or in the fiery, tempestuous Rakoczy march, which brought the concert to a close. It is such a great organization, it is composed of such excellent material, and is in such thorough training, that there is nothing it cannot do in the best possible manner, and whenever its playing is unsatisfying and unconvincing, as it sometimes is, as it was last night in the slow movement of the Schubert symphony, which dragged rather badly, it is the conductor who must answer for it. There were really two soloists last evening, although only one was announced. The Haffner serenade is full of passages for the violin obligato, which were rendered with admirable purity of tone and grace of execution by Mr. Kneisel, while Mr. Busoni showed an extraordinary command of the keyboard in his playing of the Liszt concerto. He was much applauded, and gave as an encore Rubinstein's "Campanella."

Baltimore Life.

MARCH 31, 1894

BOSTON SYMPHONY.

The last of a series of five concerts by the Boston Symphony orchestra, season 1893-94, Emil Paur, conductor, took place at Ford's Grand Opera House last Tuesday afternoon. The programme, which was an excellent one, included compositions by Richard Strauss, Franz Liszt, Richard Wagner and Ludwig van Beethoven. Mr. Ferruccio B. Busoni was the soloist, and most praiseworthy was his rendition of Franz Liszt's Spanish Rhapsody, rearranged by himself as a Concert Piece for Pianoforte and Orchestra accompainment. He was repeatedly called before the footlights after rendering his first number and the echo of applause did not cease until the young, famous composer honored the audience with a second number. It is to be hoped that Manager Ellis will favor the music lovers of Baltimore with a series of concerts by his famous orchestra for the 1894-95 season.

THE STANDARD UNION.

SATURDAY EVE'G, MARCH 31st., 1894.

THE BOSTON ORCHESTRA.

It is rumored that Mr. Paur will not be with the Boston Orchestra next season. Comparisons may be odious, but they are generally involuntary, and often salutary. The last rehearsal and concert necessitates some expression of opinion as to whether the season's close engenders the same state of feeling as that of a year ago. Then we knew beyond a shadow of doubt that we were parting with a conductor who had given many of us a more intense pleasure in the line of orchestral music than we had ever known. As the last note sounded, as Mr. Nikisch came back upon the empty stage and made his bow, as we filed out one one by one from the hall which but a few moments before had resounded with such a wealth of harmony, which had echoed the wonderful tones of as great an orchestra as the world holds, there was a positive sensation of pain. To-day, we know only a polite regret that a season of enjoyable musical instruction is at its close, and a less polite but more poignant regret that there is no probability of Mr. Nikisch's return.

It is not that Mr. Paur is not a conscientious worker and an earnest musician. No one who observes attentively his intellectual forehead, his bright, appreciative eye, the spiritual illumination of his whole countenance, the vim with which he plunges into the thick of each musical number, can doubt that he loves his work; that his aims are high, and that he is not without power. But the difference between Mr. Nikisch and Mr. Paur is the difference between poetry and mathematics. Those who love warmth, color, passion, cannot be argued out of their delight in the orchestra under one man, and their indifference to it under the others. Mr. Paur may be scholarly, honest and capable, but he is not and never can be imaginative; and he lacks magnetism. He never gets a full grasp either on his audience or his men, and the consequence is, performances which may be scientifically correct, but are not inspiring.

The difference between the two leaders is manifest not only in the performances, but in the selections. Mr. Nikisch, while adhering closely to high ideals; managed at the same time to arrange his programmes with the greatest art, allowing for the inevitable brain weariness which ensues from a succession of purely intellectual numbers. He introduced music, which appeals more to the heart and senses than to the head, and allowed us to drift at intervals into the realm of mere feeling. Professional musicians do not, as a general thing, realize the infinite blessing, if not the necessity, of periods of repose, in a modern classical programme. Too much Wagner, except in his more rational moments, too much Rubinstein, when he is on a musical "tear," and too much Brahms, in any of his dull, dry, dreary moods, is positive agony to many a listener. No one can contentedly make a whole dinner out of roast beef, good, wholesome, nutritious and orthodox though it may be; to long for a bite of ortolan and a sip of champagne is perfectly natural, and the wise host has them at hand.

The difference between Mr. Paur and Mr. Nikisch is something absurd to dwell upon, perhaps, because it is no more nor less than a difference of temperament. Mr. Paur can no more help his coldness, his angularities, his pedantry, than he can his fair hair, his blue eyes. It is simply Mr. Nikisch's luck that he is dark and Southern, with all the passion, personal magnetism, and artistic sensibility of the South—the European South. Yet, it must be confessed that, with all these fascinating characteristics, which are supposed to ally themselves to enervation and indolence, he was as alive to the necessities of exertion as the coolest-headed Northerner. Without the hardest kind of labor that Boston orchestra could never have attained the artistic perfection which it undoubtedly possessed, and which was never more apparent than when the leader was on the eve of bidding it good-bye. A slender, pale, refined-looking man, Mr. Nikisch, held those eighty odd men in the hollow of his hand, and exercised an authority as relentless as a military dictator. He permitted no liberties either from his musicians or his audience, and breathed his fiery spirit into both until there was but one thought through the whole multitude. When a leader brings about this result, there can be no question that he is a genius.

Mr. Paur is a man whom we may all respect, but it is a misfortune that he came after Nikisch. The public rehearsal of yesterday afternoon, like all the rehearsals of the winter, was enjoyable enough in its way, but it was neither distinctive nor remarkable. The programme included the overture to Weber's "Oberon," Mozart's "Hafner Serenade," Schubert's unfinished symphony in E minor, and the march from Berlioz's "Damnation of Faust." In Liszt's Spanish Rhapsody, for pianoforte and orchestra, Mr. Busoni was the soloist. It was far and away the most enjoyable performance, both as regards the selection and the execution, that has been given by the Boston Orchestra this season. The overture to "Oberon" was rendered with a vim and spirit which almost took the listener off his feet; but still the concert increased in strength of instrumentation till it close in a blaze of glory, through the medium of Berlioz' "Rakoczy March" from the "Damnation of Faust." A most delightful number was Mozart's Serenade [illegible] composed for the wedding [illegible] occasion played by Mr. Kneisel, in his usual smooth and lovely style. Mr. Busoni, the soloist of the afternoon, created great enthusiasm by his rendition on the pianoforte of Liszt's "Spanish Rhaysody," arranged as a concert piece with orchestral accompaniment by himself. No one was prepared for so remarkable a performance, for such brilliance of tone and masterly execution, and Mr. Busoni reaped all the benefit of a surprise. The applause was spontaneous and sincere, and, for a house composed largely of women, quite thunderous. After four recalls, the pianist graciously played an encore, which served to emphasize the favorable impression he had created at first.

The programme will be repeated this evening, and then farewell to this admirable orchestra for many months.

Brooklyn Daily Eagle

SATURDAY EVENING, MARCH 31, 1894.

BOSTON SYMPHONY ORCHESTRA.

The last concert of the season by the unrivaled Symphony orchestra from Boston will be given at the Academy of Music to-night. The programme was publicly rehearsed yesterday before half a house. The neglect of the public to appreciate and support these concerts may cost it the rehearsals next season, for it is said that the band draws larger audiences in all the other cities it visits than it does in Brooklyn. For the last bill of the winter a fine programme has been prepared and it is needless to say that it is finely played. The band is always in excellent form and yesterday it played with the singleness of tone and expression that denotes great leadership. The beautiful "Oberon" overture was the first number, and here Mr. Paur disclosed more poetry than he has had credit for owning. Exquisitely soft and fairy like was the far off blowing of the horns, and the violin notes frolicked like elves. Eight parts were played of a serenade by Mozart, composed for the wedding of a young woman named Haffner. The work is characteristic; it has the lightness, the joyousness, the life, the innocence of most of this composer's writing, and the same lack of all that touches, moves and elevates. There are almost no shadows to offset the lights in his tone pictures; and although it is known that the life experience of Mozart was like that of many, if not most, musicians in its sorrow and its trials, he seems to have gone through it without any deepening of character or widening in his range of expression. He and Haydn, with their simple airs and their childlike gaiety, always seem to be sporting over the surface of things. This number was played broadly, brightly, with sweeping smoothness from the violins and with no great sympathy. There are several cadenzas and other ornaments for a single violin and these were given by Franz Kneisel with taste, correctness and a certain brilliancy. The gem of the bill is the Unfinished symphony of Schubert, one of the world's few masterpieces—one of the perfect works that nobody would wish to alter. Here is a contrast to the Mozart music and the Mozart philosophy—if he can be said to have one. The Schubert piece is beautiful in its humanity. It is not a gloomy work, but there are tears in it. It is one of the joys of such music that its meanings are as wide as the meanings of nature, and it can be accepted as a picture of life, though more particularly of a gentle and winning life, or it may be listened to as pure music, sweet music and great music. Its two movements are different in purpose, howbeit they are related in sentiment. There is, to those who listen for it, a suggestion of the sea in the allegro: in its distant booming, in the fluidity of its motion, in the significance of its minors, in the occasional rushes and tempestuous dashing. The other part is more reflective, more significant of fixity. Those who wander along mountains and watch the going off of the sun rays from the peaks, the blossoming of the stars and the gathering of the mists, know the feeling that was in the breast of Schubert when he wrote this thing of affecting beauty. It was a broad, beautiful, at times dramatic reading, that Mr. Paur gave of this work. Raw and harsh for the first few measures sounded the Spanish rhapsody of Liszt after Schubert's perfectly tempered and soothingly orchestrated andante, but the man who arranged it for himself and the piano soon commanded his audience. This was Ferruccio B. Busoni, a pale and scholarly looking player with a crop of hair not quite so large as Paderewski's. His arrangement of the piece shows an able and practised hand, the Schubert procession being an accident that militated against it. His orchestration is full and vigorous without being noisy, though it is conventional. His playing is bright, florid and positive; he is a finer pianist than his lack of local fame has probably led some people to suppose him to be. In sundry ways he reminds one of Joseffy; there is less of languor, but there is the capacity for daintiness, cleanness, sparkle, and he has a repose and deliberation that Joseffy has less of. His playing gained him such applause that he was nearly compelled to come out again and on his return he gave one of the Liszt Hungarian rhapsodies. The always stirring "Rakoczy March" of Berlioz concluded the performance, and it was played with a martial force and verve. The repertory for the season that will close to-night is as follows:

Beethoven.....Symphony No. 5, in C minor
First movement from concerto for violin, in D major.
Berlioz. Rakoczy March from "The Damnation of Faust"
Brahms.....Symphony No. 1, in C minor
Variations on a theme by Haydn.
Academic festival overture, in C minor, Op. 80.
Chabrier.....Entr'act from "Gwendoline"
Gluck...Aria, "Ah si ma liberte se doit etre ravie," from "Armide"
Liszt.....Spanish rhapsody
Massenet.....Aria "Pleurez mes yeux," from "Le Cid"
Mozart.....Serenade No. 7, in D major (Haffner)
Rubinstein.....Symphony No. 4 (Dramatic.)
Ballet music from "Feramors."
Schubert.....Unfinished symphony
Song with orchestra, "Die Allmacht."
Smetana.....Symphonic poem, "Vltava."
Volkmann.....Serenade No. 3, in D minor
Wagner "Wotan's Farewell" and "Fire Charm" from "Die Walkure." Prelude to "Die Meistersinger von Nurnberg."
("Prelude and Love Death"), from "Tristan und Isolde."
Siegfried Idyl.
"Siegfried's Funeral March," from "Gotterdammerung."
Brunnhilde's dying speech over Siegfried's body, from "Gotterdammerung."
Weber.....Overture, "Oberon."

The Press

DAILY EDITION.

NEW YORK, FRIDAY, MARCH 30, 1894.

LAST NIGHT'S CONCERT.

Farewell Appearance of the Boston Symphony Orchestra at Music Hall.

The Boston Symphony musicians gave their final serenade to the metropolis last night. These admirable players, who, as an organization, if not in the individual excellence of their chief performers, are justly esteemed above any orchestra in America, have brought to a successful ending one of the most interesting seasons in their history. They will give a few more concerts in Boston; but so far as New York is concerned, and it is deeply concerned in art of such a graceful character, their music is mute.

Herr Paur, with his hair cut and an unusually romantic sentiment in his manner to signalize the occasion, said farewell to his metropolitan admirers in a kindly fashion. His fifth and final concert at Music Hall was one of the most agreeable of the series. Although the programme was scarcely eclectic in nature, it was varied. It began with a superb rendering of Wagner's prelude to "The Mastersingers of Nuremberg" in C minor, in the interpretation of which famous score the Boston men disclosed merits which the Seidl orchestra could have studied with profit. There was a certain precision of attack in the violins that was instructive as an instance of earnest conducting. Herr Paur is not so brilliant as our distinguished Wagnerian leader. But try as he may, Anton Seidl cannot extract so rich a tone out of the horns as they give forth when Boston blows into them. This was an excellent performance, upon which we desire to congratulate the small man with the large head, who was received rather doubtfully at the first of the season, but who has ended it in universal applause.

Lest, however, the new blonde bandmaster may become unreasonably elated in pleasing an audience that has heard much good music in its time, Herr Paur should realize that he scarcely attained success in the Strauss Symphony in F minor. We expected better things than were given in the beautiful andante movement. Let Herr Paur perpend and think this matter over. There was an indecision among his fiddles last night during the andante which must be amended.

The soloist on this occasion was Ferruccio Busoni. We made the acquaintance of this gentleman some time ago, but he has been studying lately and is, so to speak, a new man. His improvement in the difficult and little understood art of the piona has been marvelous. In his performance of Liszt's Spanish Rhapsody last evening he made a sensation that was reminiscent of the golden days of Paderewski. Mr. Busoni must share with Herr Paur in the congratulations merited by the event. He discovered various tones, singing qualities and bits of technique in the keyboard and pedals that have not yet been found by either Mr. Slivinski or Mr. Courtlandt Palmer. With his right hand he is almost as cunning as Pachmann; with his left he suggests memories of the splendid volume of Paderewski. In extending our compliments to Herr Paur and his musical men from Boston we also desire to felicitate the admirable Busoni.

The New-York Times

NEW-YORK, FRIDAY, MARCH 30, 1894.

THE BOSTON ORCHESTRA.

Final Concert of Its Season in This City Last Night.

The programme of the fifth and last concert of the Boston Symphony Orchestra at Music Hall last night was too generous. It consisted of the vorspiel to "Die Meistersinger," Richard Strauss's symphony in F minor, Opus 12; Liszt's symphonic poem, "Mazeppa"; the same composer's Spanish rhapsody, rearranged as a concert piece for piano and orchestra by F. B. Busoni, and the Rakoczy march from Berlioz's "Damnation of Faust." Either the first or the last number could have been omitted, or, better still, the "Mazeppa," which is simply glorified rubbish.

Strauss's F minor symphony has not been heard here in some years. It deserves an occasional performance, for, though it is not a great work, it is interesting. There is not a single passage in it that utters the thought of a big mind, yet it is serious in its art and is capably made. It displays musical feeling and skill. The man who wrote it certainly had musical ideas and knew how to express them. The scherzo in particular is evidence of Strauss's right to compose. It follows the Beethoven model in rhythm and form, yet it is modern in its peculiar piquancy and playful delicacy. It was by far better performed than anything else in the concert, yet one missed the clear-cut precision and marvelous finish of nuance that used to characterize the work of the Boston Symphony Orchestra. It may as well be said right here that the playing of the organization last night was far below its old level. Indeed, the Rakoczy march was very raggedly performed and was absolutely deprived of its usual inspiriting effect.

Mr. Busoni has made an effective virtuoso piece out of the Spanish rhapsody. It does not pretend to be anything else and it need not be condemned, especially at this time, as music. Mr. Busoni deserves credit for being faithful to the Liszt spirit in his arrangement. He has arranged the composition for piano and orchestra much as Liszt might have done it himself. His performance of the solo part was clean, brilliant, and vigorous, although it lacked distinction in color and was pervaded by a coldness of tone. For an encore number he played "La Campanella."

The best work of the orchestra, aside from its performance of the scherzo already mentioned, was in the "Meistersinger" prelude, for here the sonority of the splendid body of strings could not be deadened even by Mr. Paur's academic reading.

The New York Recorder.

By Grace W. Tone

FRIDAY, MARCH 30, 1894.

SYMPHONY CONCERT.

Fifth and Last Appearance of the Boston Orchestra.

Mr. Emil Paur is not an ideal programme maker, else he would have built his musical scheme without two Liszt numbers in succession last night at Carnegie Music Hall. It was the fifth and last concert of the season and the band from Boston has not played better in this city this season. The prelude to "Meistersinger" was cleanly read through without much warmth of color. The symphony by Richard Strauss, a follower of Wagner and Liszt, was an early work in F minor, and was played here a decade ago by Theodore Thomas.

The first two movements are the best, the whole being conceived in a Schumannish mood and extremely well scored. In his working out sections Strauss is very felicitous, though revealing too much of the "Sturm und drang." The opus, however, is only twelve, and this accounts for much that is bizarre. The scherzo, in particular, is very daring. In the slow movement the lack of thematic invention of the composer is apparent, although the work as a whole is singularly mature and homogeneous.

Liszt wrote a rhapsody on the "Jota Arragonese" of Spain. It is a tawdry, bombastic thing. When Anton Seidl orchestrated it last Winter the composition gained in dignity and interest.

We got last night another arangement by F. Busoni for piano and orchestra. It afforded the solo performer an excellent opportunity for lots of ground and lofty tumbling, acrobatic ticklings of the treble of the piano and harsh attacks in the bass. But cui bono? The composition is not worth a rush; why serve it up hot and smoking once more? Herr Busoni played brilliantly, and had to respond with Liszt's "Campanella" as an encore.

The balance of the programme comprised Liszt's "Mazeppa," which might have been omitted, and Berlioz's "Rakoczy Marsh."

It is doubtful if Emil Paur will be the conductor of the Boston Symphony Orchestra next season. A change is contemplated.

Morning Advertiser.

FRIDAY, MARCH 30, 1894.

BOSTON'S ORCHES TRA.

Last Concert of the Season—Mr. Busoni's Fine Playing.

The last concert by the Boston Symphony Orchestra in Music Hall last evening was far away the best in the series given during the season, both on account of the exceptional interest of the programme and the brilliant character of its interpretation. The symphony was Richard Strauss' in F minor, which is a remarkable composition when one considers that it was written by a youth of but sixteen years of age—and the pity of it is that he has not gone on in the direction of development which it indicated, instead of prostituting his talents to such works which have followed, as "The Tempest," "Francesca da Rimini" and "Don Juan," all of which show that he is devoting his powers solely to the mechanical side of his art and not in the least to its spiritual and intellectual elements.

But the symphony was by no means the feature of the concert. That was the arrangement of Liszt's Spanish Raphsodie by Mr. F. Busoni, in which the arranger, and pianist won a triumph which is seldom witnessed at these concerts. His performance was a marvel of brilliant execution and earnest musical spirit—such a performance as has not been heard here in many a day. It was rewarded with tempestuous applause, and Mr. Busoni responded with Weber's "Concertstuck," which he played exquisitely. He is a pianist of whom we shall hear much more in the future.

NEW YORK HERALD.

NEW YORK, FRIDAY, MARCH 30, 1894.

LAST BOSTON SYMPHONY CONCERT.

It was certainly a "romantic" programme the Boston Symphony gave last evening at Music Hall. Beginning with the prelude to "Die Meistersinger," containing Richard Strauss melodious symphony in F minor, and ending with the Berlioz arrangement of the Rakoczy March, this last concert of the season was one of the most enjoyable of the series.

Mr. Ferruccio Busoni gave a powerful performance of Liszt's "Rhapsodie Espagnole", which he had arranged for piano solo with orchestra. In the fortissimo passages the tone was a little hard, but he exhibited an easy, fluent technique. His octave playing was remarkably brilliant, and his pianissimos were delightfully delicate. At the finish Mr. Busoni was recalled to the platform several times, and finally played with fantastic charm the Paganini-Liszt "Campanella" étude.

It was a little the fault of the tempi adopted by Herr Paur that Richard Straus' F minor symphony became rather monotonous. Particularly was the andante dragged lethargically until it lost all poetry and became sentimental. Otherwise the orchestra was at its best last evening. The strings played with a crystalline purity of tone and unanimity that was irreproachable.

Liszt's symphonic poem "Mazeppa" was played with virtuosity by the orchestra.

[105]

THE STANDARD UNION.

SATURDAY EVE., MARCH 31st., 1894.

THE BOSTON ORCHESTRA.

It is rumored that Mr. Paur will not be with the Boston Orchestra next season. Comparisons may be odious, but they are generally involuntary, and often salutary. The last rehearsal and concert necessitates some expression of opinion as to whether the season's close engenders the same state of feeling as that of a year ago. Then we knew beyond a shadow of doubt that we were parting with a conductor who had given many of us a more intense pleasure in the line of orchestral music than we had ever known. As the last note sounded, as Mr. Nikisch came back upon the empty stage and made his bow, as we filed out one one by one from the hall which but a few moments before had resounded with such a wealth of harmony, which had echoed the wonderful tones of as great an orchestra as the world holds, there was a positive sensation of pain. To-day, we know only a polite regret that a season of enjoyable musical instruction is at its close, and a less polite but more poignant regret that there is no probability of Mr. Nikisch's return.

It is not that Mr. Paur is not a conscientious worker and an earnest musician. No one who observes attentively his intellectual forehead, his bright, appreciative eye, the spiritual illumination of his whole countenance, the vim with which he plunges into the thick of each musical number, can doubt that he loves his work; that his aims are high, and that he is not without power. But the difference between Mr. Nikisch and Mr. Paur is the difference between poetry and mathematics. Those who love warmth, color, passion, cannot be argued out of their delight in the orchestra under one man, and their indifference to it under the others. Mr. Paur may be scholarly, honest and capable, but he is not and never can be imaginative, and he lacks magnetism. He never gets a full grasp either on his audience or his men, and the consequence is, performances which may be scientifically correct, but are not inspiring.

The difference between the two leaders is manifest not only in the performances, but in the selections. Mr. Nikisch, while adhering closely to high ideals, managed at the same time to arrange his programmes with the greatest art, allowing for the inevitable brain weariness which ensues from a succession of purely intellectual numbers. He introduced music, which appeals more to the heart and senses than to the head, and allowed us to drift at intervals into the realm of mere feeling. Professional musicians do not, as a general thing, realize the infinite blessing, if not the necessity, of periods of repose, in a modern classical programme Too much Wagner, except in his more rational moments, too much Rubinstein, when he is on a musical "tear," and too much Brahms, in any of his dull, dry, dreary moods, is positive agony to many a listener. No one can contentedly make a whole dinner out of roast beef, good, wholesome, nutritious and orthodox though it may be; to long for a bite of ortolan and a sip of champagne is perfectly natural, and the wise host has them at hand.

The difference between Mr. Paur and Mr. Nikisch is something absurd to dwell upon, perhaps, because it is no more nor less than a difference of temperament. Mr. Paur can no more help his coldness, his angularities, his pedantry, than he can his fair hair, his blue eyes. It is simply Mr. Nikisch's luck that he is dark and Southern, with all the passion, personal magnetism, and artistic sensibility of the South—the European South. Yet, it must be confessed that, with all these fascinating characteristics, which are supposed to ally themselves to enervation and indolence, he was as alive to the necessities of exertion as the coolest-headed Northerner. Without the hardest kind of labor that Boston orchestra could never have attained the artistic perfection which it undoubtedly possessed, and which was never more apparent than when the leader was on the eve of bidding it good-bye. A slender, pale, refined-looking man, Mr. Nikisch, held those eighty odd men in the hollow of his hand, and exercised an authority as relentless as a military dictator. He permitted no liberties either from his musicians or his audience, and breathed his fiery spirit into both until there was but one thought through the whole multitude. When a leader brings about this result, there can be no question that he is a genius.

Mr. Paur is a man whom we may all respect, but it is a misfortune that he came after Nikisch. The public rehearsal of yesterday afternoon, like all the rehearsals of the winter, was enjoyable enough in its way, but it was neither distinctive nor remarkable. The programme included the overture to Weber's "Oberon," Mozart's "Hafner Serenade," Schubert's unfinished symphony in E minor, and the march from Berlioz's "Damnation of Faust." In Liszt's Spanish Rhapsody, for pianoforte and orchestra, Mr. Busoni was the soloist. It was far and away the most enjoyable performance, both as regards the selection and the execution, that has been given by the Boston Orchestra this season. The overture to "Oberon" was rendered with a vim and spirit which almost took the listener off his feet; but still the concert increased in strength of instrumentation till it close in a blaze of glory, through the medium of Berlioz's 'Rakoczy March" from the "Damnation of Faust." A most delightful number was Mozart's Serenade [illegible] the one composed for the wedding [illegible] occasion played by Mr. Kneisel, in his usual smooth and lovely style. Mr. Busoni, the soloist of the afternoon, created great enthusiasm by his rendition on the pianoforte of Liszt's "Spanish Rhaysody," arranged as a concert piece with orchestral accompaniment by himself. No one was prepared for so remarkable a performance, for such brilliance of tone and masterly execution, and Mr. Busoni reaped all the benefit of a surprise. The applause was spontaneous and sincere, and, for a house composed largely of women, quite thunderous. After four recalls, the pianist graciously played an encore, which served to emphasize the favorable impression he had created at first.

The programme will be repeated this evening, and then farewell to this admirable orchestra for many months.

Brooklyn Daily Eagle

SATURDAY EVENING, MARCH 31, 1894.

BOSTON SYMPHONY ORCHESTRA.

The last concert of the season by the unrivaled Symphony orchestra from Boston will be given at the Academy of Music to-night. The programme was publicly rehearsed yesterday before half a house. The neglect of the public to appreciate and support these concerts may cost it the rehearsals next season, for it is said that the band draws larger audiences in all the other cities it visits than it does in Brooklyn. For the last bill of the winter a fine programme has been prepared and it is needless to say that it is finely played. The band is always in excellent form and yesterday it played with the singleness of tone and expression that denotes great leadership. The beautiful "Oberon" overture was the first number,and here Mr. Paur disclosed more poetry than he has had credit for owning. Exquisitely soft and fairy like was the far off blowing of the horns, and the violin notes frolicked like elves. Eight parts were played of a serenade by Mozart, composed for the wedding of a young woman named Haffner. The work is characteristic; it has the lightness, the joyousness, the life, the innocence of most of this composer's writing, and the same lack of all that touches, moves and elevates. There are almost no shadows to offset the lights in his tone pictures; and although it is known that the life experience of Mozart was like that of many, if not most, musicians in its sorrow and its trials, he seems to have gone through it without any deepening of character or widening in his range of expression. He and Haydn, with their simple airs and their childlike gaiety, always seem to be sporting over the surface of things. This number was played broadly, brightly, with sweeping smoothness from the violins and with no great sympathy. There are several cadenzas and other ornaments for a single violin and these were given by Franz Kneisel with taste, correctness and a certain brilliancy. The gem of the bill is the Unfinished symphony of Schubert, one of the world's few masterpieces—one of the perfect works that nobody would wish to alter. Here is a contrast to the Mozart music and the Mozart philosophy—if he can be said to have one. The Schubert piece is beautiful in its humanity. It is not a gloomy work, but there are tears in it. It is one of the joys of such music that its meanings are as wide as the meanings of nature, and it can be accepted as a picture of life, though more particularly of a gentle and winning life, or it may be listened to as pure music, sweet music and great music. Its two movements are different in purpose, howbeit they are related in sentiment. There is, to those who listen for it, a suggestion of the sea in the allegro: in its distant booming, in the fluidity of its motion, in the significance of its minors, in the occasional rushes and tempestuous dashing. The other part is more reflective, more significant of fixity. Those who wander along mountains and watch the going off of the sun rays from the peaks, the blossoming of the stars and the gathering of the mists, know the feeling that was in the breast of Schubert when he wrote this thing of affecting beauty. It was a broad, beautiful, at times dramatic reading, that Mr. Paur gave of this work. Raw and harsh for the first few measures sounded the Spanish rhapsody of Liszt after Schubert's perfectly tempered and soothingly orchestrated andante, but the man who arranged it for himself and the piano soon commanded his audience. This was Ferruccio B. Busoni, a pale and scholarly looking player with a crop of hair not quite so large as Paderewski's. His arrangement of the piece shows an able and practised hand, the Schubert precession being an accident that militated against it. His orchestration is full and vigorous without being noisy, though it is conventional. His playing is bright, florid and positive; he is a finer pianist than his lack of local fame has probably led some people to suppose him to be. In sundry ways he reminds one of Joseffy; there is less of languor, but there is the capacity for daintiness, cleanness, sparkle, and he has a repose and deliberation that Joseffy has less of. His playing gained him such applause that he was nearly compelled to come out again and on his return he gave one of the Liszt Hungarian rhapsodies. The always stirring "Rakoczy March" of Berlioz concluded the performance, and it was played with a martial force and verve. The repertory for the season that will close to-night is as follows:

Beethoven.....Symphony No. 5, in C minor
First movement from concerto for violin, in D major.
Berlioz. Rakoczy March from "The Damnation of Faust"
Brahms.....Symphony No. 1, in C minor
Variations on a theme by Haydn.
Academic festival overture, in C minor, Op. 80.
Chabrier.....Entr'act from "Gwendoline"
Gluck...Aria, "Ah si ma liberte se doit etre ravie," from "Armide"
Liszt.....Spanish rhapsody
Massenet.....Aria "Pleurez mes yeux," from "Le Cid"
Mozart.....Serenade No. 7, in D major (Haffner)
Rubinstein.....Symphony No. 4 (Dramatic.)
Ballet music from "Feramors."
Schubert.....Unfinished symphony
Song with orchestra, "Die Allmacht."
Smetana.....Symphonic poem, "Vltava."
Volkmann.....Serenade No. 3, in D minor
Wagner "Wotan's Farewell" and "Fire Charm" from "Die Walkure." Prelude to "Die Meistersinger von Nurnberg."
("Prelude and Love Death"), from "Tristan und Isolde."
Siegfried Idyl.
"Siegfried's Funeral March," from "Gotterdammerung."
Brunnhilde's dying speech over Siegfried's body, from "Gotterdammerung."
Weber.....Overture, "Oberon."

The Press

DAILY EDITION.

NEW YORK, FRIDAY, MARCH 30, 1894.

LAST NIGHT'S CONCERT.

Farewell Appearance of the Boston Symphony Orchestra at Music Hall.

The Boston Symphony musicians gave their final serenade to the metropolis last night. These admirable players, who, as an organization, if not in the individual excellence of their chief performers, are justly esteemed above any orchestra in America, have brought to a successful ending one of the most interesting seasons in their history. They will give a few more concerts in Boston; but so far as New York is concerned, and it is deeply concerned in art of such a graceful character, their music is mute.

Herr Paur, with his hair cut and an unusually romantic sentiment in his manner to signalize the occasion, said farewell to his metropolitan admirers in a kindly fashion. His fifth and final concert at Music Hall was one of the most agreeable of the series. Although the programme was scarcely eclectic in nature, it was varied. It began with a superb rendering of Wagner's prelude to "The Mastersingers of Nuremberg" in C minor, in the interpretation of which famous score the Boston men disclosed merits which the Seidl orchestra could have studied with profit. There was a certain precision of attack in the violins that was instructive as an instance of earnest conducting. Herr Paur is not so brilliant as our distinguished Wagnerian leader. But try as he may, Anton Seidl cannot extract so rich a tone out of the horns as they give forth when Boston blows into them. This was an excellent performance, upon which we desire to congratulate the small man with the large head, who was received rather doubtfully at the first of the season, but who has ended it in universal applause.

Lest, however, the new blonde bandmaster may become unreasonably elated in pleasing an audience that has heard much good music in its time, Herr Paur should realize that he scarcely attained success in the Strauss Symphony in F minor. We expected better things than were given in the beautiful andante movement. Let Herr Paur perpend and think this matter over. There was an indecision among his fiddles last night during the andante which must be amended.

The soloist on this occasion was Ferruccio Busoni. We made the acquaintance of this gentleman some time ago, but he has been studying lately and is, so to speak, a new man. His improvement in the difficult and little understood art of the piona has been marvelous. In his performance of Liszt's Spanish Rhapsody last evening he made a sensation that was reminiscent of the golden days of Paderewski. Mr. Busoni must share with Herr Paur in the congratulations merited by the event. He discovered various tones, singing qualities and bits of technique in the keyboard and pedals that have not yet been found by either Mr. Slivinski or Mr. Courtlandt Palmer. With his right hand he is almost as cunning as Pachmann; with his left he suggests memories of the splendid volume of Paderewski. In extending our compliments to Herr Paur and his musical men from Boston we also desire to felicitate the admirable Busoni.

The New-York Times

NEW-YORK, FRIDAY, MARCH 30, 1894.

THE BOSTON ORCHESTRA.

Final Concert of Its Season in This City Last Night.

The programme of the fifth and last concert of the Boston Symphony Orchestra at Music Hall last night was too generous. It consisted of the vorspiel to "Die Meistersinger," Richard Strauss's symphony in F minor, Opus 12; Liszt's symphonic poem, "Mazeppa"; the same composer's Spanish rhapsody, rearranged as a concert piece for piano and orchestra by F. B. Busoni, and the Rakoczy march from Berlioz's "Damnation of Faust." Either the first or the last number could have been omitted, or, better still, the "Mazeppa," which is simply glorified rubbish.

Strauss's F minor symphony has not been heard here in some years. It deserves an occasional performance, for, though it is not a great work, it is interesting. There is not a single passage in it that utters the thought of a big mind, yet it is serious in its art and is capably made. It displays musical feeling and skill. The man who wrote it certainly had musical ideas and knew how to express them. The scherzo in particular is evidence of Strauss's right to compose. It follows the Beethoven model in rhythm and form, yet it is modern in its peculiar piquancy and playful delicacy. It was by far better performed than anything else in the concert, yet one missed the clear-cut precision and marvelous finish of nuance that used to characterize the work of the Boston Symphony Orchestra. It may as well be said right here that the playing of the organization last night was far below its old level. Indeed, the Rakoczy march was very raggedly performed and was absolutely deprived of its usual inspiriting effect.

Mr. Busoni has made an effective virtuoso piece out of the Spanish rhapsody. It does not pretend to be anything else and it need not be condemned, especially at this time, as music. Mr. Busoni deserves credit for being faithful to the Liszt spirit in his arrangement. He has arranged the composition for piano and orchestra much as Liszt might have done it himself. His performance of the solo part was clean, brilliant, and vigorous, although it lacked distinction in color and was pervaded by a coldness of tone. For an encore number he played "La Campanella."

The best work of the orchestra, aside from its performance of the scherzo already mentioned, was in the "Meistersinger" prelude, for here the sonority of the splendid body of strings could not be deadened even by Mr. Paur's academic reading.

The New York Recorder.

By GEORGE W. TURNER.

FRIDAY, MARCH 30, 1894.

SYMPHONY CONCERT.

Fifth and Last Appearance of the Boston Orchestra.

Mr. Emil Paur is not an ideal programme maker, else he would have built his musical scheme without two Liszt numbers in succession last night at Carnegie Music Hall. It was the fifth and last concert of the season and the band from Boston has not played better in this city this season. The prelude to "Meistersinger" was cleanly read through without much warmth of color. The symphony by Richard Strauss, a follower of Wagner and Liszt, was an early work in F minor, and was played here a decade ago by Theodore Thomas.

The first two movements are the best, the whole being conceived in a Schumannish mood and extremely well scored. In his working out sections Strauss is very felicitous, though revealing too much of the "Sturm und drang." The opus, however, is only twelve, and this accounts for much that is bizarre. The scherzo, in particular, is very daring. In the slow movement the lack of thematic invention of the composer is apparent, although the work as a whole is singularly mature and homogenous.

Liszt wrote a rhapsody on the "Jota Arragonese" of Spain. It is a tawdry, bombastic thing. When Anton Seidl orchestrated it last Winter the composition gained in dignity and interest.

We got last night another arangement by F. Busoni for piano and orchestra. It afforded the solo performer an excellent opportunity for lots of ground and lofty tumbling, acrobatic ticklings of the treble of the piano and harsh attacks in the bass. But cui bono? The composition is not worth a rush; why serve it up hot and smoking once more? Herr Busoni played brilliantly, and had to respond with Liszt's "Campanella" as an encore.

The balance of the programme comprised Liszt's "Mazeppa," which might have been omitted, and Berlioz's "Rakoczy Marsh."

It is doubtful if Emil Paur will be the conductor of the Boston Symphony Orchestra next season. A change is contemplated.

Morning Advertiser.

FRIDAY, MARCH 30, 1894.

BOSTON'S ORCHES TRA.

Last Concert of the Season—Mr. Busoni's Fine Playing.

The last concert by the Boston Symphony Orchestra in Music Hall last evening was far away the best in the series given during the season, both on account of the exceptional interest of the programme and the brilliant character of its interpretation. The symphony was Richard Strauss' in F minor, which is a remarkable composition when one considers that it was written by a youth of but sixteen years of age—and the pity of it is that he has not gone on in the direction of development which it indicated, instead of prostituting his talents to such works which have followed, as "The Tempest," "Francesca da Rimini" and "Don Juan," all of which show that he is devoting his powers solely to the mechanical side of his art and not in the least to its spiritual and intellectual elements.

But the symphony was by no means the feature of the concert. That was the arrangement of Liszt's Spanish Raphsodie by Mr. F. Busoni, in which the arranger, and pianist won a triumph which is seldom witnessed at these concerts. His performance was a marvel of brilliant execution and earnest musical spirit—such a performance as has not been heard here in many a day. It was rewarded with tempestuous applause, and Mr. Busoni responded with Weber's "Concertstuck," which he played exquisitely. He is a pianist of whom we shall hear much more in the future.

NEW YORK HERALD.

NEW YORK, FRIDAY, MARCH 30, 1894.

LAST BOSTON SYMPHONY CONCERT.

It was certainly a "romantic" programme the Boston Symphony gave last evening at Music Hall. Beginning with the prelude to "Die Meistersinger," containing Richard Strauss melodious symphony in F minor, and ending with the Berlioz arrangement of the Rakoczy March, this last concert of the season was one of the most enjoyable of the series.

Mr. Ferruccio Busoni gave a powerful performance of Liszt's "Rhapsodie Espagnole", which he had arranged for piano solo with orchestra. In the fortissimo passages the tone was a little hard, but he exhibited an easy, fluent technique. His octave playing was remarkably brilliant, and his pianissimos were delightfully delicate. At the finish Mr. Busoni was recalled to the platform several times, and finally played with fantastic charm the Paganini-Liszt "Campanella" étude.

It was a little the fault of the tempi adopted by Herr Paur that Richard Straus' F minor symphony became rather monotonous. Particularly was the andante dragged lethargically until it lost all poetry and became sentimental. Otherwise the orchestra was at its best last evening. The strings played with a crystalline purity of tone and unanimity that was irreproachable.

Liszt's symphonic poem "Mazeppa" was played with virtuosity by the orchestra.

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FOUNDED BY HORACE GREELEY.

FRIDAY, MARCH 30, 1894.

THE BOSTON ORCHESTRA.

The last of the concerts of the Boston Orchestra for this season took place last night in the Music Hall. It was an interesting concert, and the playing of the orchestra was up to the high level that it has taught us to expect from it. The programme consisted of the prelude to "Die Meistersinger," Richard Strauss's Symphony in F minor, Liszt's orchestrated pianoforte étude with added march of barbaric color, which, for want of a better title, he called "Mazeppa"; the same composer's Spanish rhapsody, in a new arrangement for pianoforte and orchestra written by Mr. Busoni, who played the solo part and Berlioz's "Rakoczy" march. The Rhapsody was new to New-York in the form presented last night, though Mr. Busoni now figures among local musicians. In the original package it has never enjoyed great popularity, and we doubt whether it will be heard very often in its transformed shape, though it has gained greatly in effectiveness. In making the arrangement, Mr. Busoni has followed the example set by Liszt himself in the Hungarian Fantasia, and it would be extremely difficult to say how the work could be better done. The solo part is extremely brilliant, and the orchestra is employed in a masterly manner, and relieves the work of the charge of monotony which lies heavily against it in the form in which Liszt gave it to the world. Mr. Busoni, in playing it, and afterward in his performance of Liszt's "Campanella," gave an exhibition which created a decided sensation. More brilliant pianoforte playing, from a technical point of view, at least (and the music calls for little else), has not been heard here this season. It must have caused many in the audience to wonder why so talented an artist is held here so seldom. As an interesting fact in connection with the Rhapsody, it is to be noted that Mr. Seidl made a transcription of it last summer for orchestra and brought it forward at one of his Sunday night concerts in the Metropolitan Opera House, two months or so ago.

The Strauss symphony was a novelty to all intents and purposes, though Mr. Thomas gave it in a Philharmonic Concert ten years ago, when it was still in manuscript. As the work of a young man scarcely twenty years old at the time of its composition, it is extremely interesting, and suggests the thought that the composer might have made a profounder impression had he stuck to the ideals which find expression in it, instead of running to the extremes of musical realism which mark his later works. It sounds like the product of a born symphonist.

The World.

JOSEPH PULITZER.

PUBLISHED EVERY DAY IN THE YEAR AT NOS. 53-63 PARK ROW.

FRIDAY, MARCH 30, 1894.

A STRAUSS SYMPHONY HEARD.

The Last Boston Symphony Orchestra Concert Given at Music Hall.

The fifth and last concert of the Boston Symphony Orchestra this season took place at Music Hall last night. The principal number on a not any too interesting programme was a symphony in F minor, by Richard Strauss, one of the modern German impressionists. The symphony is more fluent and straightforward than most of the composer's later works, and exhibits great command of orchestral technique, and—notably in the charming, quaintly rythmic scherzo—occasional marked freshness of thought. As a whole, however, the work is dull; there is much sound and varied color, but few ideas worth the trouble the composer is at to express them. The two first movements of the four in which the symphony is cast are far the best.

Besides the symphony the orchestra was heard in the prelude to "Die Meistersinger," Liszt's brilliant and pictorial symphonic poem, "Mazeppa," and Berlioz's Rakoczy March. The soloist of the occasion, Mr. F. B. Busoni, played Liszt's "Spanish Rhapsody," effectively rearranged by himself as a concert piece for piano and orchestra, exceedingly well, with power, artistic finish and irreproachable technique, and made the hit of the evening. Recalled with enthusiasm, he gave Liszt's "Campanella" with much brilliancy and little sentiment.

The playing of the orchestra, as ever, was as polished and compact as a bit of mosaic, but whether owing to the absence of Mr. Nikisch or the presence of Mr. Paur it seems to have lost both in style and general impressiveness.

REGINALD DE KOVEN.

The Musical Courier.

NEW YORK, WEDNESDAY, APRIL 4, 1894.

The Last Boston Symphony Concert.

MR. EMIL PAUR is not an ideal program maker else he would have built his musical scheme without two Liszt numbers in succession last Thursday night at Carnegie Music Hall. It was the fifth and last concert of the season and the band from Boston has not played better in this city this season. The prelude to "Meistersinger" was cleanly read through without much warmth of color. The symphony, by Richard Strauss, a follower of Wagner and Liszt, is an early work in F minor and was played here a decade ago by Theodore Thomas.

The first two movements are the best, the whole being conceived in a Schumannish mood and extremely well scored. In his working out sections Strauss is very felicitous, though revealing too much of the "Sturm und drang." The opus, however, is only twelve and this accounts for much that is bizarre. The scherzo in particular is very daring. In the slow movement the lack of thematic invention of the composer is apparent, although the work as a whole is singularly mature and homogeneous for the work of a very young man.

Liszt wrote a rhapsody on the "Jota Arragonese" of Spain. It is a tawdry, bombastic thing. When Anton Seidl orchestrated it last winter the composition gained in dignity and interest.

We got another arrangement by F. Busoni for piano and orchestra. It afforded the solo performer an excellent opportunity for lots of ground and lofty tumbling, acrobatic ticklings of the treble of the piano and harsh attacks in the bass. But cui bono? The composition is not worth a rush; why serve it up hot and smoking once more? Mr. Busoni played brilliantly, and had to respond with Liszt's "Campanella" as an encore.

The balance of the program comprised Liszt's "Mazeppa," which might have been omitted, and Berlioz' "Rakoczy Marsh," which strangely enough was played in spiritless style.

It is doubtful if Emil Paur will be the conductor of the Boston Symphony Orchestra next season. A change is contemplated.

Did you notice the drum player in the Symphony Orchestra? It is hard to escape from his presence during a concert. Even when his dread instruments are hushed, you know he is meditating an attack. This man of military bearing is conscientious, he is fatally accurate in his aim; but he has not learned the acoustical fact that noise and sound are not synonomous. He is a German; but surely his ancestors years ago saw South America, the great seat of drum worship; or possibly they came from Lapland, where witches obeyed the drum's invocation.

This man of rare physical endurance and dull ear reminds me of the Patagonian wizard described by Master Richard Johnson: "He begins by making a strange noise with his nums, after which he feigns a fit and to struggle with the demon that has entered him." Oh, Mr. Paur, how can you stand it, and you so near him!

* * *

The Boston Symphony Orchestra at its next concert, the 5th, in Cambridge, will produce for the first time in this country the new symphonic poem "Hiawatha," by Louis Adolphe Coerne.

Paur in Brooklyn.—The fifth rehearsal and concert of the Boston Symphony Orchestra in Brooklyn took place at the Academy of Music on Friday afternoon and Saturday evening of last week. Mr. Ferruccio Busoni was the soloist, and this the program:

Overture, "Oberon".....Weber
Serenade No. 7, in D major (Haffner).....Wolfgang Amadeus Mozart
Violin obligato.
Mr. Franz Kneisel.
Unfinished symphony in B minor.....Schubert
Spanish rhapsody.....Franz Liszt
(Rearranged as a concert piece for piano and orchestra by F. Busoni.)
Rakóczy March, from "The Damnation of Faust," op. 24.....Hector Berlioz

Sixth Philbarmonic Concert.—The sixth public rehearsal and sixth concert of the Philharmonic Society occur in Music Hall on Friday afternoon and Saturday evening, respectively. Emma Juch and Maud Powell are to be the soloists, the former singing Weber's aria "Er Geht," from "Sylvana," and the latter playing Dvorák's concerto for

TROY, N. Y., March 2, 1894.

TWO most enjoyable musical events took place here during the week, and Troy can again be said to be thoroughly aroused musically. And she ought to be, too, as in no other town of 60,000 people are such really first-class musical events given. There must be a harmony of feeling, together with the musical harmony prevailing here among the musicians and music lovers, as we seldom hear of any of the petty jealousies that flesh seems to be heir to in other towns. It is principally on that account that we can support magnificently two first-class vocal clubs without the least difficulty.

Monday night a subscription "chamber musical" was given at the residence of Mrs. H. B. Nason, the artists being the Kneisel Quartet, of Boston. The house was filled with lovers of the art, and many would have liked to have been there, but couldn't, as it was rather exclusive.

A delightful evening was spent, which of course was assured when it was known that the famous Boston quartet was to be present.

A program of rare excellence received a beautiful interpretation. The following is the arrangement:

Quartet, in G minor.....Haydn
Chaconne.....Bach
Mr. Kneisel.
Andante.....Grieg
Nocturne.....Chopin
Serenade.....Sitt
Capriccio.....Klengel
Mr. Schroeder.
Andante, from quartet in D minor.....Schubert
Menuet and fugue, from the quartet in C major, op. 59.....Beethoven

The selections by Mr. Kneisel and Mr. Schroeder were gems of the first magnitude, and their work was greatly admired. The second of these chamber musicals will be held Wednesday, March 28, when the Brodsky Quartet, of New York city, will play. It will be held at the residence of Mrs. Griswold.

BOSTON POST.
The Representative Democratic Paper OF NEW ENGLAND.

FRIDAY MORNING, APRIL 6, 1894.

WILL PAUR STAY?

Col. Higginson's Hope of a New Leader.

The rumor that Emil Paur will not lead the Symphony Orchestra next season has again been revived.

This time it comes from New York, in which city Colonel Higginson now is.

While there is nothing positive or definite about the statements which are being made, certain circumstances give a very favorable coloring to them, and it would be by no means strange if next season should find Leader Wilhelm Gericke again wielding the baton in Boston's pet musical organization.

A Post man talked yesterday with several people who are in positions to know of these things.

"Mr. Paur," said one of this number, "may be with the orchestra next season, but I am inclined to believe that another man will occupy the position if Colonel Higginson can arrange matters.

"Despite what may be said, the statement is true that Mr. Paur has not the qualities possessed by his predecessors which endeared them to the music-loving public. He is not so popular with his audiences, and the orchestra's repute and efficiency are not increased as they have been before.

"He is to my mind inferior in his position to any of those who have preceded him. It would not surprise me to see Mr. Wilhelm Gericke again with the orchestra next season."

Apropos of the Gericke possibility, on the authority of a friend who talked with him recently, it may be stated that that musician has repented his refusal of the offer extended to him when Mr. Nikisch left, and would accept the position willingly if again tendered.

Gericke, in conversation with the Boston friend mentioned, stated that had he known that he was wanted here by the public generally, as well as by Colonel Higginson, he should have left Vienna.

One act of omission on the part of Colonel Higginson is believed to mean more than any act of commission yet done by him.

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[106]

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY.

FRIDAY, MARCH 30, 1894.

THE BOSTON ORCHESTRA.

The last of the concerts of the Boston Orchestra for this season took place last night in the Music Hall. It was an interesting concert, and the playing of the orchestra was up to the high level that it has taught us to expect from it. The programme consisted of the prelude to "Die Meistersinger," Richard Strauss's Symphony in F minor, Liszt's orchestrated pianoforte étude with added march of barbaric color, which, for want of a better title, he called "Mazeppa"; the same composer's Spanish rhapsody, in a new arrangement for pianoforte and orchestra written by Mr. Busoni, who played the solo part and Berlioz's "Rakoczy" march. The Rhapsody was new to New-York in the form presented last night, though Mr. Busoni now figures among local musicians. In the original package it has never enjoyed great popularity, and we doubt whether it will be heard very often in its transformed shape, though it has gained greatly in effectiveness. In making the arrangement, Mr. Busoni has followed the example set by Liszt himself in the Hungarian Fantasia, and it would be extremely difficult to say how the work could be better done. The solo part is extremely brilliant, and the orchestra is employed in a masterly manner, and relieves the work of the charge of monotony which lies heavily against it in the form in which Liszt gave it to the world. Mr. Busoni, in playing it, and afterward in his performance of Liszt's "Campanella," gave an exhibition which created a decided sensation. More brilliant pianoforte playing, from a technical point of view, at least (and the music calls for little else), has not been heard here this season. It must have caused many in the audience to wonder why so talented an artist is held here so seldom. As an interesting fact in connection with the Rhapsody, it is to be noted that Mr. Seidl made a transcription of it last summer for orchestra and brought it forward at one of his Sunday night concerts in the Metropolitan Opera House, two months or so ago.

The Strauss symphony was a novelty to all intents and purposes, though Mr. Thomas gave it in a Philharmonic Concert ten years ago, when it was still in manuscript. As the work of a young man scarcely twenty years old at the time of its composition, it is extremely interesting, and suggests the thought that the composer might have made a profounder impression had he stuck to the ideals which find expression in it, instead of running to the extremes of musical realism which mark his later works. It sounds like the product of a born symphonist.

The World.

JOSEPH PULITZER.

PUBLISHED EVERY DAY IN THE YEAR AT NOS. 53-63 PARK ROW.

FRIDAY, MARCH 30, 1894.

A STRAUSS SYMPHONY HEARD.

The Last Boston Symphony Orchestra Concert Given at Music Hall.

The fifth and last concert of the Boston Symphony Orchestra this season took place at Music Hall last night. The principal number on a not any too interesting programme was a symphony in F minor, by Richard Strauss, one of the modern German impressionists. The symphony is more fluent and straightforward than most of its composer's later works, and exhibits great command of orchestral technique, and—notably in the charming, quaintly rythmic scherzo—occasional marked freshness of thought. As a whole, however, the work is dull; there is much sound and varied color, but few ideas worth the trouble the composer is at to express them. The two first movements of the four in which the symphony is cast are far the best.

Besides the symphony the orchestra was heard in the prelude to "Die Meistersinger," Liszt's brilliant and pictorial symphonic poem, "Mazeppa," and Berlioz's Rakoczy March. The soloist of the occasion, Mr. F. B. Busoni, played Liszt's "Spanish Rhapsody," effectively rearranged by himself as a concert piece for piano and orchestra, exceedingly well, with power, artistic finish and irreproachable technique, and made the hit of the evening. Recalled with enthusiasm, he gave Liszt's "Campanella" with much brilliancy and little sentiment.

The playing of the orchestra, as ever, was as polished and compact as a bit of mosaic, but whether owing to the absence of Mr. Nikisch or the presence of Mr. Paur it seems to have lost both in style and general impressiveness.

REGINALD DE KOVEN.

The Musical Courier.

NEW YORK, WEDNESDAY, APRIL 4, 1894.

The Last Boston Symphony Concert.

MR. EMIL PAUR is not an ideal program maker else he would have built his musical scheme without two Liszt numbers in succession last Thursday night at Carnegie Music Hall. It was the fifth and last concert of the season and the band from Boston has not played better in this city this season. The prelude to "Meistersinger" was cleanly read through without much warmth of color. The symphony, by Richard Strauss, a follower of Wagner and Liszt, is an early work in F minor and was played here a decade ago by Theodore Thomas.

The first two movements are the best, the whole being conceived in a Schumannish mood and extremely well scored. In his working out sections Strauss is very felicitous, though revealing too much of the "Sturm und drang." The opus, however, is only twelve and this accounts for much that is bizarre. The scherzo in particular is very daring. In the slow movement the lack of thematic invention of the composer is apparent, although the work as a whole is singularly mature and homogeneous for the work of a very young man.

Liszt wrote a rhapsody on the "Jota Arragonese" of Spain. It is a tawdry, bombastic thing. When Anton Seidl orchestrated it last winter the composition gained in dignity and interest.

We got another arrangement by F. Busoni for piano and orchestra. It afforded the solo performer an excellent opportunity for lots of ground and lofty tumbling, acrobatic ticklings of the treble of the piano and harsh attacks in the bass. But cui bono? The composition is not worth a rush; why serve it up hot and smoking once more? Mr. Busoni played brilliantly, and had to respond with Liszt's "Campanella" as an encore.

The balance of the program comprised Liszt's "Mazeppa," which might have been omitted, and Berlioz' "Rakoczy Marsh," which strangely enough was played in spiritless style.

It is doubtful if Emil Paur will be the conductor of the Boston Symphony Orchestra next season. A change is contemplated.

Did you notice the drum player in the Symphony Orchestra? It is hard to escape from his presence during a concert. Even when his dread instruments are hushed, you know he is meditating an attack. This man of military bearing is conscientious, he is fatally accurate in his aim; but he has not learned the acoustical fact that noise and sound are not synonomous. He is a German; but surely his ancestors years ago saw South America, the great seat of drum worship; or possibly they came from Lapland, where witches obeyed the drum's invocation.

This man of rare physical endurance and dull ear reminds me of the Patagonian wizard described by Master Richard Johnson: "He begins by making a strange noise with his nums, after which he feigns a fit and to struggle with his nums, after which he feigns a fit and to struggle with the demon that has entered him." Oh, Mr. Paur, how can you stand it, and you so near him!

* * *

The Boston Symphony Orchestra at its next concert, the 5th, in Cambridge, will produce for the first time in this country the new symphonic poem "Hiawatha," by Louis Adolphe Coerne.

Paur in Brooklyn.—The fifth rehearsal and concert of the Boston Symphony Orchestra in Brooklyn took place at the Academy of Music on Friday afternoon and Saturday evening of last week. Mr. Ferruccio Busoni was the soloist, and this the program:

Overture, "Oberon".....Weber
Serenade No. 7, in D major (Haffner).....Wolfgang Amadeus Mozart
Violin obligato.
Mr. Franz Kneisel.
Unfinished symphony in B minor.....Schubert
Spanish rhapsody.....Franz Liszt
(Rearranged as a concert piece for piano and orchestra by F. Busoni.)
Rakóczy March, from "The Damnation of Faust," op. 24.....Hector Berlioz

Sixth Philbarmonic Concert.—The sixth public rehearsal and sixth concert of the Philharmonic Society occur in Music Hall on Friday afternoon and Saturday evening, respectively. Emma Juch and Maud Powell are to be the soloists, the former singing Weber's aria "Er Geht," from "Sylvana," and the latter playing Dvorák's concerto for

TROY, N. Y., March 2, 1894.

TWO most enjoyable musical events took place here during the week, and Troy can again be said to be thoroughly aroused musically. And she ought to be, too, as in no other town of 60,000 people are such really first-class musical events given. There must be a harmony of feeling, together with the musical harmony prevailing here among the musicians and music lovers, as we seldom hear of any of the petty jealousies that flesh seems to be heir to in other towns. It is principally on that account that we can support magnificently two first-class vocal clubs without the least difficulty.

Monday night a subscription "chamber musical" was given at the residence of Mrs. H. B. Nason, the artists being the Kneisel Quartet, of Boston. The house was filled with lovers of the art, and many would have liked to have been there, but couldn't, as it was rather exclusive.

A delightful evening was spent, which of course was assured when it was known that the famous Boston quartet was to be present.

A program of rare excellence received a beautiful interpretation. The following is the arrangement:

Quartet, in G minor.....Haydn
Chaconne.....Bach
Mr. Kneisel.
Andante.....Grieg
Nocturne.....Chopin
Serenade.....Sitt
Capriccio.....Klengel
Mr. Schroeder.
Andante, from quartet in D minor.....Schubert
Menuet and fugue, from the quartet in C major, op. 59.....Beethoven

The selections by Mr. Kneisel and Mr. Schroeder were gems of the first magnitude, and their work was greatly admired. The second of these chamber musicals will be held Wednesday, March 28, when the Brodsky Quartet, of New York city, will play. It will be held at the residence of Mrs. Griswold.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

FRIDAY MORNING, APRIL 6, 1894.

WILL PAUR STAY?

Col. Higginson's Hope of a New Leader.

The rumor that Emil Paur will not lead the Symphony Orchestra next season has again been revived.

This time it comes from New York, in which city Colonel Higginson now is.

While there is nothing positive or definite about the statements which are being made, certain circumstances give a very favorable coloring to them, and it would be by no means strange if next season should find Leader Wilhelm Gericke again wielding the baton in Boston's pet musical organization.

A Post man talked yesterday with several people who are in positions to know of these things.

"Mr. Paur," said one of this number, "may be with the orchestra next season, but I am inclined to believe that another man will occupy the position if Colonel Higginson can arrange matters.

"Despite what may be said, the statement is true that Mr. Paur has not the qualities possessed by his predecessors which endeared them to the music-loving public. He is not so popular with his audiences, and the orchestra's repute and efficiency are not increased as they have been before.

"He is to my mind inferior in his position to any of those who have preceded him. It would not surprise me to see Mr. Wilhelm Gericke again with the orchestra next season."

Apropos of the Gericke possibility, on the authority of a friend who talked with him recently, it may be stated that that musician has repented his refusal of the offer extended to him when Mr. Nikisch left, and would accept the position willingly if again tendered.

Gericke, in conversation with the Boston friend mentioned, stated that had he known that he was wanted here by the public generally, as well as by Colonel Higginson, he should have left Vienna.

One act of omission on the part of Colonel Higginson is believed to mean more than any act of commission yet done by him.

It has always been customary at the last concert of the season in New York, Philadelphia, Washington and other cities to announce on the printed programmes the concerts for the next season, their number, and the name of the leader.

This year the programmes appeared without a word of announcement.

This was in direct contravention of the custom which has been observed for at least ten years.

The inference is that Colonel Higginson, expecting to make a change before next season, preferred to omit the announcement altogether rather than to print one without a leader's name, which would undoubtedly have attracted greater attention.

The annual trip westward will be omitted this spring, also, although the stated cause—the financial depression—may be responsible for this.

Still, a depression does not generally affect such events as the Symphony concerts.

Mr. Paur is generally believed to have come over for a five years' stay. The breaking of contract which his dismissal would mean must be compensated for. Five thousand dollars is understood to be the figure which will be paid him.

This sum will be no inducement to him to leave, however. One who knows him quite well said:

"Leader Paur will stay if he possibly can, and it will be the shattering of all his hopes if he is not directing the Symphony Orchestra next season.

"A matter of $5000 is nothing. To leave his position and return to Europe after one season would mean failure—would have an effect on the minds of the musical world which he can by no possibility afford."

The situation seems to be that Herr Paur wants to stay, Colonel Higginson doesn't want him to stay, and the Symphony admirers generally have preferences for a more magnetic leader.

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Boston Journal.

TEN PAGES.

FRIDAY, APRIL 6, 1894.

"ER-OH-LYING!"

Emil Paur's Characterization of the Latest "Fake."

He Laughs Pityingly as He Reads the Article.

The Eminent Conductor Gives the Terms of His Contract.

Mr. and Mrs. Paur Think Stories Started in New York.

Mr. Emil Paur of the Boston Symphony Orchestra smiled patiently when, in the presence of a Journal reporter, he read the latest account of his professional fate. A morning paper of this city, after digesting all the baseless reports concerning Mr. Paur which have appeared quite regularly in some of the New York papers, decided to announce to-day that "the rumor that Emil Paur will not lead the Symphony Orchestra next season has again been revived." It added that, "while there is nothing positive or definite about the statements which are being made, certain circumstances give coloring to them, and it would be by no means strange if next season should find Leader Wilhelm Gericke again wielding the baton in Boston's pet musical organization."

Mr. Paur's smile began to appear as he slowly studied the foregoing quotations, but when he learned further along the ideas of his contract with Mr. Higginson possessed by some persons he laughed in a pitying way. Then he handed back the paper to the Journal reporter, remarking: "There's nothing to that at all. It's all what you call—er—oh—lying."

This denial was sufficient, but, being asked by the reporter for a statement of the terms and conditions of his contract, he said:

"I have a contract with Col. Higginson for 10 years. For that term of years I am bound, but if at the end of five years Col. Higginson should desire to terminate our relations, a clause in the contract gives him the privilege to do so on the payment of $10,000.

"It is not true, as you see, according to the contract, that on the payment of $5000 my resignation can be asked for immediately. I am bound here absolutely for five years. Neither Col. Higginson nor myself can release ourselves from this part of the contract, in a way, for he is bound to the contract and I am contented to stay here. I am very contented to stay here," and Mrs. Paur, who had come into the room to enjoy a laugh at the story, nodded assent.

"In the first place, Col. Higginson is a man of eminent character, and the public, the press and the critics have treated us most kindly.

"Everywhere, in this city, in Washington, in Baltimore, in Philadelphia, in Brooklyn—everywhere, except in New York, we have been well received. These stories started in New York, you know. Perhaps Nikisch or Neidl were the authors of them. I say, perhaps. I do not know."

"Yes," said Mrs. Paur, "When we were in New York the last time friends told us that Nikisch sent out those stories. Some even said that Seidl and Damrosch were the cause of them. They were orchestra players who told us that, too; but I think, and Mr. Paur thinks, that some of the players themselves may have originated the articles."

"I think so, perhaps," nodded the director.

"I am a man of no favorites. I know my duty and I want others to know their duty. I am going along a straight path to the performance of that duty, and I want others to do the same. I have observed a disposition to be a trifle careless among a few of the players." He was talking more to himself than to the reporter, as if recalling some circumstance to prove his reflections. "But," he said, suddenly speaking as firmly as he could, "Col. Higginson has told me not to permit careless players to be members of the orchestra, and I won't. I want to do my duty."

"Mr. Paur feels," remarked the musician's wife, "that he is here for the good of the orchestra, and he wants the players to feel that they, too, are here for the good of the orchestra." Mr. Paur smiled and nodded. "The longer he stays here the stronger he will become, and the others will go when they do not do their duty;" and Mr. Paur bowed his head once more in approval.

BOSTON DAILY ADVERTISER.

Established 1813.

SATURDAY MORNING, APR. 7, 1894.

MR. PAUR'S CONTRACT.

Conductor Paur of the Boston Symphony Orchestra denied once more the old rumor "that Emil Paur will not lead the Symphony Orchestra next season." It was revived by a morning paper yesterday. "There's nothing to that at all. It's all what you call—er—oh—lying," said Mr. Paur.

"I have a contract with Col. Higginson for 10 years. For that term of years I am bound, but if at the end of five years Col. Higginson should desire to terminate our relations a clause in the contract gives him the privilege to do so, on the payment of $10,000.

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BOSTON DAILY TRAVELLER.

PUBLISHED BY TRAVELLER PUBLISHING CO., AT 307 WASHINGTON STREET, OPP. OLD SOUTH MEETING HOUSE.

SATURDAY, APRIL 7, 1894.

AS TO MR. PAUR.

The Foolishness of the New Rumor—His Work.

The Musical Courier of New York has had a recurrence of its former complaint, i. e., the discharge of Conductor Paur from the Boston Symphony Orchestra at the end of the present season

In its present aberration it disposes of Conductor Paur as "having been weighed in the scales of criticism and found wanting."

Its former hallucination, appearing in its columns in the form of a prediction that Mr. Paur would only remain during one season, has overcome its reason again, and it now asserts that Mr. Higginson has been negotiating for Mr. Paur's successor, with a faint possibility that Mr. Gericke will return to his old post.

It would be interesting to know the source of the information that produces these occasional aberrations on the part of our esteemed contemporary.

Mr. Higginson says that Conductor Paur is engaged for a term of years, and Conductor Paur says that he is engaged for five years with the privilege of an additional five years if he desires.

Mr. Paur is now laying his plans for next season's series, and will be so busy with the affairs of his position as conductor of the Boston Symphony Orchestra that he will not go abroad this summer. These facts hardly warrant a claim that he will be discharged or resign.

He has already rehabilitated the orchestra and is now its master. The musical barbarism that existed during the four seasons that Nikisch encumbered the position of conductor has, with the exception of the infernal pounding of the tympani, been eradicated. It is reported that there will be changes in the membership of the band at the expiration of the present season, among which will be the engagement of a first clarinet player to replace the present incumbent brought here by Nikisch, a player whose efforts when he first began here were, in the opinion of many, hardly above those of a clever amateur.

Undoubtedly the exacting discipline of Conductor Paur has disturbed the go-as-you-please inclinations of many of the players who in this direction enjoyed a sort of picnic under the laxity of Nikisch's incompetency.

That business is all over now, and whoever remains under the baton of Conductor Paur will find that he is positive in his conception and able to enforce his ideas of its rendition, regardless of any inclination, whims, or inattention upon the part of the players engaged to do his bidding.

The Musical Courier admits that Mr. Paur is an excellent musician and conductor, and in the same breath remarks that there are at least half a dozen conductors in this country his superiors. Well, if there are a half dozen such, none of them are to be found in New York. The Boston Transcript, which the Musical Courier taunts, will be able to crow over its New York contemporary next fall as lustily as will the Republican party over the beginning annihilation of the Democratic crew that has scuttled its craft with the auger of free silver and free trade, and gone to bottom helpless in the midocean of its political idiocy. In the slang of the day, "come off," gentlemen of the Musical Courier, and "give us a rest" on this subject of the future conductorship of the Boston Symphony Orchestra. Mr. Paur, through his superior ability, made Leipsic forget your friend Nikisch, and he has done Boston the same service.

WARREN DAVENPORT.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR

VOL. XCV. NO. 98.

SUNDAY, APRIL 8, 1894.

THE SYMPHONY CONCERT.

The memory of Dr. Hans von Bulow was honored in the programme of last evening's Symphony concert by the performance of his "Funerale" in D minor, the last of a set of four character pieces dedicated by the composer to Hans von Bronsart. The composition consists of a single movement of an uninteresting character, which is, however, elaborately treated in the well-known style of Von Bulow.

The great "Eroica" symphony followed, and the reading given the work by Mr. Paur was thoroughly conservative and equally gratifying. The funeral march was played in a particularly impressive fashion and the finale was read in a way to bring out all its manifold beauties. The audience was greatly pleased with the performance given the symphony, and the work of the men merited all the applause given at its conclusion.

Mr. Otto Roth was the soloist, making his annual appearance in the concerts on this occasion. He chose for his contribution to the programme the first and second movements from Bernhard's "Moliques," concerto for violin No. 5 in A minor, playing the andante first and following it with the allegro. Mr. Roth has gained something in finish and style since his last appearance in these concerts, and what his playing lacks in strength and character is made up for largely in the purity of his tone and his delicate touch. He is a master of the technique of his instrument, and the many difficulties of the allegro movement were played with an easy grace that quite charmed his audience. He was honored with generous applause at the conclusion of his effort, in which his fellow-musicians joined.

Brahm's tragic overture ended the programme, and Mr. Paur brought to its performance all of his well known admiration for the works of this composer, giving the admirers of "Beethoven's successor" an opportunity to appreciate the finale of the programme to the fullest extent.

Next week's concert will consist of a reading of "Midsummer Night's Dream," with Shakespeare's music, in which the orchestra will have the assistance of the chorus of the Cecilia.

Boston Journal.

TEN PAGES.

SATURDAY, APRIL 7, 1894.

Music is again but strife and contention. There is talk, it seems, against Mr. Paur, the conductor of the Symphony Orchestra, just as there was talk against the gentlemen who preceded him, Messrs. Henschel, Gericke, Nikisch. A conductor is not only a man who governs an orchestra by a stick; he draws toward him the lightning of comment and criticism. But there is no lightning in this present attack. Trains of gunpowder have been slyly laid, but there is smoldering, there is sputtering, rather than any fierce explosion.

The critics are in singular harmony, and they praise this leader. The audiences applaud heartily. Who, pray, are the discontented? Are they young composers whose pieces do not seem to Mr. Paur worthy of performance? Are they members of the orchestra who have been justly corrected for tardiness or indifference at rehearsals? Is there, possibly, one that aspires ambitiously to the very position now held by Mr. Paur?

It appears that Mr. Paur is a fine fellow and an excellent musician, but, alas, he is not "magnetic." He filled positions in Europe with honor; but, alas, he is not "magnetic." Under his direction the Boston Symphony Orchestra plays exceedingly well; but, alas, he is not "magnetic." If he were only a horse-shoe magnet of science, or the loadstone mountain that wrecked the third Royal Calender, or even the toy magnet dear to children; then, all would be well.

In olden times the loadstone was worshiped as a god; in modern times the loadstone-conductor worships himself. There was an ancient belief that iron statues were suspended in the air by help of loadstones; and the wonder at the suspension dulled acute consideration of the worth of the statue. When the loadstones were removed, the statue fell, and there was merely broken iron. Now, Mr. Nikisch was such a magnet, and the orchestra under him was the statue. A "magnetic" conductor is a dangerous thing.

Or possibly the objection against Mr. Paur is that he does not please certain individuals in New York. But was he not hired to please chiefly the audiences of Boston?

Boston Courier.

SUNDAY MORNING, APRIL 8, 1894.

Just why Hans von Bulow should have had an elegiac concert in Boston, when that sort of respect was paid neither to Gounod nor Tschaikowsky, does not appear obviously, unless the reason be that he was a German, while neither of them was. Any how a goodly proportion, if not the whole of the audience at last night's Symphony concert must have regretted his death sincerely because it was the excuse for weighing down their spirits with one of the gloomiest and least interesting programmes which even Mr. Paur's poor judgment in such matters has compounded. It began with a "Funerale" composed by the late lamented, which fortunately was not very long and was rather expressively developed in a Wagnerian fashion from a melancholy theme first propounded by a cheerful choir of bassoons, horns and violas. The treatment of this subject was musicianly and was worked up a couple of times or so to a good deal of sonority and strength. The composer had had the consideration to end its lugubrious minor monody with a few bars in the major mode, but the impression left was still sepulchral. Beethoven's "Eroica" symphony followed—noblest of works in its kind, grand, grave even in its lighter moods, and tinged with sombreness even when it would rejoice and acclaim. A work of works, yet one which should be heard either upon some occasion of solemn state or in relief against the outpourings of altogether other moods. The andante and the opening allegro from Molique's fifth violin concerto came next, but added no positive interest or real life to the hour. The andante is pleasant but pensive, and the other movement makes a good deal of display and tries the players' skill and speed, yet says nothing of consequence and diverts by no positive brilliancy. Mr. Roth played the movements very well, showing a marked gain in composure, smoothness and self-command, manifested through a technique which was quite equal to the demands of the music. Brahms's rather grim and heavy "Tragic" overture brought the concert to a serious conclusion. The orchestra did good service all through the evening both mechanically and in spirit.

The next programme consists solely of Mendelssohn's "Midsummer Night's Dream" music, with the ladies of the Cecilia for vocal assistants, while the usual condensed version of the play will be read by Mr. Riddle, whose success in it has always been eminent.

HOWARD MALCOM TICKNOR.

Boston Sunday Globe.

SUNDAY, APRIL 8, 1894.

Von Bulow's Memory Honored by the Symphony Orchestra—Grand German Opera—Varied Musical Happenings.

The program of the 21st symphony concert was given in memory of Hans Guido von Bulow, who died Feb 12 of this year.

One of this eminent composer's latest works was given the place of honor on the program, a "Funerale" in D minor. It is a short and very impressive composition. There is but one movement and a single theme. The latter is itself extremely simple, but is worked out with much elaboration.

In treatment the work is strikingly characteristic of the unique individuality and vigorous, straightforward methods of its composer. It will take high rank with older writings of this character.

The performance by the orchestra was admirable; rarely has a composition received more sympathetic or impressive interpretations.

The other selections consisted of Beethoven's third symphony (Heroic), two movements from Bernhard Molique's concerto No. 5 for violin and orchestra, and Johannes Brahms' tragic overture in D minor. These are all very impressive offerings and thoroughly in keeping with the spirit of the occasion, even if their heaviness and length did prove so severe a tax upon the attention of the audience that many left the hall before the final number was played.

The interpretation of the familiar Beethoven symphony differed materially from that given here by Mr Paur's predecessors and proved, considered as a whole, very satisfactory. The simple grandeur, and one might say rugged, character of the music was made more evident than was the custom with former conductors.

Mr Paur's was probably as faithful a reading of the great master's famous symphony as has ever been given here. There were none of those dainty ornamentations and novel changes of tempo which were so much in favor with Mr Nikisch.

Mr Otto Roth added materially to his popularity here by his really brilliant playing of the violin solo in Molique's concerto. He some time ago proved himself entitled to high rank among resident violinists and the evidence shown yesterday of advancement in his art was most gratifying to a large number of friends. His technique seems equal to all requirements, his tones are pure and exact and he plays with uncommon expression and true artistic feeling.

The program of this week's concert will consist of Mendelssohn's music to Shakespeare's "Midsummer Night's Dream." Mr George Riddle will read the text and the orchestra will be assisted by a chorus of members of the Cecilia.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, APRIL 8, 1894.

Because of the peculiar character of the twenty-second Symphony concert, last night, it could scarcely be recommended as a "cure for the blues," for, with two funeral marches and a tragic overture, the programme was of a rather heavy, sombre order. But the performance of Beethoven's "Eroica" symphony more than compensated for any shortcomings in the make-up, and, as played last night, it was deserving all the enthusiasm lavished upon it.

As a tribute to the late Von Bulow, his Funerale, op. 23, No. 4, was selected as the first piece on the programme, and, as it was the first time the Symphony band had played it, it must be looked upon as one of the few novelties of the season. It consists of a single movement, with one prominent theme running through it, and which is at times considerably elaborated. It was beautifully played, but failed to make any special impression upon the audience.

The one bit of sunlight let in upon the rather gloomy evening was furnished by Mr. Otto Roth, who played two movements from Molique's violin concerto in A. Mr. Roth is at all times a most finished and conscientious artist, and for his magnificent rendering of the piece he was called back several times. The "Tragic Overture" in D minor, by Brahms, closed the programme, and its dash and spirit served to sufficiently awake the audience and prepare itself for departure.

For the concert next Saturday, Mendelssohn's music to "Midsummer Night's Dream" will be given, with the assistance or a chorus from the Cecilia, and Mr. George Riddle, reader.

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Boston Journal.
TEN PAGES.
FRIDAY, APRIL 6, 1894.

"ER-OH-LYING!"

Emil Paur's Characterization of the Latest "Fake."

He Laughs Pityingly as He Reads the Article.

The Eminent Conductor Gives the Terms of His Contract.

Mr. and Mrs. Paur Think Stories Started in New York.

Mr. Emil Paur of the Boston Symphony Orchestra smiled patiently when, in the presence of a Journal reporter, he read the latest account of his professional fate. A morning paper of this city, after digesting all the baseless reports concerning Mr. Paur which have appeared quite regularly in some of the New York papers, decided to announce to-day that "the rumor that Emil Paur will not lead the Symphony Orchestra next season has again been revived." It added that, "while there is nothing positive or definite about the statements which are being made, certain circumstances give coloring to them, and it would be by no means strange if next season should find Leader Wilhelm Gericke again wielding the baton in Boston's pet musical organization."

Mr. Paur's smile began to appear as he slowly studied the foregoing quotations, but when he learned further along the ideas of his contract with Mr. Higginson possessed by some persons he laughed in a pitying way. Then he handed back the paper to the Journal reporter, remarking: "There's nothing to that at all. It's all what you call—er—oh—lying."

This denial was sufficient, but, being asked by the reporter for a statement of the terms and conditions of his contract, he said:

"I have a contract with Col. Higginson for 10 years. For that term of years I am bound, but if at the end of five years Col. Higginson should desire to terminate our relations, a clause in the contract gives him the privilege to do so on the payment of $10,000.

"It is not true, as you see, according to the contract, that on the payment of $5000 my resignation can be asked for immediately. I am bound here absolutely for five years. Neither Col. Higginson nor myself can release ourselves from this part of the contract, in a way, for he is bound to the contract and I am contented to stay here. I am very contented to stay here," and Mrs. Paur, who had come into the room to enjoy a laugh at the story, nodded assent.

"In the first place, Col. Higginson is a man of eminent character, and the public, the press and the critics have treated us most kindly.

"Everywhere, in this city, in Washington, in Baltimore, in Philadelphia, in Brooklyn—everywhere, except in New York, we have been well received. These stories started in New York, you know. Perhaps Nikisch or Neidl were the authors of them. I say, perhaps. I do not know."

"Yes," said Mrs. Paur. "When we were in New York the last time friends told us that Nikisch sent out those stories. Some even said that Seidl and Damrosch were the cause of them. They were orchestra players who told us that, too; but I think, and Mr. Paur thinks, that some of the players themselves may have originated the articles."

"I think so, perhaps," nodded the director.

"I am a man of no favorites. I know my duty and I want others to know their duty. I am going along a straight path to the performance of that duty, and I want others to do the same. I have observed a disposition to be a trifle careless among a few of the players." He was talking more to himself than to the reporter, as if recalling some circumstance to prove his reflections. "But," he said, suddenly speaking as firmly as he could, "Col. Higginson has told me not to permit careless players to be members of the orchestra, and I won't. I want to do my duty."

"Mr. Paur feels," remarked the musician's wife, "that he is here for the good of the orchestra, and he wants the players to feel that they, too, are here for the good of the orchestra." Mr. Paur smiled and nodded. "The longer he stays here the stronger he will become, and the others will go when they do not do their duty;" and Mr. Paur bowed his head once more in approval.

BOSTON DAILY ADVERTISER.
Established 1813.
SATURDAY MORNING, APR. 7, 1894.

MR. PAUR'S CONTRACT.

Conductor Paur of the Boston Symphony Orchestra denied once more the old rumor "that Emil Paur will not lead the Symphony Orchestra next season." It was revived by a morning paper yesterday. "There's nothing to that at all. It's all what you call—er—oh—lying," said Mr. Paur.

"I have a contract with Col. Higginson for 10 years. For that term of years I am bound, but if at the end of five years Col. Higginson should desire to terminate our relations a clause in the contract gives him the privilege to do so on the payment of $10,000.

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BOSTON DAILY TRAVELLER.
PUBLISHED BY TRAVELLER PUBLISHING CO., AT 307 WASHINGTON STREET, OPP. OLD SOUTH MEETING HOUSE.
SATURDAY, APRIL 7, 1894.

AS TO MR. PAUR.

The Foolishness of the New Rumor—His Work.

The Musical Courier of New York has had a recurrence of its former complaint, i. e., the discharge of Conductor Paur from the Boston Symphony Orchestra at the end of the present season

In its present aberration it disposes of Conductor Paur as "having been weighed in the scales of criticism and found wanting."

Its former hallucination, appearing in its columns in the form of a prediction that Mr. Paur would only remain during one season, has overcome its reason again, and it now asserts that Mr. Higginson has been negotiating for Mr. Paur's successor, with a faint possibility that Mr. Gericke will return to his old post.

It would be interesting to know the source of the information that produces these occasional aberrations on the part of our esteemed contemporary.

Mr. Higginson says that Conductor Paur is engaged for a term of years, and Conductor Paur says that he is engaged for five years with the privilege of an additional five years if he desires.

Mr. Paur is now laying his plans for next season's series, and will be so busy with the affairs of his position as conductor of the Boston Symphony Orchestra that he will not go abroad this summer. These facts hardly warrant a claim that he will be discharged or resign.

He has already rehabilitated the orchestra and is now its master. The musical barbarism that existed during the four seasons that Nikisch encumbered the position of conductor has, with the exception of the infernal pounding of the tympani, been eradicated. It is reported that there will be changes in the membership of the band at the expiration of the present season, among which will be the engagement of a first clarinet player to replace the present incumbent brought here by Nikisch, a player whose efforts when he first began here were, in the opinion of many, hardly above those of a clever amateur.

Undoubtedly the exacting discipline of Conductor Paur has disturbed the go-as-you-please inclinations of many of the players who in this direction enjoyed a sort of picnic under the laxity of Nikisch's incompetency.

That business is all over now, and whoever remains under the baton of Conductor Paur will find that he is positive in his conception and able to enforce his ideas of its rendition, regardless of any inclination, whims, or inattention upon the part of the players engaged to do his bidding.

The Musical Courier admits that Mr. Paur is an excellent musician and conductor, and in the same breath remarks that there are at least half a dozen conductors in this country his superiors. Well, if there are a half dozen such, none of them are to be found in New York. The Boston Transcript, which the Musical Courier taunts, will be able to crow over its New York contemporary next fall as lustily as will the Republican party over the beginning annihilation of the Democratic crew that has scuttled its craft with the auger of free silver and free trade, and gone to bottom helpless in the midocean of its political idiocy. In the slang of the day, "come off," gentlemen of the Musical Courier, and "give us a rest" on this subject of the future conductorship of the Boston Symphony Orchestra. Mr. Paur, through his superior ability, made Leipsic forget your friend Nikisch, and he has done Boston the same service.

WARREN DAVENPORT.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCV. NO. 98.
SUNDAY, APRIL 8, 1894.

THE SYMPHONY CONCERT.

The memory of Dr. Hans von Bulow was honored in the programme of last evening's Symphony concert by the performance of his "Funerale" in D minor, the last of a set of four character pieces dedicated by the composer to Hans von Bronsart. The composition consists of a single movement of an uninteresting character, which is, however, elaborately treated in the well-known style of Von Bulow.

The great "Eroica" symphony followed, and the reading given the work by Mr. Paur was thoroughly conservative and equally gratifying. The funeral march was played in a particularly impressive fashion and the finale was read in a way to bring out all its manifold beauties. The audience was greatly pleased with the performance given the symphony, and the work of the men merited all the applause given at its conclusion.

Mr. Otto Roth was the soloist, making his annual appearance in the concerts on this occasion. He chose for his contribution to the programme the first and second movements from Bernhard's "Moliques," concerto for violin No. 5 in A minor, playing the andante first and following it with the allegro. Mr. Roth has gained something in finish and style since his last appearance in these concerts, and what his playing lacks in strength and character is made up for largely in the purity of his tone and his delicate touch. He is a master of the technique of his instrument, and the many difficulties of the allegro movement were played with an easy grace that quite charmed his audience. He was honored with generous applause at the conclusion of his effort, in which his fellow-musicians joined.

Brahm's tragic overture ended the programme, and Mr. Paur brought to its performance all of his well known admiration for the works of this composer, giving the admirers of "Beethoven's successor" an opportunity to appreciate the finale of the programme to the fullest extent.

Next week's concert will consist of a reading of "Midsummer Night's Dream," with Shakespeare's music, in which the orchestra will have the assistance of the chorus of the Cecilia.

Boston Journal.
TEN PAGES.
SATURDAY, APRIL 7, 1894.

Music is again but strife and contention. There is talk, it seems, against Mr. Paur, the conductor of the Symphony Orchestra, just as there was talk against the gentlemen who preceded him, Messrs. Henschel, Gericke, Nikisch. A conductor is not only a man who governs an orchestra by a stick; he draws toward him the lightning of comment and criticism. But there is no lightning in this present attack. Trains of gunpowder have been slyly laid, but there is smoldering, there is sputtering, rather than any fierce explosion.

The critics are in singular harmony, and they praise this leader. The audiences applaud heartily. Who, pray, are the discontented? Are they young composers whose pieces do not seem to Mr. Paur worthy of performance? Are they members of the orchestra who have been justly corrected for tardiness or indifference at rehearsals? Is there, possibly, one that aspires ambitiously to the very position now held by Mr. Paur?

It appears that Mr. Paur is a fine fellow and an excellent musician, but, alas, he is not "magnetic." He filled positions in Europe with honor; but, alas, he is not "magnetic." Under his direction the Boston Symphony Orchestra plays exceedingly well; but, alas, he is not "magnetic." If he were only a horse-shoe magnet of science, or the loadstone mountain that wrecked the third Royal Calender, or even the toy magnet dear to children; then, all would be well.

In olden times the loadstone was worshiped as a god; in modern times the loadstone-conductor worships himself. There was an ancient belief that iron statues were suspended in the air by help of loadstones; and the wonder at the suspension dulled acute consideration of the worth of the statue. When the loadstones were removed, the statue fell, and there was merely broken iron. Now, Mr. Nikisch was such a magnet, and the orchestra under him was the statue. A "magnetic" conductor is a dangerous thing.

Or possibly the ob'ection against Mr. Paur is that he does not please certain individuals in New York. But was he not hired to please chiefly the audiences of Boston?

Boston Courier.
SUNDAY MORNING, APRIL 8, 1894.

Just why Hans von Bulow should have had an elegiac concert in Boston, when that sort of respect was paid neither to Gounod nor Tschaikowsky, does not appear obviously, unless the reason be that he was a German, while neither of them was. Any how a goodly proportion, if not the whole of the audience at last night's Symphony concert must have regretted his death sincerely because it was the excuse for weighing down their spirits with one of the gloomiest and least interesting programmes which even Mr. Paur's poor judgment in such matters has compounded. It began with a "Funerale" composed by the late lamented, which fortunately was not very long and was rather expressively developed in a Wagnerian fashion from a melancholy theme first propounded by a cheerful choir of bassoons, horns and violas. The treatment of this subject was musicianly and was worked up a couple of times or so to a good deal of sonority and strength. The composer had had the consideration to end its lugubrious minor monody with a few bars in the major mode, but the impression left was still sepulchral. Beethoven's "Eroica" symphony followed—noblest of works in its kind, grand, grave even in its lighter moods, and tinged with sombreness even when it would rejoice and acclaim. A work of works, yet one which should be heard either upon some occasion of solemn state or in relief against the outpourings of altogether other moods. The andante and the opening allegro from Molique's fifth violin concerto came next, but added no positive interest or real life to the hour. The andante is pleasant but pensive, and the other movement makes a good deal of display and tries the players' skill and speed, yet says nothing of consequence and diverts by no positive brilliancy. Mr. Roth played the movements very well, showing a marked gain in composure, smoothness and self-command, manifested through a technique which was quite equal to the demands of the music. Brahms's rather grim and heavy "Tragic" overture brought the concert to a serious conclusion. The orchestra did good service all through the evening both mechanically and in spirit.

The next programme consists solely of Mendelssohn's "Midsummer Night's Dream" music, with the ladies of the Cecilia for vocal assistants, while the usual condensed version of the play will be read by Mr. Riddle, whose success in it has always been eminent.

HOWARD MALCOM TICKNOR.

Boston Sunday Globe.
SUNDAY, APRIL 8, 1894.

Von Bulow's Memory Honored by the Symphony Orchestra—Grand German Opera—Varied Musical Happenings.

The program of the 21st symphony concert was given in memory of Hans Guido von Bulow, who died Feb 12 of this year.

One of this eminent composer's latest works was given the place of honor on the program, a "Funerale" in D minor. It is a short and very impressive composition. There is but one movement and a single theme. The latter is itself extremely simple, but is worked out with much elaboration.

In treatment the work is strikingly characteristic of the unique individuality and vigorous, straightforward methods of its composer. It will take high rank with older writings of this character.

The performance by the orchestra was admirable; rarely has a composition received more sympathetic or impressive interpretations.

The other selections consisted of Beethoven's third symphony (Heroic), two movements from Bernhard Molique's concerto No. 5 for violin and orchestra, and Johannes Brahms' tragic overture in D minor. These are all very impressive offerings and thoroughly in keeping with the spirit of the occasion, even if their heaviness and length did prove so severe a tax upon the attention of the audience that many left the hall before the final number was played.

The interpretation of the familiar Beethoven symphony differed materially from that given here by Mr Paur's predecessors and proved, considered as a whole, very satisfactory. The simple grandeur, and one might say rugged, character of the music was made more evident than was the custom with former conductors.

Mr Paur's was probably as faithful a reading of the great master's famous symphony as has ever been given here. There were none of those dainty ornamentations and novel changes of tempo which were so much in favor with Mr Nikisch.

Mr Otto Roth added materially to his popularity here by his really brilliant playing of the violin solo in Molique's concerto. He some time ago proved himself entitled to high rank among resident violinists and the evidence shown yesterday of advancement in his art was most gratifying to a large number of friends. His technique seems equal to all requirements, his tones are pure and exact and he plays with uncommon expression and true artistic feeling.

The program of this week's concert will consist of Mendelssohn's music to Shakespeare's "Midsummer Night's Dream." Mr George Riddle will read the text and the orchestra will be assisted by a chorus of members of the Cecilia.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
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Because of the peculiar character of the twenty-second Symphony concert, last night, it could scarcely be recommended as a "cure for the blues," for, with two funeral marches and a tragic overture, the programme was of a rather heavy, sombre order. But the performance of Beethoven's "Eroica" symphony more than compensated for any shortcomings in the make-up, and, as played last night, it was deserving all the enthusiasm lavished upon it.

As a tribute to the late Von Bulow, his Funerale, op. 23, No. 4, was selected as the first piece on the programme, and, as it was the first time the Symphony band had played it, it must be looked upon as one of the few novelties of the season. It consists of a single movement, with one prominent theme running through it, and which is at times considerably elaborated. It was beautifully played, but failed to make any special impression upon the audience.

The one bit of sunlight let in upon the rather gloomy evening was furnished by Mr. Otto Roth, who played two movements from Molique's violin concerto in A. Mr. Roth is at all times a most finished and conscientious artist, and for his magnificent rendering of the piece he was called back several times. The "Tragic Overture" in D minor, by Brahms, closed the programme, and its dash and spirit served to sufficiently awake the audience and prepare itself for departure.

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Gazette

BOSTON, SUNDAY MORNING, APRIL 8.

The Symphony Concert.

The programme for last night's concert by the Boston Symphony Orchestra, in Music Hall, was: Funerale, Von Bülow (first time); "Eroica" symphony, Beethoven; two movements from Concerto No. 5, for violin, Molique, and Tragic overture, Brahms. The soloist was Mr. Otto Roth. The "Funerale" was given in memory of the late Hans Von Bülow. It is somewhat more coherent than the other music of his that we have heard, and somewhat less noisy. It is well made, and richly instrumented, and is, of course, in the extreme modern style. It is not especially impressive, and seems vague and on the whole wearisome on a first hearing. It showed its composer's excellent musicianship, but it did not strike us as showing anything more. The Beethoven Symphony received splendid treatment at the hands of Mr. Paur. The nobility of style in which he read it was in refreshing contrast with the spasmodic and quasi-operatic manner in which it had been given by his predecessor. The tempi were just; the pace of the funeral march being notably so. There were few departures from the conservative reading of the work, and there was only an occasional retarding of the time for the more effective emphasizing of a phrase. Taken altogether, it was as masterly and as satisfying an interpretation of the work as it has ever had at these concerts, and was applauded in a spirit of hearty appreciation. The movements of the Molique concerto are clear, melodious, and have an easy and delightful flow. It is true that they sound a little old-fashioned, but it is a genuine musicianly old fashion. Mr. Roth played them brilliantly, and with irreproachable finish of style. In the matter of fluent and able technique, perfect intonation, phrasing, and grace of expression, nothing was left to wish for. In other respects, there was a lack of virility, but that seems to be a marked characteristic of the violinists of the orchestra who appear as soloists each season. Their peaying is always charming in its elegance, its precision and its fluency, but it is curiously similar in its absence of largeness, of vigor and of what is understood as inspiration. In other words, viewed from its technical standpoint it is admirable, but viewed from the standpoint of broad and manly playing, it seems finical, wanting in intellectuality, and displaying the finger-skilled and the bow-clever virtuoso, rather than the solid and earnest musician. It is all very pretty and very interesting, and is creditable to the industry, the ambition, and the talent of the artists, but it never exemplifies such supreme qualities as to do away with the desire to hear a really great violinist, now and then, at these concerts. Mr. Roth, however, acquitted himself tastefully and well and fairly deserved the hearty applause and the recalls that rewarded his efforts. The programme for the next concert is Mendelssohn's music to "A Midsummer Night's Dream." Mr. George Riddle is to be the reader, and the choruses will be sung by members of the Cecilia.

Mischievous Musicians.

Certain people in New York seem to be very much disturbed about the future of the Boston Symphony Orchestra, and are full of good advice to Mr. Higginson regarding the course he should pursue in order to maintain the efficiency of the organization. This is amusing when it is considered that the orchestra has never been in a higher state of efficiency than it is under the direction of Mr. Paur. For some reason or other, the writers for the press, in New York, who are averse to the present conductor, never plummetted the depths of their rapture for Mr. Nikisch, under whom the orchestra steadily degenerated until it was in sore danger of losing the front rank it had obtained as one of the leading orchestras of the world.

There is good reason for believing that these periodical attacks on Mr. Paur originate with certain disgruntled members of the orchestra, who, having rejoiced under the lax discipline of Mr. Nikisch, revolt at the severer discipline to which they are subjected by his successor. It has become notorious that these discontents, only three or four in number, lose no opportunity that offers, to disparage Mr. Paur in the most scandalous fashion, and it would seem that, under the circumstances, the most advisable course to pursue would be to dispense with their services, and to fill their places with other players, and to permit them to find situations under conductors who countenance the "hail fellow, well met" methods with their men, that these performers favor, but which Mr. Paur opposes. As far as we have been able to discover, Mr. Paur has the respect and the esteem of his whole orchestra, except these few prominent men among the string players; and he also enjoys the best consideration of the whole musical public, save that of some young composers whose music he has not thought it advisable to perform, for doubtless good reasons, and that of the leader of a well-known clique here who has been unable to use him as he was able to use Mr. Nikisch.

None who have had any experience with large orchestra can possibly be surprised to hear of the petty backbitings, the small jealousies, and the treachery generally, of which they are capable. When Mr. Gericke first came, he was hailed with enthusiasm. After a short time the fault-finding, the disparagement and the contemptible backbiting began, and it was not long before he was in high disfavor with his men; and even those who pretended brotherly love for him when in his presence, ridiculed and snarled at him behind his back. It was the same with Mr. Nikisch. At the outset there went up a cry of perfect delight over him. By and by the usual order of things prevailed, and the backbiting, the belittling, the growling and the adverse criticism, on both professional and personal grounds, began. Here, again, the most zealous scandalizers were those who were most trusted by him, and those who were most sycophantic to him when in his company. A like course has followed Mr. Paur's coming hither. At the beginning, all was laudation. He was a delightful man, a fine musician, and a brilliant conductor. This jubilation continued for the regulation period, and then came the inevitable table-turning. In a short article, intended to be humorous, and which appeared in these columns shortly after Mr. Paur's engagement was announced, we dwelt on this theme, and prophesied exactly what has happened. And it can be prophesied with perfect safety of the orchestra's treatment of any conductor, whether his name be Paur, or Richter, or Colonne and which could be prophesied with similar certainty of Mr. Kneisel, if, by any curious oversight of fate, he should be appointed conductor.

Let us hasten to add, however, that the whole orchestra must not be blamed for the paltriness of a few firebrands. With the exception of these troublesome mischief-makers, Mr. Paur, we are assured, has the entire respect and sympathies of his men. The malcontents have been over-pampered with popularity, social and otherwise, and assume an importance that does not really attach to them. They appear to think that they are indispensable to the success and well-being of the orchestra, whereas, the truth is, that their places could be readily filled for the better. It is these, who, when in New York, supply certain papers there with news which they know to be false, merely for the purpose of stimulating sentiment against their conductor.

One paper there has stated: "There is very little likelihood of Mr. Emil Paur being retained as conductor of the Boston Symphony Orchestra, next season. He has been weighed in the scales of criticism, and found wanting." The facts are that Mr. Paur's engagement is for five years, and, as we understand, with the privilege of renewal for five more. And, so far from being true is it, that criticism has been adverse to him, it has been exceptionally unanimous in his favor. This same paper says: "Boston's famous band has gone off in finish and musical enthusiasm.' And this, after the dreadful degeneracy to which it sunk under Mr. Nikisch, and its steady recovery under Mr. Paur, until it has reached a higher state of efficiency and of brilliancy in its work than it ever manifested before. All that can be said of the course followed by Mr. Paur's detractors, under the inspiration of the handful of chronic malcontents in his orchestra is, that "the wish is father to the thought." It is to be seriously doubted if the destinies of the orchestra and its conductor are to be influenced from such a distance as New York, by the few soured "kickers" against proper and necessary discipline, to be found in the ranks of the players. It is not easy to find so able a conductor as is Mr. Paur. It is more than easy to find as able, and even more able performers than those who are making all the trouble. As a matter of expediency, it would seem that the orchestra should be purged or its mischief-making malcontents, who, it is quite safe to say, are as plausibly friendly to Mr. Paur, before his face, as they are miserably treacherous to him, behind his back.

Mr. Paur Speaks.

The Boston *Journal*, in its Friday evening edition, published the following very interesting interview with Mr. Paur, the conductor of the Boston Symphony Orchestra. It will be seen that it sets completely at rest the malicious reports that have obtained currency here and in New York, and which were evidently inspired by some members of the orchestra:

Mr. Emil Paur, of the Boston Symphony Orchestra, smiled patiently when, in the presence of a *Journal* reporter, he read the latest account of his professional fate. A morning paper of this city, after digesting all the baseless reports concerning Mr. Paur which have appeared quite regularly in some of the New York papers, decided to announce to-day that "the rumor that Emil Paur will not lead the Symphony Orchestra next season has again been revived." It added that, "while there is nothing positive or definite about the statements which are being made, certain circumstances give coloring to them, and it would be by no means strange if next season should find Leader Wilhelm Gericke again wielding the baton in Boston's pet musical organization."

Mr. Paur's smile began to appear as he slowly studied the foregoing quotations, but when he learned, further along, the ideas of his contract with Mr. Higginson, possessed by some persons, he laughed in a pitying way. Then he handed back the paper to the *Journal* reporter, remarking: "There's nothing in that at all. It's all what you call—er—oh—lying."

This denial was sufficient, but, being asked by the reporter for a statement of the terms and conditions of his contract, he said:

"I have a contract with Col. Higginson for ten years For that term of years I am bound, but if at the end of five years Col. Higginson should desire to terminate our relations, a clause in the contract gives him the privilege to do so on the payment of $10,000.

"It is not true, as you see, according to the contract, that on the payment of $5000 my resignation can be asked for immediately. I am bound here absolutely for five years. Neither Col. Higginson nor myself can release ourselves from this part of the contract, in a way, for he is bound to the contract and I am contented to stay here. I am very contented to stay here," and Mrs. Paur, who had come into the room to enjoy a laugh at the story, nodded assent.

"In the first place, Col. Higginson is a man of eminent character, and the public, the press, and the critics have treated us most kindly."

"Everywhere, in this city, in Washington, in Baltimore, in Philadelphia, in Brooklyn—everywhere, except in New York, we have been well received. These stories started in New York, you know. Perhaps Nikisch or Seidl were the authors of them. I say, perhaps. I do not know."

"Yes," said Mrs. Paur, "when we were in New York the last time, friends told us that Nikisch sent out those stories. Some even said that Seidl and Damrosch were the cause of them. They were orchestra players who told us that, too; but I think, and Mr. Paur thinks, that some of the players themselves may have originated the articles."

"I think so, perhaps," nodded the director.

"I am a man of no favorites. I know my duty and I want others to know their duty. I am going along a straight path to the performance of that duty, and I want others to do the same. I have observed a disposition to be a trifle careless among a few of the players." He was talking more to himself than to the reporter, as if recalling some circumstance to prove his reflections. "But," he said, suddenly speaking as firmly as he could, "Col. Higgtnson has told me not to permit careless players to be members of the orchestra, and I won't. I want to do my duty."

"Mr. Paur feels," remarked the musician's wife, "that he is here for the good of the orchestra, and he wants the players to feel that they, too, are here for the good of the orchestra." Mr. Paur smiled and nodded. "The longer he stays here the stronger he will become, and the others will go when they do not do their duty"; and Mr. Paur bowed his head once more in approval.

The Twenty-first Concert of the Symphony Orchestra—A Remarkable Performance of Beethoven's Third Symphony.

The twenty-first concert of the Symphony Orchestra was given last evening in Music Hall. The program was as follows:

Funerale, op. 23, No. 4.....von Buelow
(First time.)
Symphony No. 3 (Eroica).....Beethoven
Two movements from concerto for violin..... Molique
No. 5, A minor, op. 21.
II. Andante.
I. Allegro.
Tragic overture, op. 81.....Brahms

The program of this concert was arranged as a memorial service in honor of the late Hans Guido von Buelow. As Buelow died the 12th of February, the tribute came late, but, as some one said, it takes a long time to bury a distinguished man.

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Gounod's death this season was mourned publicly at the Gewandhaus, Leipsic, but Mr. Paur made no sign. And yet no one will argue seriously that Buelow outranks Gounod as a composer.

Not that Buelow is to be grudged this tribute. He was a great, if at times eccentric, orchestral leader. His face, his playing of the piano, his sarcastic wit were well known in this town, and although there may not have been in the audience a sense of personal loss, as often happens when composers, strangers to us, die, nevertheless the tribute was deserved.

This tribute, by the way, would have been more complete if Mr. Paur had refused to put on the program one of Buelow's compositions; for this strange and versatile musician did not shine as a composer. To be sure, the orchestra might have played Buelow's overture to "Julius Cæsar:" and in comparison with that dull enormity, the Funerale is like unto a baleful star in the firmament.

The feature of the evening was the superb performance of the Heroic Symphony. Superb is a large, full word, often loosely used; but such a performance as that of last evening is rare. Not only was there scrupulous attention to detail; not only was there a fortunate and a sane choice of tempi; but under the direction of Mr. Paur there was no thought of orchestral pedagogue or magnetic virtuoso. The one thought was, How great is this music; and not, How admirably the leader conducts. Although the first movement was not played in the fixed, rigid spirit dear to some conservatives, the changes in tempo, slight, but effective, seemed the inevitable expression of the composer's ideas. The performance of the funeral march was free from theatrical extravagance: it was healthy and virile in its grief; there was no cheap suggestion of threadbare crape and tears; it was a lament with a mighty lamentation. Most excellent, too, was the rhythmic precision of the scherzo, and it may here be remarked that the pianissimo of Mr. Paur is a pianissimo, not a restless itch for a piano or a mezzo forte. The variations were played magnificently, and it was a relief to find that the *poco andante* was not dragged out beyond recognition, and that simplicity was not turned into sentimentalism. All in all, it was a great performance, and Mr. Paur was seconded most ably by the men under his control.

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PHILIP HALE.

ABOUT MUSIC.

What is the meaning of all this talk about the possible resignation of Mr. Paur?

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In Le Ménestrel, published at Paris, March 18th, is this paragraph: "Some time ago we announced that the position of Conductor of the Symphony Orchestra at Boston had been offered without favorable result to the chief Conductors in Germany, and Mr. Paur was persuaded finally to accept it. We are forced to believe that the position is an unpleasant one in spite of the enormous salary attached to it, because Mr. Paur has made known his intention to resign and return to Germany."

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There is no use of denying the fact that there is here in Boston a certain opposition to the methods of Mr. Paur, the conductor. This opposition is not found in the musical articles contributed to the press of Boston. Nor do I believe that there is any substantial opposition on the part of the audience to Mr. Paur.

It is true, however, that certain members of the orchestra do not hesitate in public to condemn the conducting of Mr. Paur and to sneer at his musical intelligence.

These objectors are few in number, but they undoubtedly have a certain influence.

It is not improbable that their policy is shaped by the determination of Mr. Paur to be conductor, in deed as well as in name.

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I do not understand that Mr. Paur is disagreeable at rehearsal; but it is said that he insists on having his own musical ideas, i. e., his interpretation of the composer's meaning carried out without question by the men who are paid by Mr. Higginson to obey the leader chosen by him, whether the name be Gericke, Nickish or

There are changes that might well be made next season in the personnel of the orchestra. The first clarinet is not the equal of his associates. The horns as a quartet are comparatively weaker brethren. And the kettle drum man should be given an opportunity to exercise his strength in some ruder land.

It is true that this drummer is agile, yet in dexterity is he surpassed easily by the Burmese, who perform in all sorts of apparently impossible positions, as behind the back, over and under the shoulders, under the legs, and, no doubt, while standing on the head.

This drummer with his dull ear and passion for noise was born out of due time. Years ago in Mexico a beautiful youth was sacrificed to Tezcatlipoca. And when after preparatory stuffing, and rejoicing, and festal procession the victim was put upon the altar of jasper, a mighty drum was pounded. Bernal Diaz saw the drum. It was made of serpents' skins. The sound of it was so loud that it could be heard eight miles away.

If this drummer is as dear to Mr. Paur as the apple of his eye, why does he not bring him forward in an horrific solo? We are obliged each year to listen to certain violinists and 'cellists of the orchestra in set solo pieces. However admirable their performances may be, it would be a pleasure to partake of the joy of variety. The selection of soloists seems, like kissing, to go by favor, particularly when two such remarkable performers as Marteau, the violinist, and de Pachmann, the pianist, now in this country, are not given a hearing.

I believe that this drummer was once heard in an elaborate solo at a promenade concert, but why should he not be invited to appear at one of the 24 solemn functions? There is a piece that he might play, a solo for six kettle drums, accompanied br full orchestra, written by Tausch. It is in two movements, slow march and polonaise. Of course, the indulgence of the audience should be requested during the tuning.

And at another concert one of the trombone players might be heard, say in an arrangement of Stigelli's "Tear."

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One thing may justly be said of Mr. Paur: however great his merits as a conductor may be, he is not skillful in the composition of his programs. It is my impression that he means to be catholic in selection; but he apparently has little sense of values and he does not appreciate the power of judicious contrast.

It is given to few to present such interesting programs as those arranged by Mr. Frank Van der Stucken, who, by the way, is a conductor to be at least considered if Mr. Paur should by any chance make up his mind to return to Germany. Some here would at once object to Mr. Van der Stucken: for he was born in this country, he is not a German by birth or by parentage, and he believes in giving the works of the modern school a hearing, whether they be written by Frenchmen, Belgians, Germans, Russians, Italians, Americans, Barbarians or Scythians. These objections are indeed insuperable—that is, in Boston—and I hasten to withdraw the suggestion. Let us fold the hands and resign ourselves to an endless succession of Schmidts and Muellers, for they are the people, and music will die with them.

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It is to be hoped that there will not be any change at present. Mr. Paur seems to be an honest, capable man, seeking to perform thoroughly the duties of his position, and not courting in any way self-glorification. Under his direction the orchestra has recovered the perfection of technique that, gained under Mr. Gericke, was frittered away under Mr. Nikisch. It should be understood thoroughly by the men under him that he, as conductor, has a right to fine even the most prominent if they are late at a rehearsal; nor should he be maligned because he insists that he is master in all questions of tempo and *nuancirung*.

PHILIP HALE.

MR. PAUR'S TALK.

The Journal's Exclusive Interview With the Conductor of the Boston Symphony Orchestra Sets the Town by the Ears.

The Journal's exclusive interview with Mr. Emil Paur, conductor of the Boston Symphony Orchestra, anent the latest "fake" story that he would not lead that aggregation of musicians another year, has aroused great interest and caused not a little excitement among musicians and the general public on account of the eminent conductor's very plain speaking.

As previously stated exclusively in the Journal, after reading the story as published by a Boston morning contemporary, Mr. Paur handed back the paper to the Journal reporter, remarking: "There's nothing to that at all. It's all what you call—er—oh—lying."

This denial was sufficient, but, being asked by the reporter for a statement of the terms and conditions of his contract, he said:

"I have a contract with Col. Higginson for 10 years. For that term of years I am bound, but if at the end of five years Col. Higginson should desire to terminate our relations, a clause in the contract gives him the privilege to do so on the payment of $10,000.

"It is not true, as you see, according to the contract, that on the payment of $5000 my resignation can be asked for immediately. I am bound here absolutely for five years. Neither Col. Higginson nor myself can release ourselves from this part of the contract, in a way, for he is bound to the contract and I am contented to stay here. I am very contented to stay here," and Mrs. Paur, who had come into the room to enjoy a laugh at the story, nodded assent.

"In the first place, Col. Higginson is a man of eminent character, and the public, the press and the critics have treated us most kindly.

"Everywhere, in this city, in Washington, in Baltimore, in Philadelphia, in Brooklyn—everywhere, except in New York, we have been well received. These stories started in New York, you know. Perhaps Nikisch or Seidl were the authors of them. I say, perhaps. I do not know."

"Yes," said Mrs. Paur, "when we were in New York the last time friends told us that Nikisch sent out those stories. Some even said that Seidl and Damrosch were the cause of them. They were orchestra players who told us that, too, but I think, and Mr. Paur thinks, that some of the players themselves may have originated the articles."

"I think so, perhaps," nodded the Director.

"I am a man of no favorites. I know my duty, and I want others to know their duty. I am going along a straight path to the performance of that duty, and I want others to do the same. I have observed a disposition to be a trifle careless among a few of the players." He was talking more to himself than to the reporter, as if recalling some circumstance to prove his reflections. "But," he said, suddenly speaking as firmly as he could, "Col. Higginson has told me not to permit careless players to be members of the orchestra, and I won't. I want to do my duty."

"Mr. Paur feels," remarked the musician's wife, "that he is here for the good of the orchestra, and he wants the players to feel that they, too, are here for the good of the orchestra." Mr. Paur smiled and nodded. "The longer he stays here the stronger he will become, and the others will go when they do not do their duty," and Mr. Paur bowed his head once more in approval.

This Journal interview has been the talk of the town, and has caused more comment than anything of a similar nature that has been published for years.

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Gazette

BOSTON, SUNDAY MORNING, APRIL 8.

The Symphony Concert.

The programme for last night's concert by the Boston Symphony Orchestra, in Music Hall, was: Funerale, Von Bülow (first time); "Eroica" symphony, Beethoven; two movements from Concerto No. 5, for violin, Molique, and Tragic overture, Brahms. The soloist was Mr. Otto Roth. The "Funerale" was given in memory of the late Hans Von Bülow. It is somewhat more coherent than the other music of his that we have heard, and somewhat less noisy. It is well made, and richly instrumented, and is, of course, in the extreme modern style. It is not especially impressive, and seems vague and on the whole wearisome on a first hearing. It showed its composer's excellent musicianship, but it did not strike us as showing anything more. The Beethoven Symphony received splendid treatment at the hands of Mr. Paur. The nobility of style in which he read it was in refreshing contrast with the spasmodic and quasi-operatic manner in which it had been given by his predecessor. The tempi were just; the pace of the funeral march being notably so. There were few departures from the conservative reading of the work, and there was only an occasional retarding of the time for the more effective emphasizing of a phrase. Taken altogether, it was as masterly and as satisfying an interpretation of the work as it has ever had at these concerts, and was applauded in a spirit of hearty appreciation. The movements of the Molique concerto are clear, melodious, and have an easy and delightful flow. It is true that they sound a little old-fashioned, but it is a genuine musicianly old fashion. Mr. Roth played them brilliantly, and with irreproachable finish of style. In the matter of fluent and able technique, perfect intonation, phrasing, and grace of expression, nothing was left to wish for. In other respects, there was a lack of virility, but that seems to be a marked characteristic of the violinists of the orchestra who appear as soloists each season. Their peaying is always charming in its elegance, its precision and its fluency, but it is curiously similar in its absence of largeness, of vigor and of what is understood as inspiration. In other words, viewed from its technical standpoint it is admirable, but viewed from the standpoint of broad and manly playing, it seems finical, wanting in intellectuality, and displaying the finger-skilled and the bow-clever virtuoso, rather than the solid and earnest musician. It is all very pretty and very interesting, and is creditable to the industry, the ambition, and the talent of the artists, but it never exemplifies such supreme qualities as to do away with the desire to hear a really great violinist, now and then, at these concerts. Mr. Roth, however, acquitted himself tastefully and well and fairly deserved the hearty applause and the recalls that rewarded his efforts. The programme for the next concert is Mendelssohn's music to "A Midsummer Night's Dream." Mr. George Riddle is to be the reader, and the choruses will be sung by members of the Cecilia.

Mischievous Musicians.

Certain people in New York seem to be very much disturbed about the future of the Boston Symphony Orchestra, and are full of good advice to Mr. Higginson regarding the course he should pursue in order to maintain the efficiency of the organization. This is amusing when it is considered that the orchestra has never been in a higher state of efficiency than it is under the direction of Mr. Paur. For some reason or other, the writers for the press, in New York, who are averse to the present conductor, never plummetted the depths of their rapture for Mr. Nikisch, under whom the orchestra steadily degenerated until it was in sore danger of losing the front rank it had obtained as one of the leading orchestras of the world.

There is good reason for believing that these periodical attacks on Mr. Paur originate with certain disgruntled members of the orchestra, who, having rejoiced under the lax discipline of Mr. Nikisch, revolt at the severer discipline to which they are subjected by his successor. It has become notorious that these discontents, only three or four in number, lose no opportunity that offers, to disparage Mr. Paur in the most scandalous fashion, and it would seem that, under the circumstances, the most advisable course to pursue would be to dispense with their services, and to fill their places with other players, and to permit them to find situations under conductors who countenance the "hail fellow, well met" methods with their men, that these performers favor, but which Mr. Paur opposes. As far as we have been able to discover, Mr. Paur has the respect and the esteem of his whole orchestra, except these few prominent men among the string players; and he also enjoys the best consideration of the whole musical public, save that of some young composers whose music he has not thought it advisable to perform, for doubtless good reasons, and that of the leader of a well-known clique here who has been unable to use him as he was able to use Mr. Nikisch.

None who have had any experience with large orchestra can possibly be surprised to hear of the petty backbitings, the small jealousies, and the treachery generally, of which they are capable. When Mr. Gericke first came, he was hailed with enthusiasm. After a short time the fault-finding, the disparagement and the contemptible backbiting began, and it was not long before he was in high disfavor with his men; and even those who pretended brotherly love for him when in his presence, ridiculed and snarled at him behind his back. It was the same with Mr. Nikisch. At the outset there went up a cry of perfect delight over him. By and by the usual order of things prevailed, and the backbiting, the belittling, the growling and the adverse criticism, on both professional and personal grounds, began. Here, again, the most zealous scandalizers were those who were most trusted by him, and those who were most sycophantic to him when in his company. A like course has followed Mr. Paur's coming hither. At the beginning, all was laudation. He was a delightful man, a fine musician, and a brilliant conductor. This jubilation continued for the regulation period, and then came the inevitable table-turning. In a short article, intended to be humorous, and which appeared in these columns shortly after Mr. Paur's engagement was announced, we dwelt on this theme, and prophesied exactly what has happened. And it can be prophesied with perfect safety of the orchestra's treatment of any conductor, whether his name be Paur, or Richter, or Colonne and which could be prophesied with similar certainty of Mr. Kneisel, if, by any curious oversight of fate, he should be appointed conductor.

Let us hasten to add, however, that the whole orchestra must not be blamed for the paltriness of a few firebrands. With the exception of these troublesome mischief-makers, Mr. Paur, we are assured, has the entire respect and sympathies of his men. The malcontents have been over-pampered with popularity, social and otherwise, and assume an importance that does not really attach to them. They appear to think that they are indispensable to the success and well-being of the orchestra, whereas, the truth is, that their places could be readily filled for the better. It is these, who, when in New York, supply certain papers there with news which they know to be false, merely for the purpose of stimulating sentiment against their conductor.

One paper there has stated: "There is very little likelihood of Mr. Emil Paur being retained as conductor of the Boston Symphony Orchestra, next season. He has been weighed in the scales of criticism, and found wanting." The facts are that Mr. Paur's engagement is for five years, and, as we understand, with the privilege of renewal for five more. And, so far from being true is it, that criticism has been adverse to him, it has been exceptionally unanimous in his favor. This same paper says: "Boston's famous band has gone off in finish and musical enthusiasm.' And this, after the dreadful degeneracy to which it sunk under Mr. Nikisch, and its steady recovery under Mr. Paur, until it has reached a higher state of efficiency and of brilliancy in its work than it ever manifested before. All that can be said of the course followed by Mr. Paur's detractors, under the inspiration of the handful of chronic malcontents in his orchestra is, that "the wish is father to the thought." It is to be seriously doubted if the destinies of the orchestra and its conductor are to be influenced from such a distance as New York, by the few soured "kickers" against proper and necessary discipline, to be found in the ranks of the players. It is not easy to find so able a conductor as is Mr. Paur. It is more than easy to find as able, and even more able performers than those who are making all the trouble. As a matter of expediency, it would seem that the orchestra should be purged or its mischief-making malcontents, who, it is quite safe to say, are as plausibly friendly to Mr. Paur, before his face, as they are miserably treacherous to him, behind his back.

Mr. Paur Speaks.

The Boston *Journal*, in its Friday evening edition, published the following very interesting interview with Mr. Paur, the conductor of the Boston Symphony Orchestra. It will be seen that it sets completely at rest the malicious reports that have obtained currency here and in New York, and which were evidently inspired by some members of the orchestra:

Mr. Emil Paur, of the Boston Symphony Orchestra, smiled patiently when, in the presence of a *Journal* reporter, he read the latest account of his professional fate. A morning paper of this city, after digesting all the baseless reports concerning Mr. Paur which have appeared quite regularly in some of the New York papers, decided to announce to-day that "the rumor that Emil Paur will not lead the Symphony Orchestra next season has again been revived." It added that, "while there is nothing positive or definite about the statements which are being made, certain circumstances give coloring to them, and it would be by no means strange if next season should find Leader Wilhelm Gericke again wielding the baton in Boston's pet musical organization."

Mr. Paur's smile began to appear as he slowly studied the foregoing quotations, but when he learned, further along, the ideas of his contract with Mr. Higginson, possessed by some persons, he laughed in a pitying way. Then he handed back the paper to the *Journal* reporter, remarking: "There's nothing in that at all. It's all what you call—er—oh—lying."

This denial was sufficient, but, being asked by the reporter for a statement of the terms and conditions of his contract, he said:

"I have a contract with Col. Higginson for ten years For that term of years I am bound, but if at the end of five years Col. Higginson should desire to terminate our relations, a clause in the contract gives him the privilege to do so on the payment of $10,000.

"It is not true, as you see, according to the contract, that on the payment of $5000 my resignation can be asked for immediately. I am bound here absolutely for five years. Neither Col. Higginson nor myself can release ourselves from this part of the contract, in a way, for he is bound to the contract and I am contented to stay here. I am very contented to stay here," and Mrs. Paur, who had come into the room to enjoy a laugh at the story, nodded assent.

"In the first place, Col. Higginson is a man of eminent character, and the public, the press, and the critics have treated us most kindly."

"Everywhere, in this city, in Washington, in Baltimore, in Philadelphia, in Brooklyn—everywhere, except in New York, we have been well received. These stories started in New York, you know. Perhaps Nikisch or Seidl were the authors of them. I say, perhaps. I do not know."

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"I think so, perhaps," nodded the director.

"I am a man of no favorites. I know my duty and I want others to know their duty. I am going along a straight path to the performance of that duty, and I want others to do the same. I have observed a disposition to be a trifle careless among a few of the players." He was talking more to himself than to the reporter, as if recalling some circumstance to prove his reflections. "But," he said, suddenly speaking as firmly as he could, "Col. Higgtnson has told me not to permit careless players to be members of the orchestra, and I won't. I want to do my duty."

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Boston Journal.

SUNDAY, APRIL 8, 1894.

The Twenty-first Concert of the Symphony Orchestra—A Remarkable Performance of Beethoven's Third Symphony.

The twenty-first concert of the Symphony Orchestra was given last evening in Music Hall. The program was as follows:

Funerale, op. 23, No. 4.....von Buelow
(First time.)
Symphony No. 3 (Eroica).....Beethoven
Two movements from concerto for violin.....Molique
No. 5, A minor, op. 21.
II. Andante.
I. Allegro.
Tragic overture, op. 81.....Brahms

The program of this concert was arranged as a memorial service in honor of the late Hans Guido von Buelow. As Buelow died the 12th of February, the tribute came late, but, as some one said, it takes a long time to bury a distinguished man.

Tschaikowsky, who is one of the greatest composers for orchestra of the last 20 years, died this season and Mr. Paur made no sign. His last symphony, a work that is hailed as a masterpiece in European cities and in New York, has not even been put in rehearsal here.

Gounod's death this season was mourned publicly at the Gewandhaus, Leipsic, but Mr. Paur made no sign. And yet no one will argue seriously that Buelow outranks Gounod as a composer.

Not that Buelow is to be grudged this tribute. He was a great, if at times eccentric, orchestral leader. His face, his playing of the piano, his sarcastic wit were well known in this town, and although there may not have been in the audience a sense of personal loss, as often happens when composers, strangers to us, die, nevertheless the tribute was deserved.

This tribute, by the way, would have been more complete if Mr. Paur had refused to put on the program one of Buelow's compositions; for this strange and versatile musician did not shine as a composer. To be sure, the orchestra might have played Buelow's overture to "Julius Cæsar;" and in comparison with that dull enormity, the Funerale is like unto a baleful star in the firmament.

The feature of the evening was the superb performance of the Heroic Symphony. Superb is a large, full word, often loosely used; but such a performance as that of last evening is rare. Not only was there scrupulous attention to detail; not only was there a fortunate and a sane choice of tempi; but under the direction of Mr. Paur there was no thought of orchestral pedagogue or magnetic virtuoso The one thought was, How great is this music; and not, How admirably the leader conducts. Although the first movement was not played in the fixed, rigid spirit dear to some conservatives, the changes in tempo, slight, but effective, seemed the inevitable expression of the composer's ideas. The performance of the funeral march was free from theatrical extravagance: it was healthy and virile in its grief; there was no cheap suggestion of threadbare crape and tears; it was a lament with a mighty lamentation. Most excellent, too, was the rhythmic precision of the scherzo, and it may here be remarked that the pianissimo of Mr. Paur is a pianissimo, not a restless itch for a piano or a mezzo forte. The variations were played magnificently, and it was a relief to find that the *poco andante* was not dragged out beyond recognition, and that simplicity was not turned into sentimentalism. All in all, it was a great performance, and Mr. Paur was seconded most ably by the men under his control.

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It is also stated that Mr. [illegible] a contract for five years with the privilege of renewal, and he has no intention of leaving a position that pleases him. As he is a man of firmness, it is not likely that he will be disturbed seriously by the mutterings of a few discontented players, or by the thought of Mr. Nikisch in Pesth, yet breathing out threatenings and slaughter.

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There are changes that might well be made next season in the personnel of the orchestra. The first clarinet is not the equal of his associates. The horns as a quartet are comparatively weaker brethren. And the kettle drum man should be given an opportunity to exercise his strength in some ruder land.

It is true that this drummer is agile, yet in dexterity is he surpassed easily by the Burmese, who perform in all sorts of apparently impossible positions, as behind the back, over and under the shoulders, under the legs, and, no doubt, while standing on the head.

This drummer with his dull ear and passion for noise was born out of due time. Years ago in Mexico a beautiful youth was sacrificed to Tezcatlipoca. And when after preparatory stuffing, and rejoicing, and festal procession the victim was put upon the altar of jasper, a mighty drum was pounded. Bernal Diaz saw the drum. It was made of serpents' skins. The sound of it was so loud that it could be heard eight miles away.

If this drummer is as dear to Mr. Paur as the apple of his eye, why does he not bring him forward in an horrific solo? We are obliged each year to listen to certain violinists and 'cellists of the orchestra in set solo pieces. However admirable their performances may be, it would be a pleasure to partake of the joy of variety. The selection of soloists seems, like kissing, to go by favor, particularly when two such remarkable performers as Marteau, the violinist, and de Pachmann, the pianist, now in this country, are not given a hearing.

I believe that this drummer was once heard in an elaborate solo at a promenade concert, but why should he not be invited to appear at one of the 24 solemn functions? There is a piece that he might play, a solo for six kettle drums, accompanied by full orchestra, written by Tausch. It is in two movements, slow march and polonaise. Of course, the indulgence of the audience should be requested during the tuning.

And at another concert one of the trombone players might be heard, say in an arrangement of Stigelli's "Tear."

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One thing may justly be said of Mr. Paur: however great his merits as a conductor may be, he is not skillful in the composition of his programs. It is my impression that he means to be catholic in selection; but he apparently has little sense of values and he does not appreciate the power of judicious contrast.

It is given to few to present such interesting programs as those arranged by Mr. Frank Van der Stucken, who, by the way, is a conductor to be at least considered if Mr. Paur should by any chance make up his mind to return to Germany. Some here would at once object to Mr. Van der Stucken: for he was born in this country, he is not a German by birth or by parentage, and he believes in giving the works of the modern school a hearing, whether they be written by Frenchmen, Belgians, Germans, Russians, Italians, Americans, Barbarians or Scythians. These objections are indeed insuperable—that is, in Boston—and I hasten to withdraw the suggestion. Let us fold the hands and resign ourselves to an endless succession of Schmidts and Muellers, for they are the people, and music will die with them.

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It is to be hoped that there will not be any change at present. Mr. Paur seems to be an honest, capable man, seeking to perform thoroughly the duties of his position, and not courting in any way self-glorification. Under his direction the orchestra has recovered the perfection of technique that, gained under Mr. Gericke, was frittered away under Mr. Nikisch. It should be understood thoroughly by the men under him that he, as conductor, has a right to fine even the most prominent if they are late at a rehearsal; nor should he be maligned because he insists that he is master in all questions of tempo and *nuancirung*.

PHILIP HALE.

MR. PAUR'S TALK.

The Journal's Exclusive Interview With the Conductor of the Boston Symphony Orchestra Sets the Town by the Ears.

The Journal's exclusive interview with Mr. Emil Paur, conductor of the Boston Symphony Orchestra, anent the latest "fake" story that he would not lead that aggregation of musicians another year, has aroused great interest and caused not a little excitement among musicians and the general public on account of the eminent conductor's very plain speaking.

As previously stated exclusively in the Journal, after reading the story as published by a Boston morning contemporary, Mr. Paur handed back the paper to the Journal reporter, remarking: "There's nothing to that at all. It's all what you call—er—oh—lying."

This denial was sufficient, but, being asked by the reporter for a statement of the terms and conditions of his contract, he said:

"I have a contract with Col. Higginson for 10 years. For that term of years I am bound, but if at the end of five years Col. Higginson should desire to terminate our relations, a clause in the contract gives him the privilege to do so on the payment of $10,000.

"It is not true, as you see, according to the contract, that on the payment of $5000 my resignation can be asked for immediately. I am bound here absolutely for five years. Neither Col. Higginson nor myself can release ourselves from this part of the contract, in a way, for he is bound to the contract and I am contented to stay here. I am very contented to stay here," and Mrs. Paur, who had come into the room to enjoy a laugh at the story, nodded assent.

"In the first place, Col. Higginson is a man of eminent character, and the public, the press and the critics have treated us most kindly.

"Everywhere, in this city, in Washington, in Baltimore, in Philadelphia, in Brooklyn—everywhere, except in New York, we have been well received. These stories started in New York, you know. Perhaps Nikisch or Seidl were the authors of them. I say, perhaps. I do not know."

"Yes," said Mrs. Paur, "When we were in New York the last time friends told us that Nikisch sent out those stories. Some even said that Seidl and Damrosch were the cause of them. They were orchestra players who told us that, too, but I think, and Mr. Paur thinks, that some of the players themselves may have originated the articles."

"I think so, perhaps," nodded the Director.

"I am a man of no favorites. I know my duty, and I want others to know their duty. I am going along a straight path to the performance of that duty, and I want others to do the same. I have observed a disposition to be a trifle careless among a few of the players." He was talking more to himself than to the reporter, as if recalling

[illegible]me circumstance to prove his reflections. "But," he said, suddenly speaking as firmly as [illegible]e could. "Col. Higginson has told me not to [illegible]ermit careless players to be members of the [illegible]rchestra, and I won't. I want to do my duty." "Mr. Paur feels," remarked the musician's [illegible]ife, "that he is here for the good of the orchestra, and he wants the players to feel that [illegible]hey, too, are here for the good of the orchestra." Mr. Paur smiled and nodded. "The [illegible]onger he stays here the stronger he [illegible]ill become, and the others will go when [illegible]hey do not do their duty," and Mr. Paur bowed [illegible]is head once more in approval.

This Journal interview has been the talk of [illegible]he town, and has caused more comment than [illegible]nything of a similar nature that has been [illegible]ublished for years.

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BOSTON DAILY TRAVELLER.

PUBLISHED BY TRAVELLER PUBLISHING CO., AT 307 WASHINGTON STREET, OPP. OLD SOUTH MEETING HOUSE.

MONDAY, APRIL 9, 1894.

VON BULOW'S MEMORY

The Twenty-first Concert of the Boston Symphony Orchestra.

A GREAT PERFORMANCE

The Orchestra Heard to Best Advantage.

A Beethoven Symphony Magnificently Interpreted by Conductor Paur.

The 21st concert of the Boston Symphony Orchestra took place in Music Hall Saturday evening. The programme, "In Memoriam Hans Guido Von Buelow"—born Jan. 8, 1830, died Feb. 12, 1894—was as follows:

Funerale, op 23, No. 4.....Bulow
(First time.)
Symphony No. 3, "Eroica".....Beethoven
Andante and Allegro from Violin Concerto No. 5, Molique
Tragic Overture.....Brahms
Mr. Otto Roth was the soloist.

The great feature of this programme was the superb rendering of the Beethoven Symphony, by the orchestra, under the exacting baton of Conductor Paur, who now has such a mastery over the efforts of the players that he was enabled to present his noble conception of Beethoven's masterpiece of symphonic composition with a degree of expressiveness, discriminating tempi and rhythmical excellence that was well nigh faultless. Such a fine reading and such perfect playing seldom go hand in hand. Mr. Paur has now established his reputation as an almost unrivalled interpreter of the Master Beethoven. The audience recognized the wonderfully elevated and highly expressive rendering of the symphony with applause, at once spontaneous and prolonged, which Mr. Paur modestly acknowledged.

There is little to be said in praise of the recent eminent pianist's "Funerale" movement. It is scored in the modern mode and is skilfully managed in this direction, but it is, nevertheless, a dry and uninspired effort upon the part of its author, and fails in its effect to move the listener.

It is as a player of the highest intellectual order and a pedagogue of rare ability that Von Buelow must be remembered.

The smooth, flowing Andante and the florid and brilliant Allegro of the Molique Concerto furnished Mr. Otto Roth a fine opportuntity wherein to display his clear and ample technique, both as a player of cantabile and the difficulties of rapid technical work. Mr. Roth's intonation was remarkably correct. Although the work is old-fashioned and perhaps tedious to the listener, it was well chosen by the player to exhibit his best qualities. Mr. Roth was heartily applauded after his playing and was recalled.

The concert ended with a magnificent performance of Brahms's unmelodic but effective overture.

It is said that Mr. Paur has been disciplining some of his players lately for not getting to rehearsals on time. It would be well if he would discipline himself also, and begin the concerts on time. On Saturday he came on the stage 10 minutes after 8 o'clock. This made the performance drag beyond the hour at which it should have ended, and caused a great exodus of patrons before the concert was finished.

Mr. Paur also shows very poor judgment in arranging his programmes as regards their length. The programmes this evening was 10 minutes over the reasonable duration of one hour and a half, and had the Huldigung March followed the Brahms Overture as Mr. Paur first planned, it would have been a most tedious experience.

A large number of the subscribers to these concerts are suburbans, and must necessarily leave at a certain time in order to catch their trains. Mr. Paur should recognize this fact and remedy the difficulty by beginning at 8 o'clock promptly, and arranging his programme so that it shall end by 9.30.

Next Saturday evening Mendelsshon's music to "Midsummer Night's Dream" will be given, with the assistance of a chorus of members of the Cecilia. Mr. George Riddle will read from Shakespeare's lines.

WARREN DAVENPORT.

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, APR. 9, 1894.

The Symphony Concert.

To illustrate the peculiar deftness in the art of programme-making which has ruled recently in our symphony concerts, it may be mentioned that there were two funeral marches on the list on Saturday, the soloist came on at a quarter past nine, and a tragic overture made a dark ending to the matter at about 10 P.M. But everything in this long and ill-assorted programme was played to perfection, and there was certainly an excuse for the gloom of much of the music in the fact that the occasion was a tribute to the memory of the recently deceased Von Bulow.

To give a concert in memory of this great worker in music could not have been a very easy task, for Bulow was at his very weakest as a composer; to celebrate the memory of Tschaikowsky or even of Gounod would have been infinitely easier. One work only by the defunct was upon the programme, and this was by far the least interesting number of the evening. The "Funerale," which was the work in question, was a good study in scoring and in musical arithmetic, but its name was not to be whispered in the same breath with what Beethoven, Wagner or Chopin have done in the same direction.

It was immediately obliterated by Beethoven's Heroic symphony, which received an interpretation that has not been surpassed in this city. There was a little of over-precision in the first movement, but this was a failing that leaned to virtue's side. The Funeral March was given with just the right sentiment, being neither too inflated on the one hand, nor too lachrymose on the other. Coleridge once spoke of this as "a funeral march in purple," and the note of dignity which this implies was present from first to last. The oboe did especially excellent work in this movement, and the great orchestral sob with which the movement ends was perfectly portrayed.

The scherzo was taken with just the right spirit also; it is really the first symphonic scherzo ever written, for in the scherzo of the second symphony (the first establishment of this kind of movement) the composer has kept very close to the minuet in form, style and tempo, and it is more of a minuet than the minuet of the first symphony. Berlioz's idea that it pictures the world going on, chattering bargaining, and enjoying itself, even after the death of the hero, may not be so far from the truth, but he who listens carefully will not fail to hear something of the clash of swords, an echo of heroism, even in its jovial measures. The horn trio of this movement is not so difficult now, when the players give everything on F horns with ventils, as it was in the composer's time, when it was performed on three E-flat horns. It was very well played and the charming modulation in which D-flat is suddenly introduced was most clear and effective in performance. The finale always seems to the reviewer the beginning of the struggle of Beethoven to produce a good counterpoise to the power of the first-movement-form, a struggle continued in the fifth symphony and culminated in the ninth. It has always been a defect in the sonata-form (of which the symphony is the highest expression) that the trump card is played first, that the beginning with the finest form known to modern music makes the finale either a copy or an anti-climax. It seems odd, too, that Beethoven did not venture on trombones, the military instruments for heavy work, in this symphony, (they first came into symphony in the finale of the fifth symphony) and as he never made much of the trumpets (there is not a very difficult trumpet passage in all Beethoven's scores) the military tone-color is not very prominent. The finale was splendidly performed, and one may congratulate Boston on once more hearing Beethoven's works as he intended them, without extra spice or sensationalism.

Mr. Otto Roth was the soloist and played two movements of Molique's fifth concerto for violin with excellent expression and technique. His tone is broader, his style more masculine than it used to be, and he made more out of the sweet and rather cloying work than one would have expected. Many recalls greeted the end of his performance, and the enthusiasm was fully earned. The work itself, however, scarcely seems worthy of being ranked with the true concertos; compared with Mendelssohn's or any of Bruch's (to compare it with Beethoven's would be sacrilege), it seems rather a violin solo with orchestral accompaniment than an interweaving of the two forces, an orchestral work with a solo thread woven into the fabric, as the concerto should be and as the works cited are. Yet it is rich in melody, and even in these days of musical "impressionists" a set of tuneful themes is sure to win appreciation.

More laudatory adjectives must be showered upon the Tragic overture by Brahms. It had a smaller audience than its predecessors, for many had departed when it began. Its gloom was of a different type from that of the first two numbers; it is full of foreboding, of weird and mystic brooding; it suggests Ossian as strongly as Mendelssohn, and more strongly than Gade has done. Its interpretation only heightened the conviction that we are gaining ground steadily in the standard of our orchestral work, all that was lost has been recovered and the future promises even more.

LOUIS C. ELSON.

Boston Transcript

MONDAY, APRIL 9, 1894.

Music Hall: Boston Symphony Orchestra.

The twenty-first symphony concert, given in the Music Hall last Saturday evening, was *in memoriam* Hans Guido, Baron von Bülow (born in Dresden Jan. 8, 1830; died in Cairo, Egypt, Feb. 12, 1894.) The programme was as follows:

Hans von Bülow: Funerale, Opus 23, No. 4.
(First time.)
Beethoven: Symphony No. 3, in E-flat major ("*Eroica*"), Opus 55.
Molique: Two movements from Concerto for Violin, No. 5, in A minor, Opus 21.
Brahms: Tragic Overture, in D minor, Opus 81.
Mr. Otto Roth was the violinist.

An *in memoriam* programme is seldom an easy one to make up, especially when the person to be honored has made little or no mark as a composer. All sorts of conflicting elements have to be reconciled, as best they may. That each selection should have a certain appositeness to the occasion, goes without saying; it is also desirable that the programme itself should be a fine one, its component numbers going well together, both in the way of similarity of purpose and of artistic contrast. The problem is no easy one; unfortunately it is too often made harder than necessary by the half-hearted way it is faced. A third element is generally introduced: that of easy practicableness; the great departed musician is to be honored, to be sure, but at the expense of as little trouble as possible, and without lifting the orchestra too much out of its every-day ruts. It is rather like the tribute of respect paid to deceased notabilities by sending the empty family coach to their funerals—a piece of etiquette that does not represent much real pains-taking. We have had this sort of *in memoriam* concert in Boston before. Not very long ago we "honored" Sebastian Bach, not by giving a fine and carefully prepared performance of any important, hitherto unheard work of his, but by simply turning our Bach-barrel upside down, and fishing out a few old things that could be done with a minimum of trouble.

On last Saturday's programme there was a new work by Von Bulöw himself—probably the first orchestral piece of his ever heard in this city. So far, good! The "*Eroica*" symphony and the Tragic Overture were also unquestionably apposite; so far, still good! A little open to the suspicion of monotony, perhaps, but on occasions of this sort this is easily pardonable. But, in the name of common decency, what had the movements from Molique's concerto to do or say on such a programme? What possible connection can there be between an obsolete musical pink-of-propriety like Molique and the militant Von Bulöw, whose whole artistic life was an unintermitting energetic protest against all that men of Molique's stamp represented in music? Von Bülow may be said to have indicated his own *in memoriam* programme with tolerable distinctness, if ever a musician did. "My musical creed is in E-flat major—with three B's (flats) to the signature: Bach, Beethoven and Brahms!" We had the Beethoven and the Brahms; for which all thanks. But where was the Bach?—the first on the list! Conspicuous only by his absence! Or was Molique, a respectable gentleman who had made his studies in counterpoint as well as another, to rattle round in the great John Sebastian's shoes and stand proxy for him? We suspect that here the element of "easy practicableness" came in: that Mr. Roth had long been down on the list for a concerto, that the *in memoriam* Von Bülow programme was an after-thought, and that, having already made out the three remaining programmes of the season, Mr. Paur did not see his way clear to lodging Mr. Roth and his concerto anywhere else. And let it be said furthermore that, if the Molique concerto showed no honor to Von Bülow, its position on the programme showed no favor whatever to Mr. Roth. To ask a solo player to face an audience after nearly an hour and a half of pretty solid music, is to show him no kindness; but to expect him to thrill an audience with a poor, attenuated little salon-concerto like Molique's immediately after the "*Eroica*" symphony—that is to put him into about as anomalous a position as any artist could desire to escape from. Just after the uneasy chromatics and nightmare oppression of the Von Bülow Funerale, the unassuming clearness of style and rather simpering daintiness of the two Molique movements might have been really grateful; but Beethoven's "*Eroica*" killed it outright.

Von Bülow's Funerale is a piece of free writing, in which one catches a glimpse of more than one Wagnerish-sounding phrase. It seems to us quite as good as a great deal of the music that passes muster nowadays; it is only its disproportion with the greatness of Von Bülow's name that makes it seem something of a pity to rake it up out of oblivion and expose it to public hearing. The "*Eroica*" was played with great spirit, and with excellently well-chosen *tempi;* the performance, however, was not throughout impeccable in point of finish. Brahms's grand Tragic Overture was very well played indeed, and made a superb effect.

Mr. Roth played the Molique concerto very beautifully indeed, with exquisite sentiment in the *cantilena* passages, fine warmth of tone, grace of phrasing, and brilliancy of *bravura*. The composition itself we have already spoken of; it is dead past resuscitation. We have a suspicion, too, that the style of violin-playing which belonged to it in its day is also obsolete now. We have heard some of the older generation of violinists, now passing or passed away, speak with regret of the decay of the old "grand style" of solo playing which they remembered hearing in their youth. The late Julius Eichberg, for instance, would now and then go into descriptive details on the subject; his account tallied very well with other plausible historical evidence. These to us flimsy little concertos, especially the broader *cantilena* passages, were played with a grandiosity of dramatic expression that would probably raise a smile today; the same thing was true of the older English ballad-singing, by men like Incledon and Braham; simple little songs like the Dibdin ballads were sung in a portentously dramatic style that would have befitted the most strenuous passages in grand opera. Ole Bull's violin-playing was one of the last remnants of the old style,—exaggerated, to be sure, and pushed to extremes. No doubt it would be a ticklish experiment to try this sort of thing before a serious audience today; people would be pretty sure to laugh at it. Still we should not forget that things like this concerto of Molique's were probably conceived in this vein, and that it was this sort of playing that made them effective in the ears of audiences in the heyday of their popularity.

The next programme is Mendelssohn's music to Shakspeare's "Midsummer Night's Dream," with a chorus from the Cecilia and Mr. George Riddle as reader of the text.

THE NEW YORK MUSICAL COURIER has secured what it was after, notoriety, to wit: A deliberate statement that Mr. Paur would be dismissed from his post as conductor of the Boston Symphony Orchestra, made in the Courier of last Wednesday, started several Boston newspapers on errands of inquiry, with the result that Mr. Paur denied the report, entirely. On a former occasion, when the Courier set this rumor afloat, the Transcript denied it on the highest authority. The Courier closed its latest repetition of the story, for which it furnished no corroborative evidence, with the expression of a wonder what the Transcript will say now. Only for that reason is any attention paid to the matter at this moment. Whether the Courier has any other motive than to gain notoriety is not worth the trouble to inquire. It may mean mischief, but it is harmless. The Courier has so many admirable features, that one sees with regret that it is disposed to resort to such unworthy means. Coupled with the report of Mr. Paur's enforced withdrawal are sneers at Mr. Theodore Thomas's capacity. Taken together, they look as if there were a conspiracy to set up some other conductor to rule the orchestras of New York, Chicago and Boston.

PROVIDENCE JOURNAL.

THURSDAY, APRIL 12, 1894.

Symphony Concert.

The Boston Symphony Orchestra appeared at Infantry Hall last evening, the concert being the sixth and last of this season's series. At the hour of the concert the disagreeable storm which set in during the afternoon was at its height, the streets were in a forbidding condition for pedestrians, and the effect upon the attendance was shown by an unusual number of empty seats. Still, an audience of very fair size braved the elemental war, and were rewarded by hearing some very excellent playing. The music offered was more or less familiar to the regular attendants of the Symphony concerts, and either from this cause or in sympathy with the chill which reigned both outside and inside the hall, there was a lack of the usual demonstrative applause. The programme given ran as follows:

Felix Mendelssohn-Barthoidy—Symphony No. 3, in A minor (Scotch), Op. 56: I. Introduction: Andante con moto (A minor), allegro un poco agitato (A minor); II. Vivace non troppo (B major); III. Adagio (A major); IV. Allegro vivacissimo (A minor), allegro maestoso assai (A major). Max Bruch—Concerto for violin, No. 2, in D minor, Op. 44: Adagio ma non troppo; recit. (allegro moderato); finale (allegro molto). Anton Rubinstein—Ballet music from "Feramors:" I. Candle dance of the Brides of Kashmire: Moderato con moto (D minor); II. Dance of Bayaderes: Allegretto (B-flat major). Ludwig van Beethoven—Overture to "Leonore," No. 3, in C major, Op. 72: Adagio (C major); allegro (C major).

Mr. Paur has been criticised for his programmes, it having been said of them that they lack, as a rule, the element of contrast. This, for instance, was exclusively a German programme, for Rubinstein, though Russian by birth, is thoroughly German in the form and coloring of his music, and in the general trend of his musical ideas and sympathies. The so-called "Scotch" overture of Mendelssohn, which headed the programme, is a gigantic work in but one direction—its length. In the biographies of Mendelssohn the story of the composing of this symphony is that it records the impressions made upon his receptive and sensitive mind while upon a visit to the Hebrides by the rugged and stormy grandeur of the Scottish coast scenery. The story may be true, but there is little in the work to suggest—if it were unlabelled—the grand and stern aspect of nature in Scottish cliff and crag. Moreover, the Scotch are not garrulous, but the symphony is; there are too many "conversational" episodes between the different families of instruments, and the "working out" of the various movements is carried to the point of tediousness. The only thing discernible to justify the name is the introduction into some of the themes of the peculiar rhythmic form known to musicians as the "Scotch snap." But, whether it be happily labelled or not, it is good music, and shows in many points the well-known traits of its author. No musician has ever excelled Mendelssohn in the finished and polished style of his work; his judgment was usually unerring in all matters of detail, a fact which makes the prolixity of some parts of this symphony almost understandable. The instrumentation is a beautiful mosaic, and full justice was rendered it in last night's performance.

The soloist of the evening was Mr. I. Schnitzler, who gave an exceedingly good performance of Bruch's violin concerto. The work itself is of but moderate interest, but the playing of the young artist fully justified the applause which greeted him at its close. His tone is not large, but clear as crystal, his technique is ample, and his playing throughout was marked by plenty of dash and spirit, governed by that masterful reserve that betrays the true artistic temperament. At the close of the concerto he was three times recalled.

The two excerpts from Rubinstein's opera "Feramors" formed the light number of the programme, and, with their "catchy" dance rhythms and bizarre orchestration, made a pleasant break in the solid procession of musical heavyweights. The scoring was strongly suggestive of Berlioz, who is by no means one of Rubinstein's musical gods. A fine performance of the greatest of the four overtures which Beethoven wrote for his one opera brought the concert to a close.

The season has been a successful and enjoyable one, and many fine works have been presented, though very few novelties. It is evident that the new conductor of the orchestra has a decided leaning toward the German school, as, out of the twenty-five numbers performed in these six concerts, no less than nineteen have been the works of German composers. Still, no fault can be found with the quality of the music offered. Five instrumental soloists have appeared, and but one vocalist (Madame Nordica at the first concert); a more even distribution here would have been acceptable to many. Mr. Paur, as conductor, has justified the belief of those who named him as a thorough and capable musician, though he lacks the magnetism and personal popularity of Nikisch. As stated above, fault has been found with his programme making, in that he seems to prefer to make his concerts all of one color. Such a system has some advantages, but it is doubtful if the element of judicious contrast does not offer more. There have been rumors that Herr Paur would retire at the end of the season, but in a recent interview he states that both himself and the management are satisfied with their relations, and that he has a five-year contract, which will not be broken. So that we shall doubtless greet again next season the same organization and leader.

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The Telegram.

THURSDAY, APRIL 12, 1894.

THE SERIES ENDED.

Final Performance in the Boston Symphony Orchestra Course.

The last performance of the Boston Symphony orchestra in Providence for this season was enjoyed at Infantry hall last night by a gathering which the execrable weather made considerably smaller than have been the audiences heretofore. The event was a fitting termination of a course of diversions so thoroughly entertaining as this one has proven, and in the success attained was mirrored the promise of an equally meritorious series of concerts for next year.

The program was like nearly all those Conductor Paur has chosen—rather one-sided in being practically national in character. One objection made to the music selected by the present leader for the public recitals has been that it is not varied enough when formed into a program for the tastes of most patrons of the orchestra. This was the criticism laid upon the offerings of last night. Outside of this point there was little that called for suggestion. The entirely orchestral numbers were rendered with the usual showy and perfect style of this organization. The works were the Symphony No. 3, a minor (Scotch), by Felix Mendelssohn-Bartholly; ballet music from "Fesemors," by Rubinstein, and the overture to "Leonora," Beethoven. Herr I. Schnitzler was the soloist, his number being Bruch's violin concerto No. 2 in D minor. His interpretation of the fancies in the two movements played was refined and delightful.

The Beacon.

BOSTON, SATURDAY, April 14, 1894.

"Naturally Mr. Paur did not like the news published about him in these columns last week," says the New York *Musical Courier* of this week. The writer continues:—"Several Boston journals took up the cudgels for his defense, and blamed some of the members of the Boston Symphony orchestra for the prevailing gossip. The fact of the matter is that this is no question of gossip or personal disgruntlement, but simply that Mr. Paur will not do. He is not wanted; and that appeals more powerfully to the backer of the famous organization than all the petty talk about improved discipline and the good musicianship of the conductor. Mr. Paur is an excellent artist, but a second-rate conductor. He does not begin to fill the boots of Nikisch, and the public have loudly proclaimed this fact by not going to his concerts. The Western and Southern tours and festivals had to be abandoned because of Mr. Paur's lack of popularity and personality. Colonel Higginson is not the man to stand this sort of thing very long. Mr. Paur is a failure, a business failure, an artistic failure. Why juggle with words?, Mr. Paur must go."

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
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SUNDAY, APRIL 15, 1894.

THE SYMPHONY CONCERT.

The programme of last evening's concert at Music Hall by the Boston Symphony orchestra included Mendelssohn's music for Shakespeare's "Midsummer Night's Dream." The connecting dialogue was read by Mr. George Riddle and the vocal numbers were given with the assistance of Mrs. Marie Barnard-Smith, Miss Harriet S. Whittier, and a chorus of the Cecilia singers.

Mr. Paur's reading of the overture was a most fascinating one, and all of the instrumental music was given an interpretation of the most pleasing sort. The graceful scherzo, the wedding march and the other more familiar concert pieces were delightfully played, and as a whole the orchestral score has rarely been given better treatment in local concert rooms.

The singers were well chosen, the soloists and the chorus filling the demands of the vocal numbers with eminent success.

Mr. Riddle's reading of the fairy drama has been made familiar in former seasons. In certain parts he shows an improvement over any of the work he has done here in this play, and he caught the spirit of the more humorous scenes in a very happy fashion. No man can fully realize the airy grace of the fairy lines, and a full dress suit of the modern day in constant evidence fails to aid the imagination in picturing the scenes in which Oberon and Titania take prominence.

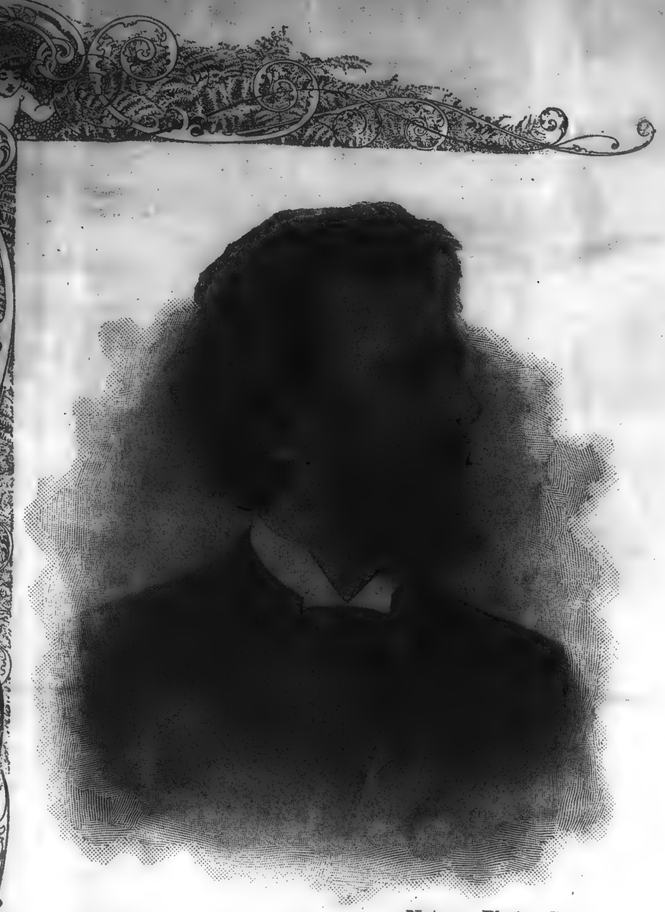
As a whole, however, the evening proved an enjoyable one and afforded many a source of constant pleasure.

Next Saturday evening Mme. Antoinette Trebelli will be the soloist and the programme will include Brahms's fourth symphony, the prelude to J. K. Paine's "Œdipus" and the "King Stephen" overture by Beethoven.

London Journal

The Saturday Evening Paper.

SATURDAY, APRIL 14, 1894.



Notman Photo. Co.

(Emil Paur.)

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And the starters of stories about the resignation of the leader always ignore the fact that he is engaged for a certain number of years and that he cannot be deposed in less time without mutual consent. And yet it is encouraging to see that this year the stories have been disposed of in much less time than usual.

I am told upon credible authority that all this dissention springs from within the orchestra itself and that a few pampered players, who, when they brush their hair, have to reach farther out than they do up, are responsible for these things. Orchestras have long been an excellent illustration of the necessity for all to work together, and it would seem now as though it were impossible to get true harmony in its music if there were not true harmony in its action. If there are any discordant sounds in the playing Mr. Paur would quickly eliminate them, and so it seems perfectly reasonable to say that if there are any discordant elements within the personnel of the orchestra, they also should be eliminated.

This elimination might remove some of the petted darlings of Boston society, but if Mr. Paur can succeed in suppressing them he will be as good as any patent medicine for removing the "tired feeling" which comes at about this time of year.

American Art Journal.

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The reader of the text was Mr. George Riddle, who stands *facile princeps* in it. There may be hidden away somewhere in the land another reader, woman or man, who might safely challenge comparison with him in this most difficult task; but we know of none such. He has a peculiar natural fitness in the melodious tone and extended compass of his voice, to whose sweet, fine, high and suave qualities his art has added depth, strength and upon occasion a ruggedness which at first seems quite unreconcilable with those other elements as the product of one and the same organ. He is alike happy in the fanciful airy voicings of Puck and the spirits, the femininity of Helena and Hermia, and in the rough, strident outcries of Bottom. More than this, his musical disposition is sensitive and he follows with harmonious sympathy the course of each passage of melodrama. Were we to make a criticism, it would be that in sentimental dialogue he seems less sincere and plastic than in the energetic or humorous; but to urge this might seem like cavilling, and would certainly be unnecessary. Of course, it hardly needs to be added that his diction is elegant, his attention to even minor points of emphasis true, his regard to rhythm invariable and his phrasing scholarly.

Next Saturday's programme gives the orchestra Brahms's fourth symphony, the prelude to Professor Paine's "Œdipus" and Beethoven's "King Stephen" overture. The soloist will be Mlle. Antoinette Trebelli, daughter of the famous contralto. She has but recently arrived in this country, and she chooses for this occasion arias from "Don Giovanni" and Massenet's "Le Cid."

The New York Musical Courier continues its malicious and ignorant talk about the conductorship of the Boston orchestra in two more despicable and misleading paragraphs. What its object can be in thus malignantly attacking Mr. Paur and insolently assuming to speak for Mr. Higginson, is beyond even guessing. The only possible explanation or excuse is that it has gone mad with chargrin because its desire to recommend some unsuitable nominee of its own, for the position was passed over with silent contempt. If the Courier told truths, one would not mind its violent language and its ridiculous dictatorial tone. But there may be people in obscure places who will believe in its diatribes just because of their clamorous and confident manner, and it is therefore a pity that some pages out of its own history cannot be reprinted as a warning to those who may imagine that it is always honest and impartial and that it has never had to make mortifying retractions.

HOWARD MALCOM TICKNOR.

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The Telegram.

THURSDAY, APRIL 12, 1894.

THE SERIES ENDED.

Final Performance in the Boston Symphony Orchestra Course.

The last performance of the Boston Symphony orchestra in Providence for this season was enjoyed at Infantry hall last night by a gathering which the execrable weather made considerably smaller than have been the audiences heretofore. The event was a fitting termination of a course of diversions so thoroughly entertaining as this one has proven, and in the success attained was mirrored the promise of an equally meritorious series of concerts for next year.

The program was like nearly all those Conductor Paur has chosen—rather one-sided in being practically national in character. One objection made to the music selected by the present leader for the public recitals has been that it is not varied enough when formed into a program for the tastes of most patrons of the orchestra. This was the criticism laid upon the offerings of last night. Outside of this point there was little that called for suggestion. The entirely orchestral numbers were rendered with the usual showy and perfect style of this organization. The works were the Symphony No. 3, a minor (Scotch), by Felix Mendelssohn-Bartholly; ballet music from "Fesemors," by Rubinstein, and the overture to "Leonora," Beethoven. Herr I. Schnitzler was the soloist, his number being Bruch's violin concerto No. 2 in D minor. His interpretation of the fancies in the two movements played was refined and delightful.

The Beacon.

BOSTON, SATURDAY, April 14, 1894.

"Naturally Mr. Paur did not like the news published about him in these columns last week," says the New York *Musical Courier* of this week. The writer continues:—"Several Boston journals took up the cudgels for his defense, and blamed some of the members of the Boston Symphony orchestra for the prevailing gossip. The fact of the matter is that this is no question of gossip or personal disgruntlement, but simply that Mr. Paur will not do. He is not wanted; and that appeals more powerfully to the backer of the famous organization than all the petty talk about improved discipline and the good musicianship of the conductor. Mr. Paur is an excellent artist, but a second-rate conductor. He does not begin to fill the boots of Nikisch, and the public have loudly proclaimed this fact by not going to his concerts. The Western and Southern tours and festivals had to be abandoned because of Mr. Paur's lack of popularity and personality. Colonel Higginson is not the man to stand this sort of thing very long. Mr. Paur is a failure, a business failure, an artistic failure. Why juggle with words?, Mr. Paur must go."

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XOV. NO. 105.

SUNDAY, APRIL 15, 1894.

THE SYMPHONY CONCERT.

The programme of last evening's concert at Music Hall by the Boston Symphony orchestra included Mendelssohn's music for Shakespeare's "Midsummer Night's Dream." The connecting dialogue was read by Mr. George Riddle and the vocal numbers were given with the assistance of Mrs. Marie Barnard-Smith, Miss Harriet S. Whittier, and a chorus of the Cecilia singers.

Mr. Paur's reading of the overture was a most fascinating one, and all of the instrumental music was given an interpretation of the most pleasing sort. The graceful scherzo, the wedding march and the other more familiar concert pieces were delightfully played, and as a whole the orchestral score has rarely been given better treatment in local concert rooms.

The singers were well chosen, the soloists and the chorus filling the demands of the vocal numbers with eminent success.

Mr. Riddle's reading of the fairy drama has been made familiar in former seasons. In certain parts he shows an improvement over any of the work he has done here in this play, and he caught the spirit of the more humorous scenes in a very happy fashion. No man can fully realize the airy grace of the fairy lines, and a full dress suit of the modern day in constant evidence fails to aid the imagination in picturing the scenes in which Oberon and Titania take prominence.

As a whole, however, the evening proved an enjoyable one and afforded many a source of constant pleasure.

Next Saturday evening Mme. Antoinette Trebelli will be the soloist and the programme will include Brahm's fourth symphony, the prelude to J. K. Paine's "Œdipus" and the "King Stephen" overture by Beethoven.

HOME JOURNAL

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HOWARD MALCOM TICKNOR.

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Gazette

BOSTON, SUNDAY MORNING, APRIL 15.

The Symphony Concert.

The programme of last night's concert by the Boston Symphony Orchestra, in Music Hall, consisted of Mendelssohn's music to Shakspeare's "A Midsummer Night's Dream," Mr. George Riddle reading the poem, and members of the Cecilia rendering the solos and choruses. The music is still fascinating, fresh and interesting, even the overture, hackneyed as it is, retaining all of its original power to charm. Mr. Paur read the score from beginning to end in a delightfully sympathetic manner, and with a fine appreciation of its prevailing delicacy and purity of taste and style. The work of the orchestra was perfect, and its admirable discipline was notably exemplified in the clearness and precision with which the scherzo was given, and in the warmth and grace that marked its playing of the nocturne. Mr. Riddle's reading was not only beautiful from an elocutionary standpoint, but was also brilliant in the skill with which he individualized the various characters and entered into the spirit of the text. The audience, which was a large one, evidenced the pleasure that the performers gave it throughout, by the heartiness and the frequency of its applause. Nothing was lacking to make the entertainment one to be wholly enjoyed. The programme for the next concert is: Symphony No. 4, E-minor, Brahms; aria from "Don Giovanni," Mozart; Prelude to "Œdipus," J. K. Paine; aria from "Le Cid," Massenet; overture "King Stephen," Beethoven. The soloist is to be Mlle. Antoinette Trebelli.

Paur and the Prophets.

The *Musical Courier*, of New York, continues to be greatly disturbed about Mr. Paur; why, it is not exactly easy to understand. It is true that we have heard something about the *Courier* making an application to Mr. Paur to put his portrait on the front page of that weekly, and of Mr. Paur's neglect to comply with the suggestion, which was doubtless delicately and thoughfully made; but this, of course, could not have had any effect in influencing the course of the *Courier* toward him, for, as we all know, that paper enjoys a flattering celebrity for its fairness and its incorruptibility. To suspect it of enmity to Mr. Paur because he declines to respond favorably to the request for his portrait, and is not open to conviction that it is worth while to pay for its insertion in the *Courier* would be to do an injustice to a periodical whose uprightness, whose horror of anything resembling the levying of blackmail on artists, and whose reputation for all that is fair, straightforward and honorable, are notorious, if we may use that word in a complimentary sense.

No, it is clear that the *Courier* is impartial in its hostility to Mr. Paur, and is moved only by its loyalty to art as it understands the matter. What perplexes us, however, is why the *Courier* is adverse to Mr. Paur, when all the reputable Boston music critics write favorably of him. The *Courier* says absolutely and imperiously, "Mr. Paur will not do. He is not wanted;" but it does not tell us why he will not do; and by whom he is not wanted. At this distance from the office of the *Courier*, it seems that Mr. Paur will do, and we have heard nothing about his not being wanted, except through that paper. Perhaps, if it gave its authority, we should learn that the information so positively sent forth has been derived from some few disgruntled first violinists, who have been disciplined by Mr Paur, and are resentful in consequence. With all our profound admiration for the honesty and the infallibility of the *Courier*, we are puzzled to understand what it means when it says that "Mr. Paur is an excellent artist, but a second rate conductor. "What does it know practically of him as an artist, and in what is he a second rate conductor? In this benighted spot, it appears that Mr. Paur is the very best conductor that the Boston Symphony Orchestra has had; that he has retreived the orchestra from the sloppy demoralization into which it fell under the sway of Mr. Nikisch, and has brought it to even a higher state of efficiency, as far as spirit is concerned, than it maintained under Mr. Gericke. The *Courier*, however, does not seem to be aware of this fact, for it says, "Mr. Paur does not begin to fill the boots of Mr. Nikisch." Why should he begin to fill them? He was not engaged to fill Mr. Nikisch's boots, nor to rival Mr. Nikisch's shirt cuffs. Mr. Nikisch did not fill his own boots, as a conductor of symphony concerts. They were much to large for him. If there is a cause for congratulation in the replacing of Mr. Nikisch by Mr. Paur, it is that the latter has nothing in common with the former, and that there is not a trace of the pretender, the humbug, or the poseur in him. It may be true that he does not visit the office of the *Courier* when he is in New York, and hob nob with the editors as did Mr. Nikisch; but then he may not have seen the advisability of doing so, and may also have certain views regarding personal dignity, to say nothing of his ignorance of the vital importance of the *Courier* as a disinterested supporter of musical art in this country, especially in Boston. Under these circumstances, it was somewhat premature in its reference to the size of Mr. Nikisch's boots, owing to its lack of opportuhity to inspect Mr. Paur's boots on its own premises. We must, however, charge the *Courier* with a few misstatements, not intentionally made, for we are aware that it is so rigid a follower of truth, that we do not hesitate to believe that it will blush for remorse when we have pointed out the errors into which it has fallen,—inadvertently, of course. It says that because Mr. Paur does not begin to fill Mr. Nikisch's boots, "the public have loudly proclaimed this fact by not going to his concerts." The public has done nothing of the kind, and the attendance at the concerts has been quite as large as it was under the gentleman whose boots assume such crucial importance in the eyes of the *Courier*. Another mistake is the statement, "The Western and Southern tours and festivals had to be abandoned because of Mr. Paur's lack of popularity and personality;" whereas, the truth is that they were abandoned because of the discouraging financial condition at present prevailing through the country, and in the face of which it was considered imprudent to go to the expense of transporting a large orchestra from place to place, under unfavorable circumstances. Then, too, as the South and West know nothing of Mr. Paur, and whether he does or does not lack personality or popularity, it is difficult to see the exact grounds on which our contemporary makes this remarkable statement. The climax of the *Courier's* polite, amicable and disinterested view of the case is reached in the following words: "Mr. Paur is a failure; a business failure, an artistic failure. Why juggle with words? Mr. Paur must go!" Ah, why juggle? Mr. Paur must go! He does not begin to fill Mr. Nikisch's boots, and is an artistic failure; but, leaving these occult boots entirely out of the question, Mr. Paur is an artistic success.

We are afraid that the *Courier* indulges unconsciously in the very word juggling that it inferentially condemns. It is the boots about which all the argument revolves. The paltriness, the vindictiveness and the small malice that characterize these systematic and unprovoked attacks on Mr. Paur, would seem to suggest that he wears boots of his own, for which he might find vigorous and justifiable employment by way of showing his appreciation of some of the attentions that have been paid him in New York. In the meanwhile, Mr. Paur does not go. It is true that the *Courier* says that he "must go," but, as we have already hinted, he is not fully aware of the influential character of the *Courier*, and blindly, perhaps over-daringly, plays with fire, in remaining here under the terms of his contract. We, however, have such faith in the infallibility of the *Courier* that we cannot believe it to be capable of a mistake in this matter. "Mr. Paur must go?" Ah! we have it. The *Courier* juggles with words. It means he must go at the end of his five years' contract, or at the end of ten years if the contract is renewed. There you are! Our faith in the *Courier*, as a prophet and a power, is justified.

Boston Journal.

SUNDAY, APRIL 15, 1894.

The Twenty-second Concert of the Boston Symphony Orchestra — A Fine Performance of Mendelssohn's "Midsummer Night's Dream" Music.

At the twenty-second Symphony concert last evening in Music Hall the overture and the incidental music to Shakspeare's "Midsummer Night's Dream" made up the program. Mr. George Riddle read portions of the play. Mrs. Marie B. Smith and Miss Whittier sang the incidental solos. The choruses were sung by members of the Cecilia.

This music to Shakspeare's play, the play that Mr. Pepys thought such poor stuff, is still fresh and delightful. The overture is an exhibition of the spontaneous and the most charming side of Mendelssohn's musical nature; it was written before he became a dealer in mannerisms, and yet it has the peculiar hall mark of his talent. It is true that in delicacy the fairy scherzo, "Queen Mab" of Berlioz, surpasses any portion of the music to "Midsummer Night's Dream," but on the other hand Mendelssohn had the gift of more genuine melody.

The Germans, who are so fond of Shakspeare that they claim to have discovered first his genius or even to have invented him, have better opportunities than we to hear this music in connection with the play. They that have heard such performances in the leading towns of Germany know how admirably the music fits the action of clown or fairy. Given thus with gorgeous scenic accessories and with a ballet, the play is a most entertaining spectacle.

Mr. Riddle read with his accustomed elocutionary skill and with fine appreciation of the beauty and the humor of the text. Some might quarrel with his conception of Bottom and prefer a dull, logy, yet uncouous ass. Mr. Riddle presents him rather as a hard, boisterous fellow, and no doubt he has a right to do this; he certainly carries out his conception admirably.

The musical performance was excellent. The overture was finely read and played. The music that accompanies the speaker was given with rare precision and effect.

The horn solo in the nocturne was well played, and the wood-wind was heard to great advantage throughout. The wedding march was taken at a slower pace than is customary, and the result was a stately grandeur in conception that became the marriage of Duke Theseus, and a clearness in certain passages for the brass that are often crackly and ragged when a faster tempo is chosen. The chorus and the solo singers lent valuable assistance. Many stood in the audience throughout the performance, and the applause was frequent and hearty.

The program of next Saturday's concert will be as follows: Brahms's Fourth Symphony, Paine's prelude to "Œdipus," and Beethoven's overture, "King Stephen." Miss Antoinette Trebelli will sing airs from "Don Giovanni" and Massenet's "Cid."

PHILIP HALE.

MR. PAUR AS A LION.

It was said of late that there would be greater interest in the Symphony concerts if the conductor, Mr. Paur, were a social lion, and it is believed by many that it is Mr. Paur's duty to art to be prominent at teas, lunches, dinners, receptions and other forms of social entertainments or functions. In other words, the proposition is made in all seriousness that excellence as a musician must be supplemented by parlor-reputation; that the dignity of the office depends on the frequency and the acceptance of pasteboard invitations. Unless the conductor is a recognized factor in social life, the orchestra will have no "social standing," and it will soon be unfashionable to attend the concerts.

To the visitor from Mars such a musical condition in Boston would smack of opera bouffe, and he might naturally inquire into the sincerity of the cultivators of the art. If he were told in addition that the purpose of the generous founder of these concerts was to give at a low price orchestral music performed by an excellent orchestra to the music-loving people of Boston; that this purpose had been of late years thwarted by the desire of many, who looked on the concerts as an opportunity for fashionable display, to raise the price of the tickets to an extravagant height; that the moment a conductor of acknowledged musical ability was engaged, there was more talk concerning his habits and costume than his musical fitness for the position; the visitor from Mars would undoubtedly shrug his shoulders, but not offensively, and say to himself, "Bless my soul, what queer people!"

Now Mr. Paur has a family. He has a pleasant home in Jamaica Plain. When he is through with the exhausting labor of rehearsal, or when the excitement of a concert is over, he is glad to leave the town behind him and rest quietly within the walls of his own dwelling-house. Is he a less competent conductor on this account? Is his knowledge of Beethoven, Berlioz, Brahms, the less because he prefers slippers and a pipe to the formality of evening dress and the fatigue of forced conversation?

Mr. Paur, as he is, appears to be a more dignified figure than Mr. Paur as he should be, according to the definition of the lion-hunters. Should he be forced to play the lion and roar, he would be often in parlous state. Pitfalls and gins would be prepared for him. His roar would be misunderstood and misrepresented. Young composers would find him fair game and chase him under the chandelier. Before the season were over, the hunters would long for a fresh lion and talk of a new conductor.

Now, if the Symphony concerts really depend on the social success of the conductor, the sooner they are abandoned the better for musical righteousness in this city. If these concerts have only gratified a fleeting desire, the sooner they are given up the better for art. But we should be slow to believe that the organization of this great institution, which is indeed an honor to the town, rests on such flimsy foundations.

Boston Sunday Globe.

SUNDAY, APRIL 15, 1894.

"Midsummer Night's Dream" at the Symphony—Carl Zerrahn's Testimonial—Music Notes.

Mendelssohn's beautiful musical setting to Shakespeare's "Midsummer Night's Dream," with the choruses given by the Cecilia club, portions of the text read by Mr George Riddle, and the solos sung by Mrs Marie Barnard Smith and Miss Harriet Whittier, made up last week's symphony program. This was the first performance here of the entire composition since 1891 when it was performed at the Boston theater by the Philharmonic orchestra under the direction of Bernhard Listemann, Mr Riddle appearing as the reader.

The Cecilia club sang the choruses very daintily, and the soloists, Mrs Smith and Miss Whittier, performed their work quite effectively. Their voices harmonized well, but were lacking in the power necessary for singing with so large an instrumental contingent.

The text was admirably read by Mr Riddle. The comical scenes in which the "hard-handed men of Athens" are introduced, were specially commendable, the reader individualizing the various characters perfectly, and bringing out the humor of the lines with most laughable results. The scenes requiring the simulation of female voices were less successful, the falsetto tones of a man not being particularly pleasing to the ear. The sentiments were skilfully presented, though, and Mr Riddle's intelligent reading and thorough conception of the text clearly demonstrated his right to rank with the foremost in his class of entertainers.

The orchestra played the overture with commendable spirit, and, excepting a roughness in the brasses, the interpretation was excellent in every way. The "Wedding March" made the greatest impression, perhaps, because of its familiarity to the majority of the audience. It was magnificently given, the brasses redeeming themselves by a rich tonality and precision of phrasing, and the long applause at the close brought conductor Paur to the front of the platform several times to bow his acknowledgments.

Throughout the 14 numbers the perfect unanimity of the strings was notably in evidence. The fairy music, with its wonderful lights and shades, was as trippingly and delicately given as one could wish, the finale chorus of elves being one of the gems of the performance.

The audience kept up a rustling of program leaves in following the text, and although the "Dream" is a forest idyl this "realism" was very unpleasant and annoying at times to the reader.

The program this week will be as follows: Symphony No. 4 in E minor, Brahms; aria from "Don Giovanni," Mozart; prelude to "Œdipus," Paine; aria from "Le Cid," Massenet; overture to "King Stephen," Beethoven. Mlle Antoinette Trebelli will be the solo singer.

Boston Transcript

MONDAY, APRIL 16, 1894.

Music Hall: Boston Symphony Orchestra.

The twenty-second concert was given in the Music Hall last Saturday evening, the programme consisting of Shakspeare's "Midsummer-Night's Dream" with Mendelssohn's overture and incidental music. Mr. George Riddle was the reader; Mrs. Marie Barnard Smith and Miss Harriet S. Whittier sang the soprano and contralto solo parts, and the chorus was made up of members of the Cecilia.

If ever a composer showed genius and the finest sense of poetic and dramatic fitness in writing incidental music to a play, Mendelssohn has done so in his music to "Midsummer-Night's Dream." When one considers that wonderful overture written at the age of seventeen, and the rest of the music, written at thirty-four, one cannot help feeling a touch of ill will toward that well-meaning, but rather *borné* old tyrant, Abraham Mendelssohn, for doing his best to divert his son's rare genius from its native channel, and dry it up by premature forcing. To think that Mendelssohn gave to the world only four of those wondrously poetic and imaginative tone-poems—the overtures to "Midsummer-Night's Dream," "Die Fingals-Höhle," "Meeresstille und glückliche Fahrt," and "Zur schönen Melusine,"—absolutely original in their day, as they are still ineffably beautiful, when, had not the grim old father stood over him with his inveterate pedantry, he might have left a good dozen such in his musical legacy to the world! If the "Fingals-Höhle" is probably the most completely fine of these four overtures, the "Midsummer-Night's Dream" is surely the one which shows the greatest freshness of invention, originality, and most brilliant imaginativeness. Weber himself has not painted the world of poetic fancy and tricksy magic in truer nor more charming colors. And the boy Mendelssohn was only seventeen when he wrote it! He still had tolerably sound nerves then, and could be wholesomely tricksy and frolicsome without a trace of that rather morbid, involuntary restlessness that mars so much in his later works. Both conductor and orchestra fairly outdid themselves; for nicety of perception, vitality of style and fine finish, it was from beginning to end the best performance of the season. One could hardly imagine finer playing of that delightful scherzo that follows the first act. Mr. Paur's slight, but none the less perceptible, modification of the *tempo* in the second section of the first part of the "Wedding March" was almost a stroke of genius; it is once in a doc's age that one hears a *tempo* taken that seems at once so surprisingly and so convincingly right. The chorus, too, sang most excellently; only the solos sounded rather meagre and lifeless.

It is some time since we last heard Mr. Riddle read; he has evidently made a most admirable use of that time. Not only has his talent ripened well, but he has made an enormous advance in the technics of his art, which he now pushes fairly to the pitch of virtuosity. His whole method is better than it was a year or two ago. Now he never interrupts the dialogue by naming the respective speakers, but trusts to the audience's having the printed text before their eyes in the programme books. Though he still resorts to the trick of assuming different voices for different characters, he does so with far more art than formerly, without crassness of contrast, and never, except intentionally, with grotesqueness of effect. "Midsummer-Night's Dream" is probably the play to which he has given the most study, and the text of which he has searched through most carefully for legitimately effective points. And his search has not been unrewarded; some of the points he makes are as good as they are (to us) new. One of the best of these is where Quince—remembering Flute's mistake at rehearsal about "Ninny's tomb"—appears as Prologue to "The most lamentable Comedy," and takes particular pains to pronounce "Ni-*nus*' tomb" with comical distinctness; the point was made with the deftest lightness of touch, and told immediately upon the whole audience; everyone saw it. To hear Shakspeare's play so read and Mendelssohn's music so played is about as delightful a treat as we can well imagine. The public evidently expected great things, for the hall was crowded; and we mistake much if the highest expectations were not realized.

The next programme is: Brahms, symphony No. 4, in E minor, opus 98; Mozart, aria from "Don Giovanni;" Paine, prelude to "Œdipus Tyrannus," opus 35; Massenet, aria from "Le Cid;" Beethoven, overture to "König Stephan," opus 117. Miss Antoinette Trebelli will be the singer.

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Gazette

BOSTON, SUNDAY MORNING, APRIL 15.

The Symphony Concert.

The programme of last night's concert by the Boston Symphony Orchestra, in Music Hall, consisted of Mendelssohn's music to Shakspeare's "A Midsummer Night's Dream," Mr. George Riddle reading the poem, and members of the Cecilia rendering the solos and choruses. The music is still fascinating, fresh and interesting, even the overture, hackneyed as it is, retaining all of its original power to charm. Mr. Paur read the score from beginning to end in a delightfully sympathetic manner, and with a fine appreciation of its prevailing delicacy and purity of taste and style. The work of the orchestra was perfect, and its admirable discipline was notably exemplified in the clearness and precision with which the scherzo was given, and in the warmth and grace that marked its playing of the nocturne. Mr. Riddle's reading was not only beautiful from an elocutionary standpoint, but was also brilliant in the skill with which he individualized the various characters and entered into the spirit of the text. The audience, which was a large one, evidenced the pleasure that the performers gave it throughout, by the heartiness and the frequency of its applause. Nothing was lacking to make the entertainment one to be wholly enjoyed. The programme for the next concert is: Symphony No. 4, E-minor, Brahms; aria from "Don Giovanni," Mozart; Prelude to "Œdipus," J. K. Paine; aria from "Le Cid," Massenet; overture "King Stephen," Beethoven. The soloist is to be Mlle. Antoinette Trebelli.

Paur and the Prophets.

The *Musical Courier*, of New York, continues to be greatly disturbed about Mr. Paur; why, it is not exactly easy to understand. It is true that we have heard something about the *Courier* making an application to Mr. Paur to put his portrait on the front page of that weekly, and of Mr. Paur's neglect to comply with the suggestion, which was doubtless delicately and thoughfully made; but this, of course, could not have had any effect in influencing the course of the *Courier* toward him, for, as we all know, that paper enjoys a flattering celebrity for its fairness and its incorruptibility. To suspect it of enmity to Mr. Paur because he declines to respond favorably to the request for his portrait, and is not open to conviction that it is worth while to pay for its insertion in the *Courier* would be to do an injustice to a periodical whose uprightness, whose horror of anything resembling the levying of blackmail on artists, and whose reputation for all that is fair, straightforward and honorable, are notorious, if we may use that word in a complimentary sense.

No, it is clear that the *Courier* is impartial in its hostility to Mr. Paur, and is moved only by its loyalty to art as it understands the matter. What perplexes us, however, is why the *Courier* is adverse to Mr. Paur, when all the reputable Boston music critics write favorably of him. The *Courier* says absolutely and imperiously, "Mr. Paur will not do. He is not wanted;" but it does not tell us why he will not do; and by whom he is not wanted. At this distance from the office of the *Courier*, it seems that Mr. Paur will do, and we have heard nothing about his not being wanted, except through that paper. Perhaps, if it gave its authority, we should learn that the information so positively sent forth has been derived from some few disgruntled first violinists, who have been disciplined by Mr Paur, and are resentful in consequence. With all our profound admiration for the honesty and the infallibility of the *Courier*, we are puzzled to understand what it means when it says that "Mr. Paur is an excellent artist, but a second rate conductor. "What does it know practically of him as an artist, and in what is he a second rate conductor? In this benighted spot, it appears that Mr. Paur is the very best conductor that the Boston Symphony Orchestra has had; that he has retreived the orchestra from the sloppy demoralization into which it fell under the sway of Mr. Nikisch, and has brought it to even a higher state of efficiency, as far as spirit is concerned, than it maintained under Mr. Gericke. The *Courier*, however, does not seem to be aware of this fact, for it says, "Mr. Paur does not begin to fill the boots of Mr. Nikisch." Why should he begin to fill them? He was not engaged to fill Mr. Nikisch's boots, nor to rival Mr. Nikisch's shirt cuffs. Mr. Nikisch did not fill his own boots, as a conductor of symphony concerts. They were much to large for him. If there is a cause for congratulation in the replacing of Mr. Nikisch by Mr. Paur, it is that the latter has nothing in common with the former, and that there is not a trace of the pretender, the humbug, or the poseur in him. It may be true that he does not visit the office of the *Courier* when he is in New York, and hob nob with the editors as did Mr. Nikisch; but then he may not have seen the advisability of doing so, and may also have certain views regarding personal dignity, to say nothing of his ignorance of the vital importance of the *Courier* as a disinterested supporter of musical art in this country, especially in Boston. Under these circumstances, it was somewhat premature in its reference to the size of Mr. Nikisch's boots, owing to its lack of opportuhity to inspect Mr. Paur's boots on its own premises. We must, however, charge the *Courier* with a few misstatements, not intentionally made, for we are aware that it is so rigid a follower of truth, that we do not hesitate to believe that it will blush for remorse when we have pointed out the errors into which it has fallen,—inadvertently, of course. It says that because Mr. Paur does not begin to fill Mr. Nikisch's boots, "the public have loudly proclaimed this fact by not going to his concerts." The public has done nothing of the kind, and the attendance at the concerts has been quite as large as it was under the gentleman whose boots assume such crucial importance in the eyes of the *Courier*. Another mistake is the statement, "The Western and Southern tours and festivals had to be abandoned because of Mr. Paur's lack of popularity and personality;" whereas, the truth is that they were abandoned because of the discouraging financial condition at present prevailing through the country, and in the face of which it was considered imprudent to go to the expense of transporting a large orchestra from place to place, under unfavorable circumstances. Then, too, as the South and West know nothing of Mr. Paur, and whether he does or does not lack personality or popularity, it is difficult to see the exact grounds on which our contemporary makes this remarkable statement. The climax of the *Courier's* polite, amicable and disinterested view of the case is reached in the following words: "Mr. Paur is a failure; a business failure, an artistic failure. Why juggle with words? Mr. Paur must go!" Ah, why juggle? Mr. Paur must go! He does not begin to fill Mr. Nikisch's boots, and is an artistic failure; but, leaving these occult boots entirely out of the question, Mr. Paur is an artistic success.

We are afraid that the *Courier* indulges unconsciously in the very word juggling that it inferentially condemns. It is the boots about which all the argument revolves. The paltriness, the vindictiveness and the small malice that characterize these systematic and unprovoked attacks on Mr. Paur, would seem to suggest that he wears boots of his own, for which he might find vigorous and justifiable employment by way of showing his appreciation of some of the attentions that have been paid him in New York. In the meanwhile, Mr. Paur does not go. It is true that the *Courier* says that he "must go," but, as we have already hinted, he is not fully aware of the influential character of the *Courier*, and blindly, perhaps over-daringly, plays with fire, in remaining here under the terms of his contract. We, however, have such faith in the infallibility of the *Courier* that we cannot believe it to be capable of a mistake in this matter. "Mr. Paur must go?" Ah! we have it. The *Courier* juggles with words. It means he must go at the end of his five years' contract, or at the end of ten years if the contract is renewed. There you are! Our faith in the *Courier*, as a prophet and a power, is justified.

Boston Journal.

SUNDAY, APRIL 15, 1894.

The Twenty-second Concert of the Boston Symphony Orchestra — A Fine Performance of Mendelssohn's "Midsummer Night's Dream" Music.

At the twenty-second Symphony concert last evening in Music Hall the overture and the incidental music to Shakspeare's "Midsummer Night's Dream" made up the program. Mr. George Riddle read portions of the play. Mrs. Marie B. Smith and Miss Whittier sang the incidental solos. The choruses were sung by members of the Cecilia.

This music to Shakspeare's play, the play that Mr. Pepys thought such poor stuff, is still fresh and delightful. The overture is an exhibition of the spontaneous and the most charming side of Mendelssohn's musical nature; it was written before he became a dealer in mannerisms, and yet it has the peculiar hall mark of his talent. It is true that in delicacy the fairy scherzo, "Queen Mab" of Berlioz, surpasses any portion of the music to "Midsummer Night's Dream," but on the other hand Mendelssohn had the gift of more genuine melody.

The Germans, who are so fond of Shakspeare that they claim to have discovered first his genius or even to have invented him, have better opportunities than we to hear this music in connection with the play. They that have heard such performances in the leading towns of Germany know how admirably the music fits the action of clown or fairy. Given thus with gorgeous scenic accessories and with a ballet, the play is a most entertaining spectacle.

Mr. Riddle read with his accustomed elocutionary skill and with fine appreciation of the beauty and the humor of the text. Some might quarrel with his conception of Bottom and prefer a dull, logy, yet unctuous ass. Mr. Riddle presents him rather as a hard, boisterous fellow, and no doubt he has a right to do this; he certainly carries out his conception admirably.

The musical performance was excellent. The overture was finely read and played. The music that accompanies the speaker was given with rare precision and effect.

The horn solo in the nocturne was well played, and the wood-wind was heard to great advantage throughout. The wedding march was taken at a slower pace than is customary, and the result was a stately grandeur in conception that became the marriage of Duke Theseus, and a clearness in certain passages for the brass that are often crackly and ragged when a faster tempo is chosen. The chorus and the solo singers lent valuable assistance. Many stood in the audience throughout the performance, and the applause was frequent and hearty.

The program of next Saturday's concert will be as follows: Brahms's Fourth Symphony, Paine's prelude to "Œdipus," and Beethoven's overture, "King Stephen." Miss Antoinette Trebelli will sing airs from "Don Giovanni" and Massenet's "Cid."

PHILIP HALE.

MR. PAUR AS A LION.

It was said of late that there would be greater interest in the Symphony concerts if the conductor, Mr. Paur, were a social lion, and it is believed by many that it is Mr. Paur's duty to art to be prominent at teas, lunches, dinners, receptions and other forms of social entertainments or functions. In other words, the proposition is made in all seriousness that excellence as a musician must be supplemented by parlor-reputation; that the dignity of the office depends on the frequency and the acceptance of pasteboard invitations. Unless the conductor is a recognized factor in social life, the orchestra will have no "social standing," and it will soon be unfashionable to attend the concerts.

To the visitor from Mars such a musical condition in Boston would smack of opera bouffe, and he might naturally inquire into the sincerity of the cultivators of the art. If he were told in addition that the purpose of the generous founder of these concerts was to give at a low price orchestral music performed by an excellent orchestra to the music-loving people of Boston; that this purpose had been of late years thwarted by the desire of many, who looked on the concerts as an opportunity for fashionable display, to raise the price of the tickets to an extravagant height; that the moment a conductor of acknowledged musical ability was engaged, there was more talk concerning his habits and costume than his musical fitness for the position; the visitor from Mars would undoubtedly shrug his shoulders, but not offensively, and say to himself, "Bless my soul, what queer people!"

Now Mr. Paur has a family. He has a pleasant home in Jamaica Plain. When he is through with the exhausting labor of rehearsal, or when the excitement of a concert is over, he is glad to leave the town behind him and rest quietly within the walls of his own dwelling-house. Is he a less competent conductor on this account? Is his knowledge of Beethoven, Berlioz, Brahms, the less because he prefers slippers and a pipe to the formality of evening dress and the fatigue of forced conversation?

Mr. Paur, as he is, appears to be a more dignified figure than Mr. Paur as he should be, according to the definition of the lion-hunters. Should he be forced to play the lion and roar, he would be often in parlous state. Pitfalls and gins would be prepared for him. His roar would be misunderstood and misrepresented. Young composers would find him fair game and chase him under the chandelier. Before the season were over, the hunters would long for a fresh lion and talk of a new conductor.

Now, if the Symphony concerts really depend on the social success of the conductor, the sooner they are abandoned the better for musical righteousness in this city. If these concerts have only gratified a fleeting desire, the sooner they are given up the better for art. But we should be slow to believe that the organization of this great institution, which is indeed an honor to the town, rests on such flimsy foundations.

Boston Sunday Globe.

SUNDAY, APRIL 15, 1894.

"Midsummer Night's Dream" at the Symphony—Carl Zerrahn's Testimonial—Music Notes.

Mendelssohn's beautiful musical setting to Shakespeare's "Midsummer Night's Dream," with the choruses given by the Cecilia club, portions of the text read by Mr George Riddle, and the solos sung by Mrs Marie Barnard Smith and Miss Harriet Whittier, made up last week's symphony program. This was the first performance here of the entire composition since 1891 when it was performed at the Boston theater by the Philharmonic orchestra under the direction of Bernhard Listemann, Mr Riddle appearing as the reader.

The Cecilia club sang the choruses very daintily, and the soloists, Mrs Smith and Miss Whittier, performed their work quite effectively. Their voices harmonized well, but were lacking in the power necessary for singing with so large an instrumental contingent.

The text was admirably read by Mr Riddle. The comical scenes in which the "hard-handed men of Athens" are introduced, were specially commendable, the reader individualizing the various characters perfectly, and bringing out the humor of the lines with most laughable results. The scenes requiring the simulation of female voices were less successful, the falsetto tones of a man not being particularly pleasing to the ear. The sentiments were skilfully presented, though, and Mr Riddle's intelligent reading and thorough conception of the text clearly demonstrated his right to rank with the foremost in his class of entertainers.

The orchestra played the overture with commendable spirit, and, excepting a roughness in the brasses, the interpretation was excellent in every way. The "Wedding March" made the greatest impression, perhaps, because of its familiarity to the majority of the audience. It was magnificently given, the brasses redeeming themselves by a rich tonality and precision of phrasing, and the long applause at the close brought conductor Paur to the front of the platform several times to bow his acknowledgments.

Throughout the 14 numbers the perfect unanimity of the strings was notably in evidence. The fairy music, with its wonderful lights and shades, was as trippingly and delicately given as one could wish, the finale chorus of elves being one of the gems of the performance.

The audience kept up a rustling of program leaves in following the text, and although the "Dream" is a forest idyl this "realism" was very unpleasant and annoying at times to the reader.

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Boston Transcript

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If ever a composer showed genius and the finest sense of poetic and dramatic fitness in writing incidental music to a play, Mendelssohn has done so in his music to "Midsummer-Night's Dream." When one considers that wonderful overture written at the age of seventeen, and the rest of the music, written at thirty-four, one cannot help feeling a touch of ill will toward that well-meaning, but rather *borné* old tyrant, Abraham Mendelssohn, for doing his best to divert his son's rare genius from its native channel, and dry it up by premature forcing. To think that Mendelssohn gave to the world only four of those wondrously poetic and imaginative tone-poems—the overtures to "Midsummer-Night's Dream," "Die Fingals-Höhle," "Meeresstille und glückliche Fahrt," and "Zur schönen Melusine,"—absolutely original in their day, as they are still ineffably beautiful, when, had not the grim old father stood over him with his inveterate pedantry, he might have left a good dozen such in his musical legacy to the world! If the "Fingals-Höhle" is probably the most completely fine of these four overtures, the "Midsummer-Night's Dream" is surely the one which shows the greatest freshness of invention, originality, and most brilliant imaginativeness. Weber himself has not painted the world of poetic fancy and tricksy magic in truer nor more charming colors. And the boy Mendelssohn was only seventeen when he wrote it! He still had tolerably sound nerves then, and could be wholesomely tricksy and frolicsome without a trace of that rather morbid, involuntary restlessness that mars so much in his later works. Both conductor and orchestra fairly outdid themselves; for nicety of perception, vitality of style and fine finish, it was from beginning to end the best performance of the season. One could hardly imagine finer playing of that delightful scherzo that follows the first act. Mr. Paur's slight, but none the less perceptible, modification of the *tempo* in the second section of the first part of the "Wedding March" was almost a stroke of genius; it is once in a dog's age that one hears a *tempo* taken that seems at once so surprisingly and so convincingly right. The chorus, too, sang most excellently; only the solos sounded rather meagre and lifeless.

It is some time since we last heard Mr. Riddle read; he has evidently made a most admirable use of that time. Not only has his talent ripened well, but he has made an enormous advance in the technics of his art, which he now pushes fairly to the pitch of virtuosity. His whole method is better than it was a year or two ago. Now he never interrupts the dialogue by naming the respective speakers, but trusts to the audience's having the printed text before their eyes in the programme books. Though he still resorts to the trick of assuming different voices for different characters, he does so with far more art than formerly, without crassness of contrast, and never, except intentionally, with grotesqueness of effect. "Midsummer-Night's Dream" is probably the play to which he has given the most study, and the text of which he has searched through most carefully for legitimately effective points. And his search has not been unrewarded; some of the points he makes are as good as they are (to us) new. One of the best of these is where Quince—remembering Flute's mistake at rehearsal about "Ninny's tomb"—appears as Prologue to "The most lamentable Comedy," and takes particular pains to pronounce "Ni-*nus*' tomb" with comical distinctness; the point was made with the deftest lightness of touch, and told immediately upon the whole audience; everyone saw it. To hear Shakspeare's play so read and Mendelssohn's music so played is about as delightful a treat as we can well imagine. The public evidently expected great things, for the hall was crowded; and we mistake much if the highest expectations were not realized.

The next programme is: Brahms, symphony No. 4, in E minor, opus 98; Mezart, aria from "Don Giovanni;" Paine, prelude to "Œdipus Tyrannus," opus 35; Massenet, aria from "Le Cid;" Beethoven, overture to "König Stephan," opus 117. Miss Antoinette Trebelli will be the singer.

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BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, APR. 16, 1894.

The Symphony Concert.

September 29, 1662, Samuel Pepys wrote "To the King's Theatre where we saw 'Midsummer Night's Dream,' which I had never seen before, nor shall ever again, for it is the most insipid, ridiculous play that ever I saw in my life." While no auditor at Saturday's symphony concert (or possibly "musical entertainment" would be a truer expression) could share Pepys' views, not a few must have been astonished to find a play in the foreground, and the orchestra in the background. Yet the reading of almost the whole of the Shakespearian play gave opportunity to judge of the fitness of Mendelssohn's incidental music, an opportunity which would not have been obtained had not the reader been present to give the poet's context. The chief precedent for such a performance, in which the literary overbalanced the musical, is to be found in Schumann's "Manfred" which has frequently been given in our classical concerts; but here two points of distinction may be drawn,—"Manfred" is not a light comedy, but a most exalted tragedy, in it the text does not preponderate greatly over the music, and Schumann has written some of the most beautiful melodrama (the union of music with declamation) for the Byronic poem that ever was created, while Mendelssohn wrote the incidental music to the Shakespearian play to order, and with two exceptions, did not attempt enough to bring the work from the theatre into the concert room. The audience was evidently deeply interested, as was evinced not only by the applause but by the overwhelming rustle of the programme books when the reader passed from one page to the next.

Mr. George Riddle was the reader and showed great intelligence and marvellous elocutionary power in his work. One might object to the exaggeration of the character of Bottom, and especially to the introduction of burlesque singing on the symphonic stage, but this comment falls outside of the domain of musical criticism, and the shoemaker has no desire to be invited to stick to his last.

The musical portion of the work was admirably done. The overture is one of the finest specimens of humor in music that exists. It is a mistake to suppose that the great masters stalked about with their heads in the clouds, or were forever scaling Olympus; all of them have shown a tendency to do some work on the playful side, and not one of the great composers has gone solemnly through his career carrying a top-heavy dignity. Beethoven's drunken bassoonist in his sixth symphony, Mozart's ribald canons, show the coarse side of musical humor, Bach's "Coffee Cantata," the duller expression of it, but of all the composers at play none have achieved such fun without either vulgarity or clumsiness, such heartiness without coarseness as Mendelssohn, and the scherzo in the Scotch Symphony, or the overture to "Midsummer Night's Dream" are splendid examples of his power in this direction. In the midst of all the fun the symmetrical form is preserved, and if the drunken weaver snores during his slumber in fairyland, it is as a bass to the recapitulation of the chief theme that he does so. This same snoring, however, has lost some of its effect through the obsolescence of the Ophicleide. The raucous tone of this instrument, for which Mendelssohn wrote the part, is scarcely replaced by the smoother sound of the bass tuba which substitutes for it at present. The braying of the bassoon, allusive to the metamorphosis of Bottom, is fortunately still given as Mendelssohn wrote it. The coda seemed taken rather slow, and the woodwind did not blend as perfectly as usual, but beyond this everything was delightfully performed. The overture antedates the rest of the music by 17 years, and it is not too much to say that it is the most finished and satisfactory composition ever brought forth by a youth in his teens; only Schubert, who at the same age brought forth the "Erl-king," may be compared with Mendelssohn in this early ripeness.

The scherzo of the incidental music is not as spontaneous as the overture, there is less of *abandon* in the hard-worked man than in the enthusiastic boy. In the melodrama Mendelssohn falls far below Schumann, every portion of this seems perfunctory except those parts which he has taken from his own overture (a musical robbery of Peter to pay Paul) and a short passage for strings near the end of the play, but one can heartily compliment the performers, and the reader kept most admirably with the music, a species of timekeeping far more difficult than that achieved by the singer.

"You Spotted Snakes" was most daintily sung, Mrs. Marie Barnard Smith giving her solo both in this and later in the comedy with most careful effect and pleasant voice. Miss Harriet S. Whittier also sang with good taste, and the shading of the chorus, composed of members of the Cecilia, showed that the female branch of that worthy society still maintains its high standard of efficiency. Yet Stevens' setting of "You Spotted Snakes" is much stronger than this version by Mendelssohn. Titania's remark which ushers in this number, "Come now, a roundel and a fairy song" is notable as being Shakespeare's chief allusion to round-singing, which was popular enough in England in his time; per contra, he alludes frequently enough to catches, the tavern music of his day, in which I suspect he often sustained his part. The two chief points of the incidental music, which Mendelssohn wrote at the royal command, are the Nocturne and the Wedding March. The Nocturne was exquisitely shaded and the horn work was without a blemish. The Wedding March was taken with a dignity which is seldom accorded it and the fanfares rang out with amazing power and clearness. The applause which greeted this and the Nocturne showed that the audience appreciated the music none the less because of its declamatory adjuncts. Altogether, although "symphony concert" would be a misnomer for the proceedings, the occasion was not without its educational value, and it was well at least once to hear a celebrated work of that master whom the present age has somewhat slighted, and to hear it with its literary context.

LOUIS C. ELSON.

SOUTH MEETING HOUSE.
MONDAY, APRIL 16, 1894.

SYMPHONY CONCERT

Mendelssohn's Midsummer Night's Dream.

GEORGE RIDDLE READS.

An Interesting, Well Planned Programme.

The Director Paur Story—Notes of Interest in the Music World.

The overture and incidental music to Shakespeare's "Midsummer-Night's Dream," by Mendelssohn, with readings from the play by Mr. George Riddle, furnished the programme for the 22nd concert of the Boston Symphony Orchestra at Music Hall, Saturday evening.

Mrs. Marie Barnard Smith and Miss Harriet S. Whittier and members of the Cecilia assisted in the performance.

The delicate and graceful music of Mendelssohn written to Shakespeare's play is of phenominal freshness and beauty and aptly dramatic in its fairy and rustic elements, as well, breathing as it does a most refined conception upon the part of its author. The invention shown in this work is of extraordinary fertility, the instrumentation being masterly in its treatment and delicacy.

Of this stroke of genius, to quote freely, it can be said that age cannot wither it, nor custom stale its infinite variety and beauty.

For the performance Saturday evening, nothing but praise can be accorded. Mr. Paur conducted the work with rare ability. His tempo of the Wedding March is to be commended for its moderate pace, the effect thereby being wonderfully grand and impressive. The audience recalled him several times after the playing of this number. The fairy lightness of the Scherzo was entrancing. The beautiful nocturne was played delightfully. Mr. Paur imparting to it the true spirit of tranquility.

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The closing number was the "Symphony in F major, op. 9," by Hermann Goetz. This was of varied interest, the second movement being most appreciated.

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MR. PAUR MUST GO.

IN Mr. Philip Hale's letter from Boston in our last issue you may read this in an interview with Mr. and Mrs. Paur:

"Everywhere in this city, in Washington, in Baltimore, in Philadelphia, in Brooklyn—everywhere, except in New York, we have been well received. These stories started in New York, you know. Perhaps Nikisch or Seidl were the authors of them. I say perhaps. I do not know."

"Yes," said Mrs. Paur; "when we were in New York the last time friends told us that Nikisch sent out those stories. Some even said that Seidl and Damrosch were the cause of them. They were orchestra players who told us that, too; but I think, and Mr. Paur thinks, that some of the players themselves may have originated the articles."

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Damrosch and Seidl are not sitting up at nights devising "those stories" to hurt the reputation of Mr. Paur. They have their own orchestras to look after. Besides "those stories" contain much that is probable. Colonel Higginson has grown very tired of his new man. Business has fallen off greatly, not only in New York, but even in Boston. The reason given for the abandonment of the customary spring tour was that Mr. Paur could not stand our sleeping cars. This is very funny. Mr. Nikisch, if we recollect aright, was averse to travel, but he traveled and conducted nevertheless. The plain truth of the matter is that the public is not interested in Mr. Paur's work and his terrible earnestness and rigid disciplinarianism do not compensate for a lack of magnetism and personal distinction. Mr. Paur must go. His stay may be prolonged longer than we wish, but public opinion here and in Boston will prove too strong.

As to the contract talk, that is nonsense. Colonel Higginson can force Mr. Paur to resign to-morrow. Mr. W. J. Henderson also took a hand in the controversy. In last Sunday's "Times" he had, among other things, the following to say:

The Boston "Saturday Evening Gazette," in commenting on this matter, seems to labor under the delusion that rigid discipline is all that is needed in the Boston Symphony Orchestra. There is no doubt that the orchestra has steadily deteriorated in this important requirement since the day when Wilhelm Gericke laid down the baton. Mr. Nikisch's warmest admirers could not fail to see that in his efforts to attain power, warmth and variety he sacrificed the superb precision, the military unanimity which Mr. Gericke developed. That the falling off in these matters was in some measure due to a lack of discipline must have been patent to the most casual observer. But it was also due to the conductor's search after other and—in his mind—more important effects.

Now Mr. Paur, with all due respect to the opinions of the wise men of Boston, has not advanced a single step toward the restoration of this fine precision. On the contrary under his lead the orchestra has about reached the level of the Brooklyn Philharmonic under Theodore Thomas. It plays smoothly, correctly, glibly if you like, but with deadly dullness. The irresistible snap and incisiveness that were noted when Mr. Gericke first brought the orchestra here are gone, and with these qualities have departed the eloquent phrasing, the wondrously significant accentuation of Mr. Nikisch. The fact is that ability as a disciplinarian is not all that is required in a conductor. Neither will intelligent study be sufficient. There must be some musical temperament which can communicate its warmth to the men of the orchestra. Mr. Paur has not shown anything of this kind. He is the personification of respectability. And that is all.

The "Saturday Evening Gazette" in a gentle way intimates that the welfare of the Boston Symphony Orchestra is none of New York's business. We regret to be forced into mild but firm dissent from this proposition. The first and most obvious reply to Boston is: "If your orchestra is none of our business, keep your orchestra at home." But it is not necessary to justify comment on the narrow ground that because the orchestra visits this city we have a right to talk about it. The New York "Times" has, since the Boston Symphony Orchestra made its first appearance in New York, steadfastly maintained the opinion that it was the best concert orchestra in this country, and one of the best in the world. Since it has been regarded as the representative American orchestra, its welfare is of interest to every lover of music in the United States. For that reason this paper discusses it, and will continue to do so in spite of intimations from Boston that poaching on one's neighbor's preserves is reprehensible. The Boston Symphony Orchestra belongs to the United States, and the Hub will not be able to shut its greatness up within her provincial limits.

New York knows perfectly well what it wants as an orchestral conductor. New York does not want Theodore Thomas. New York will not have Emil Paur. Mr. Paur must go.

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BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, APR. 16, 1894.

The Symphony Concert.

September 29, 1662, Samuel Pepys wrote "To the King's Theatre where we saw 'Midsummer Night's Dream,' which I had never seen before, nor shall ever again, for it is the most insipid, ridiculous play that ever I saw in my life." While no auditor at Saturday's symphony concert (or possibly "musical entertainment" would be a truer expression) could share Pepys' views, not a few must have been astonished to find a play in the foreground, and the orchestra in the background. Yet the reading of almost the whole of the Shakespearian play gave opportunity to judge of the fitness of Mendelssohn's incidental music, an opportunity which would not have been obtained had not the reader been present to give the poet's context. The chief precedent for such a performance, in which the literary overbalanced the musical, is to be found in Schumann's "Manfred" which has frequently been given in our classical concerts; but here two points of distinction may be drawn,—"Manfred" is not a light comedy, but a most exalted tragedy, in it the text does not preponderate greatly over the music, and Schumann has written some of the most beautiful melodrama (the union of music with declamation) for the Byronic poem that ever was created, while Mendelssohn wrote the incidental music to the Shakespearian play to order, and with two exceptions, did not attempt enough to bring the work from the theatre into the concert room. The audience was evidently deeply interested, as was evinced not only by the applause but by the overwhelming rustle of the programme books when the reader passed from one page to the next.

Mr. George Riddle was the reader and showed great intelligence and marvellous elocutionary power in his work. One might object to the exaggeration of the character of Bottom, and especially to the introduction of burlesque singing on the symphonic stage, but this comment falls outside of the domain of musical criticism, and the shoemaker has no desire to be invited to stick to his last.

The musical portion of the work was admirably done. The overture is one of the finest specimens of humor in music that exists. It is a mistake to suppose that the great masters stalked about with their heads in the clouds, or were forever scaling Olympus; all of them have shown a tendency to do some work on the playful side, and not one of the great composers has gone solemnly through his career carrying a top-heavy dignity. Beethoven's drunken bassoonist in his sixth symphony, Mozart's ribald canons, show the coarse side of musical humor, Bach's "Coffee Cantata," the duller expression of it, but of all the composers at play none have achieved such fun without either vulgarity or clumsiness, such heartiness without coarseness as Mendelssohn, and the scherzo in the Scotch Symphony, or the overture to "Midsummer Night's Dream" are splendid examples of his power in this direction. In the midst of all the fun the symmetrical form is preserved, and if the drunken weaver snores during his slumber in fairyland, it is as a bass to the recapitulation of the chief theme that he does so. This same snoring, however, has lost some of its effect through the obsolescence of the Ophicleide. The raucous tone of this instrument, for which Mendelssohn wrote the part, is scarcely replaced by the smoother sound of the bass tuba which substitutes for it at present. The braying of the bassoon, allusive to the metamorphosis of Bottom, is fortunately still given as Mendelssohn wrote it. The coda seemed taken rather slow, and the woodwind did not blend as perfectly as usual, but beyond this everything was delightfully performed. The overture antedates the rest of the music by 17 years, and it is not too much to say that it is the most finished and satisfactory composition ever brought forth by a youth in his teens; only Schubert, who at the same age brought forth the "Erl-king," may be compared with Mendelssohn in this early ripeness.

The scherzo of the incidental music is not as spontaneous as the overture, there is less of *abandon* in the hard-worked man than in the enthusiastic boy. In the melodrama Mendelssohn falls far below Schumann, every portion of this seems perfunctory except those parts which he has taken from his own overture (a musical robbery of Peter to pay Paul) and a short passage for strings near the end of the play, but one can heartily compliment the performers, and the reader kept most admirably with the music, a species of timekeeping far more difficult than that achieved by the singer.

"You Spotted Snakes" was most daintily sung, Mrs. Marie Barnard Smith giving her solo both in this and later in the comedy with most careful effect and pleasant voice. Miss Harriet S. Whittier also sang with good taste, and the shading of the chorus, composed of members of the Cecilia, showed that the female branch of that worthy society still maintains its high standard of efficiency. Yet Stevens' setting of "You Spotted Snakes" is much stronger than this version by Mendelssohn. Titania's remark which ushers in this number, "Come now, a roundel and a fairy song" is notable as being Shakespeare's chief allusion to round-singing, which was popular enough in England in his time; per contra, he alludes frequently enough to catches, the tavern music of his day, in which I suspect he often sustained his part. The two chief points of the incidental music, which Mendelssohn wrote at the royal command, are the Nocturne and the Wedding March. The Nocturne was exquisitely shaded and the horn work was without a blemish. The Wedding March was taken with a dignity which is seldom accorded it and the fanfares rang out with amazing power and clearness. The applause which greeted this and the Nocturne showed that the audience appreciated the music none the less because of its declamatory adjuncts. Altogether, although "symphony concert" would be a misnomer for the proceedings, the occasion was not without its educational value, and it was well at least once to hear a celebrated work of that master whom the present age has somewhat slighted, and to hear it with its literary context.

LOUIS C. ELSON.

BOSTON DAILY TRAVELLER.
PUBLISHED BY TRAVELLER PUBLISHING CO., AT 307 WASHINGTON STREET, OPP. OLD SOUTH MEETING HOUSE.
MONDAY, APRIL 16, 1894.

SYMPHONY CONCERT

Mendelssohn's Midsummer Night's Dream.

GEORGE RIDDLE READS.

An Interesting, Well Planned Programme.

The Director Paur Story—Notes of Interest in the Music World.

The overture and incidental music to Shakespeare's "Midsummer-Night's Dream," by Mendelssohn, with readings from the play by Mr. George Riddle, furnished the programme for the 22nd concert of the Boston Symphony Orchestra at Music Hall, Saturday evening.

Mrs. Marie Barnard Smith and Miss Harriet S. Whittier and members of the Cecilia assisted in the performance.

The delicate and graceful music of Mendelssohn written to Shakespeare's play is of phenominal freshness and beauty and aptly dramatic in its fairy and rustic elements, as well, breathing as it does a most refined conception upon the part of its author. The invention shown in this work is of extraordinary fertility, the instrumentation being masterly in its treatment and delicacy.

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Worcester Daily Spy.

APRIL 18 1894

LAST SYMPHONY.

A Terrific Program for Boston's Matchless Band.

What Shall Be Done Next Season?—Gossip of Mr. Paur and His Musicians.

An audience that was rather small, but was very much impressed, attended the fifth and last concert by the Boston Symphony Orchestra in Mechanics Hall Tuesday night. Nobody could have sat through the hour and a half and paid due attention to the music without forming very definite convictions on two points. One was the great intellectuality of the music, of the performance and of the conductor who brought out sucn impressive results. The other was that the listener was utterly tired out, and was hungry and thirsty for a Strauss waltz, a Berlioz Rakocsy march or some other sort of brandy-and-sodary tonic that would sooth and brace him up.

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* * *

The Musical Courier.

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Antoinette Trebelli.

THIS bright and rising star which already adorns the constellation of sopranos, is on the eve of a career that will eventually place her name high up among the immortals of this century. She was born in Paris, her mother being the great contralto, Mrs. Trebelli, who won such distinction on the operatic stage and concert platform; her father, Mr. Bettini, is also a well-known singer, although he has practically retired from public life. Her mother's signal success in England led her to locate in London, where the gifted subject of our sketch has spent the greater part of her life, frequently going to the Continent for longer or shorter periods. Besides the invaluable instruction received from her mother, Miss Trebelli studied for two

years with Mr. Wartel in Paris, acquiring a large répertoire of French songs and arias.

Soon after her return to London from this sojourn in the French capital she made her début at St. James' Hall at a concert organized by Mr. Kuhl, and Mr. H. Sutherland Edwards, in his excellent work, "The Prima Donna," speaks of her first appearance in the following terms: "The child in question is already known as one of the most brilliant sopranos of the day. Miss Antoinette Trebelli, endowed by nature with a fresh, flexible voice of much brightness and of constantly increasing power, has had the advantage of being directed in her studies by one of the most perfect vocalists of our time; and those who have heard mother and daughter singing together, as happened on the occasion of Miss Antoinette Trebelli's début at St. James' Hall, may well hesitate as to which is most to be admired." Her singing as indicated above proved conclusively that she had inherited the musical talents of her parents, and fortunately she is also endowed with those desirable traits of character, a bright personality, modesty, earnestness, perseverance and good common sense. She has also inherited the great beauty of her mother, and if it were not that her art demands all of her time, which is gladly given to this grateful goddess, she would undoubtedly be a society favorite.

After this brilliant introduction to the public she became very popular, and engagements came to her from all over the United Kingdom. She immediately commenced studying with Mr. Santley and has continued with him ever since, thus the better appropriating the lessons of her wide experience, and gaining invaluable instruction from the veteran baritone. Her voice has gradually developed under his training, and with him she has learned a large répertoire, including all of the principal oratorios, cantatas, English songs, ballads, and she recently met with great success in a concert rendering of Gounod's "Faust" at Queen's Hall.

To give a record of Miss Antoinette Trebelli's public appearances during the time since her début would fill columns, but a few of the more important ones I will enumerate here: She has sung for the Philharmonic Society, the oldest and most important concert giving organization in England; Sir Charles Hallé's Manchester concerts, Liverpool Philharmonic Society, Choral Union and Scottish orchestras in Glasgow, all of the leading Philharmonic and orchestral societies in Great Britain, besides the choral societies and a number of grand concerts all over the country and in London. She has been the leading soprano at Mr. Ambroise Austin's annual sacred concert at St. James' Hall on Good Friday for the past three years, this last time singing Rossini's "Stabat Mater," and two oratorio selections besides, securing tremendous applause from the crowded house, and the highest praise from the press. Her singing of English ballads has met with great favor, and she is one of the most popular of the singers at the Ballad Concerts.

She makes her début at the great festivals this summer, singing at the Chester Festival in July. She has had equal success on the Continent, making tours through Holland, Sweden, Norway and Russia, where she has become a great favorite, her second and subsequent appearances being marked with great enthusiasm. The success of Miss Antoinette Trebelli on this side of the Atlantic, where she has won the homage of thousands upon thousands of music lovers by her beautiful voice and musicianly talents, is the best possible assurance of her success with the Americans, who are among the most appreciative people in the world of good singing.

We present an excellent likeness of this young artist, whose features by the way, bear a strong resemblance to Materna's, that is to the Materna of a quarter of a century ago. Later we will give to our readers the press notices of Miss Trebelli.

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The performance of the orchestra, especially the string instruments, was as usual thoroughly artistic and finished, but lacking somewhat in spirit.

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As a matter of fact, a good share of the pleasure of the evening should be credited to Mr. George Riddle, who performed his part of the programme in the most acceptable manner. To recite, as he did last night, by far the greater part of the Shaksperian comedy is no small task, particularly when one considers the demands which such a character as Bottom makes upon the human voice. But he passed through the trying ordeal bravely, and won well merited applause frequently during the evening.

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[113]

Worcester Daily Spy.
APRIL 18 1894

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A Terrific Program for Boston's Matchless Band.

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THE SPENCER SUN

THURSDAY, MARCH 22, 1894

Symphony Orchestra.

The weather was more propitious for the concert given by the Boston Symphony Orchestra in Worcester last week than on the night of the preceding concert, and a larger number of Spencer people than usual enjoyed the interesting programme. The opening number was Beethoven's eigth symphony, which was played in a manner calculated to arouse the enthusiasm of the most fastidious concert goer. Mr. Carl Stasney, the soloist of the evening, gave what, to us, was a rather dull performance of the concerto for piano by Grieg. Rubenstein's dainty ballet music from "Feramors" was exquisitely played and thoroughly enjoyed by the audience, as was evinced by the hearty applause it received. In marked contrast to this number followed Wagner's overture to the "Flying Dutchman," which was splendidly given by the orchestra, and which was indeed a fitting climax to a most delightful concert. We hope our musical friends will not forget that they have but one more opportunity to hear this magnificent orchestra in Worcester this season, as the last concert of the series occurs Tuesday, April 17.

Boston Courier.

SUNDAY MORNING, APRIL 22, 1894.

The twenty third Symphony programme presented no novelty in the way of music; for although Professor Paine's serious and appropriate "Œdipus" prelude had then its first hearing in such a connection, it could not be set down as anything really new in spite of its being rather unfamiliar. It was calmly and comprehendingly read. The symphony, which had the central position in the concert, was Brahm's fourth. This may not unfairly be described as a descending series expressed in terms of music instead of mathematics; for its interest—unless for the admirer of mere thematic evolution—declines distinctly from the first and second movements to the third and thence across a great gap to the dull and labored fourth. The playing matched the composition, being bright and earnest in the first movement, genially grave in the second, emphatic and slightly uncouth in the third, uneasy and not always definite in the fourth. The only other orchestral number was Beethoven's "King Stephen" overture, a fine and illuminated composition, but better suited for its intended place as a prologue than for that which Mr. Paur gave it as a finale. Something of different class and calibre is needed for the end of these programmes instead of the selections which he is wont to make.

There were two numbers for soprano voice, sung by Mlle. Antoinette Trebelli—daughter of the eminent contralto—who came as a stranger to the symphony. The first was the so-called "Letter" scene in "Don Giovanni," and the second was to be the light and lively bolero from Verdi's "Sicilian Vespers." This latter did not materialize, however, either because the orchestral parts could not be obtained or because (which is quite as likely a reason) it was tabooed on account of its Italian origin. (And again parenthetically, it is a constant cause of regret that American concerts should be so characteristically German as the Music Hall evenings are.) In place of the Verdi was therefore substituted the pleasant short air from Massenet's "Herodiade," which is getting to be pretty nearly an old story. The singer is a sweet-faced young woman of modest demeanor and easy bearing. Her voice is fresh, equable and limpid, and her style simple but fine—better however in vocalization than in diction, for although her phrases were charmingly enunciated, scarcely a word of her texts could be understood. She gratified her hearers and was handsomely recalled.

The assitant-editor of the programme-book, M. Hector Berlioz, of Paris, really ought to be replaced next season by somebody who should be less like a man of the past. The partiality of the editor and the tolerance of the public has allowed him to reprint vast sections of his own "Across Country" and other books. But when he goes back several decades to print his garbled and incorrect account of Jenny Lind's visit to this country, one really must protest and regret that the inadvertence of the editor should have allowed these statements, quite as misleading as anything in Dickens or Mrs. Trollope, to occupy pages which might have been filled with profitable romance or veritable history.

The last programme to be performed this week, is not particularly interesting and stands thus: Wagner's Huldigung's March, Liszt's "Mephisto" waltz, Schumann's "Genoveva" overture, and Beethoven's sixth symphony.

Boston Journal.

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The 23d Symphony Concert in Music Hall and the Successful Appearance of Miss Antoinette Trebelli.

The twenty-third concert of the Boston Symphony Orchestra was given last evening in Music Hall. Miss Antoinette Trebelli was the singer. The program was as follows:

Prelude to "Œdipus Tyrannus" of Sophocles..J. K. Paine
Recitative and aria, "Non mi dir, bell' idol mio," from "Don Giovanni"..... Mozart
Symphony No. 4..... Brahms
Aria from Herodiade, "Il est bon, il est doux"..Massenet
Overture to "King Stephan"..... Beethoven

Miss Antoinette Trebelli is the daughter of Zelie Thérèse Caroline Gillebert de Beaulieu, who, known to the public as Madame Trebelli, was one of the most famous opera singers of the last 30 years. The mother was married in 1863 to Bettini, an Italian singer, and Rossini was one of the witnesses at the marriage ceremony. Born in 1838, she died in 1892. It is said she took her stage name from "Gillebert," which spelled backward makes Trebellig, and then the "g" was dropped.

The singer that pleased the audience last evening was born in April, 1864, if English accounts are to be believed; certainly, the singer looks younger. She studied first with her mother, then with Wartel, and afterward with Santley. She has thus far sung chiefly in concert and in oratorio. If I am not mistaken, she made her first appearance in St. James Hall, London, in concert with her mother. She has sung with marked success in Holland, Sweden, Norway and Russia. Her first appearance in this city was at the final Star Course entertainment in Music Hall, this month.

Miss Trebelli has an agreeable voice, which has been admirably trained. Her tone production is excellent; she sings with delightful ease; there are no facial contortions; there is no apparent and distressing jugulation. Her technique was last evening adequate throughout, in cantabile or in bravura. And the modesty and the girlish grace of the singer accentuated the pleasure given by her song. No wonder that the audience applauded enthusiastically.

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It was also a pleasure to hear the noble overture of Prof. Paine, an overture fit to usher in the mighty tragedy of Sophocles. Indeed, the spirit of Grecian tragedy is in this music, for the passion is never forced, never boisterous, and in the stormiest passages there is form and there is beauty. Skillfully made, it is without taint of pedagogism. Although it is the work of a teacher, yea, of a professor, it is not academic. Dramatic, it is free from theatrical effect, nor is there here any absurd and desperate chase of local color. The music is free, fluent, noble in theme and in treatment, and, above all, it is passionate. Twice was Prof. Paine obliged to bow his acknowledgments to the applausive audience.

Perhaps it is imperfect sympathy, but to me the fourth symphony of Brahms is not as truly a musical work as the second or the third. The second movement abounds in beautiful passages, and one must often pay tribute throughout the work to the mastery of the composer over all technical resources. Strength there is in plenty, and the strength is at times defiant, as though Brahms said "I wish it this way. You may like it or not; what care I?" And this sturdiness is perhaps to be admired. Certainly it is better than writing with one eye on the audience. But could not this sturdiness be tempered more with sensuousness? Is there not a species of prudery at times in the apparent reluctance of Brahms to write as though he wished to be heard by men only? Ruinous is it to a composer to fall into the musical eroticism that disfigures so much of the music of Gounod and Massenet. But Brahms occasionally invites the suspicion of affected crabbedness, of wanton surliness. If he had not turned his attention to music, he would probably have been a formidable chess player or the honored President of a Zetetic Society.

It is a long time—nearly 10 years—since the "King Stephen" overture was heard at a Symphony concert. This King Stephen is not the King Stephen of the old ballad sung by Iago, who was a worthy peer, and "whose breeches cost him but a crown." And yet the music of the one is not worth much more than the breeches of the other.

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The orchestration is admirable, its treatment broad and effective and thoroughly in keeping with the Sophocles text, which admits of no triviality. The reading by Mr Paur was conscientious, and evidently in accordance with the ideas of the composer.

Mlle Trebelli's voice is very pleasing, and she sings easily and generally true. There is a suggestion of reserve strength about her vocalizing which begets confidence in her powers, and her stage presence is very prepossessing and free from mannerisms. Her bravura passages were executed clearly and smoothly, her upper register is sweet, while the lower notes, though not broad, are of even quality and apparently need but experience to develop in warmth and resonance. Her reception must have been very flattering to the young artist, the audience recalling her to the platform several times after each number.

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The program for this week will be as follows: Huldigungs march, Wagner; waltz, "Mephisto," Liszt; overture, "Genoveva," Schumann; symphony No. 6, Beethoven.

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Gazette

BOSTON, SUNDAY MORNING, APRIL 22.

The Symphony Concert.

The programme for last night's concert by the Boston Symphony Orchestra in Music Hall, was, Prelude to "Œdipus," op 35, J. K. Paine; aria, "Non mi dir," Mozart; Symphony No. 4, E-minor, op 98, Brahms; Aria, "Il est bon il est doux" Massenet; Overture, "King Stephan," Beethoven; Mlle. Antoinette Trebelli was the soloist. The audience was large and very enthusiastic. Mr. Paine's noble and classic prelude that so fitly and so sympathetically ushers in the tragedy for which it was written, was heard again with genuine pleasure. It is a splendid composition in every way, dignified and poetic in sentiment and of peculiar beauty in its harmonic and orchestral treatment. It was applauded with great fervor, and the audience did not cease until the composer, who was present, rose and bowed his acknowledgments. The Brahms symphony was read with fine brilliancy by Mr. Paur; in truth, the interpretation was unlike any that the work has ever had here, and made it clearer and more interesting to us than it ever seemed before. It was beautifully played throughout, the effect of Mr. Paur's careful discipline being notably evident in the strings, which he has brought up to their best efficiency in the past, and to which he has imparted a greater fire and sweep than they have ever had. The performance was sturdily applauded, and Mr. Paur was recalled several times. In fact, the audience through the whole concert was lavish in its applause for the conductor. Mlle. Trebelli was cordially received and made a very favorable impression. She has a full and sympathetic soprano voice of fine quality and extensive range, and she sings with skill and knowledge, showing careful and admirable training in all she does. The Mozart air was sung broadly, with artistic phrasing and perfect tunefulness, and with a method and a style in which it would be difficult to find a fault. In the Massenet air, she was even more successful, and her reading of it was particularly notable for its propriety of dramatic expression. Mlle. Trebelli sings without effort, and is a solid, serviceable vocalist generally, judged by her performances of last night. She was recalled twice after each effort. The programme for the next and last concert of the season, is Huldigungs March, Wagner; Mephisto Waltz, Liszt; Overture, "Genoveva," Schumann; Symphony No. 6, Beethoven.

Still Kicking.

Some of the New York music critics continue to object to Mr. Paur. One of these writers inveighed at great length against him in last Sunday's *Times*, and took occasion to comment forcibly, but civilly, on what has appeared in the GAZETTE on the subject The trend of his argument, however, is chiefly a defence of Mr. Nikisch. He concedes frankly that the orchestra deteriorated under Mr. Nikisch, but seems to think that this was atoned for by the "conductor's search after other and—in his mind—more important things." As far as our experience in Boston may be taken as evidence of Mr. Nikisch's "more important things," they were principally confined to the imparting of an operatic color to everything he conducted. The *Times* writer, in dwelling on the orchestra under Mr. Gericke, says: "The irresistible snap and incisiveness that were noted when Mr. Gericke first brought the orchestra here, are gone," whereas, if there was anything that the orchestra's playing under Mr. Gericke lacked, it was "snap and incisiveness." There were wonderful precision, finish and clearness, following a discipline that never relaxed; but, despite its technical beauty, the performances were pedagogic in effect. Of "snap" there was nothing. Mr. Nikisch had "snap," and subjugated all the proprieties to it. With all due respect to those New York critics who are so excited over Mr. Paur, we feel that it is not possible that they can know as much about him and his skill as a conductor, as is known by the music critics of Boston; firstly, because the latter have had the experience of twenty-two concerts directed by him, while the New Yorkers have only heard him at some half-dozen, more or less; aed, secondly, because the Boston critics are fully as well, if not better, equipped to pass judgment on such matters as are the men of New York. We have had six months of Mr. Paur, and in that time he has restored the orchestra to the efficiency it lost under the showy and unconscientious control of Mr. Nikisch, who was more concerned for himself than for the music he attempted to interpret. Not only this, but under Mr. Paur the orchestra plays with greater warmth, brilliancy, incisiveness and fluency than have ever before attended its performance. The concensus of critical opinion here supports these facts. That criticism which can accept the sickly sentimental readings of Mr. Nikisch in preference to the manly readings of Mr. Paur, speaks its own worthlessness. The *Times* writer seems to think that the GAZETTE has objected to unfavorable discussion of Mr. Paur by the New York critics. If so, he is in error. What the GAZETTE objects to is the injustice with which Mr. Paur has been treated in New York, and to the apparent determination that exists there to "down him" at any cost. The sincerity and the value of New York musical criticism are not set at a very high rate in Boston, for various unpleasant reasons on which it would be painful to dwell. When it combines in a concerted attack on an artist, and treats him with insulting arrogance, after he has met with favor in a community that is quite as musical as is New York, and quite as capable of judging music and its performances, the inevitable conclusion here is, that there is considerable axe-grinding under way for somebody. Discuss Mr. Paur, by all means, but at least have the discretion to refrain from setting up such twaddling conducting as that of Mr. Nikisch as a standard by which to judge him.

Some of the statements in the *Times* are remarkable. For instance, it says: "The fact is, that ability as a disciplinarian is not all that is required in a conductor. Neither will intelligent study be sufficient. There must be some musical temperament which can communicate its warmth to the men of the orchestra. Mr. Paur has not shown anything of this kind." But that is just what he has shown. He has musical temperament, and has communicated its warmth to the men of the orchestra, for, as we have said, they have not, under any previous conductor, played with so much warmth. The performance of the "Midsummer Night's Dream" music, last week, bore ample evidence to that fact, and, in the whole existence of the orchestra, it has never done warmer or more perfect work. When the *Times* says that the orchestra "plays smoothly, correctly, glibly, if you will, but with deadly dulness," it shows that the writer is not filled with the spirit of fairness. Nor is it any potent argument against the capacity of Boston to judge of a conductor's efficiency, by referring flippantly to her "provincial limits." By and by the New York critics will recover from the malady of Nikischitis under which they are at present suffering, and then they will be clearer in judgment, even if they should not be fairer in spirit.

The *Times* has, at least, conducted its argument with dignity. Not so the *Musical Courier*, which returned, last week, to the attack on Mr. Paur, with all the bitterness and the offensive personalities that have characterized its treatment of Mr. Paur from the outset. Not only this, but it adheres to the misreprcsentations in which it has steadily indulged. However, it is something in the nature of a compliment to be abused by the *Courier*, and its power to do injury is immeasurably, almost ludicrously out of proportion to its gleeful eagerness to work it. Without any hesitation, it announces that "Mr. Higginson has grown very tired of his new man." And yet we doubt if Mr. Higginson has taken the *Courier* into his confidence. The *Courier* is probably indebted for its information to some one or more of the digruntled violinists who have busied themselves in inveighing against Mr. Paur in return for the discipline to which he has subjected them. It repeats its offensive fiat: "Mr. Paur must go," evidently firm in the faith that New York, as represented by the *Courier*, is all powerful in Boston. We are told, "New York will not have Emil Paur. Mr. Paur must go!" New York is less influential here than is imagined by the *Courier*, for according to that veracious and highly respectable periodical, New York *did* want Arthur Nikisch,—and yet Arthur Nikisch's services were willingly dispensed with, and musical Boston has not given as much as one sigh for his departure. We are afraid that the *Musical Courier* is not yet in a position to cause Mr. Paur's dismissal. The wonder of it all is that New York should be so agitated over Mr. Paur. That city has Mr. Damrosch and Mr. Seidl, and is likely to have Mr. Theodore Thomas. It would seem that, in its wealth of conductors of its own, it had enough to attend to without troubling itself so greatly about Boston's conductor. Perhaps New York does not trouble itself, after all, and that all this pother by a few music critics, is of a limited, personal nature, rather than an expression of general opinion. It is not long since these writers decided that Walter Damrosch "must go;" and yet that gentleman is still at the fore. They have entered upon a combined opposition to Theodore Thomas, and yet the indications are that they will fail to write him down. Something must be wrong. Can it be that these writers are not so very influential, after all?

SUNDAY HERALD.

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VOL. XCV. NO. 112.

SUNDAY, APRIL 22, 1894.

The Symphony Concert, Soloist Mlle. Trebelli.

The Bostonians in "Robin Hood"—"Tabasco" Still Popular—Tonight's Attractions—Singers for Carney Hospital—Mr. and Mrs. Paur's Recitals—The Actors' Fund Benefit—Notes.

Conductor Paur found an opportunity to again recognize the Boston musicians, whom he has dealt with so generously during the season, at last evening's Symphony concert. In affording another hearing of John Knowles Paine's prelude to the "Edipus Tyrannus" of Sophocles, opus 35, Mr. Paur gratified a long desired wish of those who enjoyed a hearing of the music composed by Prof. Paine for the tragedy when it was performed at Harvard University in 1881. Like all of the music by this composer, the "Edipus" prelude commands the respect and admiration of musical students. The mastery of the best forms of orchestral writing which it shows the composer to possess can but be recognized, and the treatment of the themes commands the approval of the most critical. The prelude was splendidly played by Mr. Paur and his musicians, and its performance was greatly enjoyed, the applause following it being finally quieted by an acknowledgement from the composer, who modestly rose in his seat on the floor to do so.

The symphony of the evening was the fourth of the Brahms series, and the tendencies of this composer toward his more melodious epoch, as shown in this composition, was again fully appreciated in its performance. Mr. Paur's reading of the several movements was admirable in every way, and caused general gratification to the followers of "Beethoven's successor."

The soloist of the evening was Mlle. Antoinette Trebelli, who chose the recitative and aria from Mozart's "Don Giovani" for Donna Anna, "Non mi Dir" and an aria from Messenet's "Herodiade" for her numbers. It would be very pleasant to commend the singing of Mme. Trebelli and to return the compliments paid to American singers in their concert appearances in London. This, unfortunately, cannot be done with truth or justice to the rising singers of the day. Mme Trebelli has a very pleasant, musical voice, which she uses with good taste and with correct method. Her singing is, however, amateurish, her tones uncertain, and she shows in her vocal work a lack of finish which is especially noticeable in such selections as she chose for her appearance last evening. She found her audience kindly disposed toward her, however, and met with a pleasant reception and approving applause.

The programme was ended with Beethoven's brilliant overture to "King Stephen," which was capitally played and left the audience in a very happy frame of mind.

The season's series of concerts ends next Saturday evening with a programme which includes "The Huldigung's March," "The Mephisto" waltz, Schubert's overture to "Genoveva" and the sixth of the Beethoven symphonies.

THE SPENCER SUN

THURSDAY, MARCH 22, 1894

Symphony Orchestra.

The weather was more propitious for the concert given by the Boston Symphony Orchestra in Worcester last week than on the night of the preceding concert, and a larger number of Spencer people than usual enjoyed the interesting programme. The opening number was Beethoven's eigth symphony, which was played in a manner calculated to arouse the enthusiasm of the most fastidious concert goer. Mr. Carl Stasney, the soloist of the evening, gave what, to us, was a rather dull performance of the concerto for piano by Grieg. Rubenstein's dainty ballet music from "Feramors" was exquisitely played and thoroughly enjoyed by the audience, as was evinced by the hearty applause it received. In marked contrast to this number followed Wagner's overture to the "Flying Dutchman," which was splendidly given by the orchestra, and which was indeed a fitting climax to a most delightful concert. We hope our musical friends will not forget that they have but one more opportunity to hear this magnificent orchestra in Worcester this season, as the last concert of the series occurs Tuesday, April 17.

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There were two numbers for soprano voice, sung by Mlle. Antoinette Trebelli—daughter of the eminent contralto—who came as a stranger to the symphony. The first was the so-called "Letter" scene in "Don Giovanni," and the second was to be the light and lively bolero from Verdi's "Sicilian Vespers." This latter did not materialize, however, either because the orchestral parts could not be obtained or because (which is quite as likely a reason) it was tabooed on account of its Italian origin. (And again parenthetically, it is a constant cause of regret that American concerts should be so characteristically German as the Music Hall evenings are.) In place of the Verdi was therefore substituted the pleasant short air from Massenet's "Herodiade," which is getting to be pretty nearly an old story. The singer is a sweet-faced young woman of modest demeanor and easy bearing. Her voice is fresh, equable and limpid, and her style simple but fine—better however in vocalization than in diction, for although her phrases were charmingly enunciated, scarcely a word of her texts could be understood. She gratified her hearers and was handsomely recalled.

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BOSTON, SUNDAY MORNING, APRIL 22.

The Symphony Concert.

The programme for last night's concert by the Boston Symphony Orchestra in Music Hall, was, Prelude to "Œdipus," op 35, J. K. Paine; aria, "Non mi dir," Mozart; Symphony No. 4, E-minor, op 98, Brahms; Aria, "Il est bon il est doux" Massenet; Overture, "King Stephan," Beethoven; Mlle. Antoinette Trebelli was the soloist. The audience was large and very enthusiastic. Mr. Paine's noble and classic prelude that so fitly and so sympathetically ushers in the tragedy for which it was written, was heard again with genuine pleasure. It is a splendid composition in every way, dignified and poetic in sentiment and of peculiar beauty in its harmonic and orchestral treatment. It was applauded with great fervor, and the audience did not cease until the composer, who was present, rose and bowed his acknowledgments. The Brahms symphony was read with fine brilliancy by Mr. Paur; in truth, the interpretation was unlike any that the work has ever had here, and made it clearer and more interesting to us than it ever seemed before. It was beautifully played throughout, the effect of Mr. Paur's careful discipline being notably evident in the strings, which he has brought up to their best efficiency in the past, and to which he has imparted a greater fire and sweep than they have ever had. The performance was sturdily applauded, and Mr. Paur was recalled several times. In fact, the audience through the whole concert was lavish in its applause for the conductor. Mlle. Trebelli was cordially received and made a very favorable impression. She has a full and sympathetic soprano voice of fine quality and extensive range, and she sings with skill and knowledge, showing careful and admirable training in all she does. The Mozart air was sung broadly, with artistic phrasing and perfect tunefulness, and with a method and a style in which it would be difficult to find a fault. In the Massenet air, she was even more successful, and her reading of it was particularly notable for its propriety of dramatic expression. Mlle. Trebelli sings without effort, and is a solid, serviceable vocalist generally, judged by her performances of last night. She was recalled twice after each effort. The programme for the next and last concert of the season, is Huldigungs March, Wagner; Mephisto Waltz, Liszt; Overture, "Genoveva," Schumann; Symphony No. 6, Beethoven.

Still Kicking.

Some of the New York music critics continue to object to Mr. Paur. One of these writers inveighed at great length against him in last Sunday's *Times*, and took occasion to comment forcibly, but civilly, on what has appeared in the GAZETTE on the subject The trend of his argument, however, is chiefly a defence of Mr. Nikisch. He concedes frankly that the orchestra deteriorated under Mr. Nikisch, but seems to think that this was atoned for by the "conductor's search after other and—in his mind—more important things." As far as our experience in Boston may be taken as evidence of Mr. Nikisch's "more important things," they were principally confined to the imparting of an operatic color to everything he conducted. The *Times* writer, in dwelling on the orchestra under Mr. Gericke, says: "The irresistible snap and incisiveness that were noted when Mr. Gericke first brought the orchestra here, are gone," whereas, if there was anything that the orchestra's playing under Mr. Gericke lacked, it was "snap and incisiveness." There were wonderful precision, finish and clearness, following a discipline that never relaxed; but, despite its technical beauty, the performances were pedagogic in effect. Of "snap" there was nothing. Mr. Nikisch had "snap," and subjugated all the proprieties to it. With all due respect to those New York critics who are so excited over Mr. Paur, we feel that it is not possible that they can know as much about him and his skill as a conductor, as is known by the music critics of Boston; firstly, because the latter have had the experience of twenty-two concerts directed by him, while the New Yorkers have only heard him at some half-dozen, more or less; aed, secondly, because the Boston critics are fully as well, if not better, equipped to pass judgment on such matters as are the men of New York. We have had six months of Mr. Paur, and in that time he has restored the orchestra to the efficiency it lost under the showy and unconscientious control of Mr. Nikisch, who was more concerned for himself than for the music he attempted to interpret. Not only this, but under Mr. Paur the orchestra plays with greater warmth, brilliancy, incisiveness and fluency than have ever before attended its performances. The concensus of critical opinion here supports these facts. That criticism which can accept the sickly sentimental readings of Mr. Nikisch in preference to the manly readings of Mr. Paur, speaks its own worthlessness. The *Times* writer seems to think that the GAZETTE has objected to unfavorable discussion of Mr. Paur by the New York critics. If so, he is in error. What the GAZETTE objects to is the injustice with which Mr. Paur has been treated in New York, and to the apparent determination that exists there to "down him" at any cost. The sincerity and the value of New York musical criticism are not set at a very high rate in Boston, for various unpleasant reasons on which it would be painful to dwell. When it combines in a concerted attack on an artist, and treats him with insulting arrogance, after he has met with favor in a community that is quite as musical as is New York, and quite as capable of judging music and its performances, the inevitable conclusion here is, that there is considerable axe-grinding under way for somebody. Discuss Mr. Paur, by all means, but at least have the discretion to refrain from setting up such twaddling conducting as that of Mr. Nikisch as a standard by which to judge him.

Some of the statements in the *Times* are remarkable. For instance, it says: "The fact is, that ability as a disciplinarian is not all that is required in a conductor. Neither will intelligent study be sufficient. There must be some musical temperament which can communicate its warmth to the men of the orchestra. Mr. Paur has not shown anything of this kind." But that is just what he has shown. He has musical temperament, and has communicated its warmth to the men of the orchestra,, for, as we have said, they have not, under any previous conductor, played with so much warmth. The performance of the "Midsummer Night's Dream" music, last week, bore ample evidence to that fact, and, in the whole existence of the orchestra, it has never done warmer or more perfect work. When the *Times* says that the orchestra "plays smoothly, correctly, glibly, if you will, but with deadly dulness," it shows that the writer is not filled with the spirit of fairness. Nor is it any potent argument against the capacity of Boston to judge of a conductor's efficiency, by referring flippantly to her "provincial limits." By and by the New York critics will recover from the malady of Nikischtritis under which they are at present suffering, and then they will be clearer in judgment, even if they should not be fairer in spirit.

The *Times* has, at least, conducted its argument with dignity. Not so the *Musical Courier*, which returned, last week, to the attack on Mr. Paur, with all the bitterness and the offensive personalities that have characterized its treatment of Mr. Paur from the outset. Not only this, but it adheres to the misrepresentations in which it has steadily indulged. However, it is something in the nature of a compliment to be abused by the *Courier*, and its power to do injury is immeasurably, almost ludicrously out of proportion to its gleeful eagerness to work it. Without any hesitation, it announces that "Mr. Higginson has grown very tired of his new man." And yet we doubt if Mr. Higginson has taken the *Courier* into his confidence. The *Courier* is probably indebted for its information to some one or more of the disgruntled violinists who have busied themselves in inveighing against Mr. Paur in return for the discipline to which he has subjected them. It repeats its offensive fiat: "Mr. Paur must go," evidently firm in the faith that New York, as represented by the *Courier*, is all powerful in Boston. We are told, "New York will not have Emil Paur. Mr. Paur must go!" New York is less influential here than is imagined by the *Courier*, for according to that veracious and highly respectable periodical, New York *did* want Arthur Nikisch,—and yet Arthur Nikisch's services were willingly dispensed with, and musical Boston has not given as much as one sigh for his departure. We are afraid that the *Musical Courier* is not yet in a position to cause Mr. Paur's dismissal. The wonder of it all is that New York should be so agitated over Mr. Paur. That city has Mr. Damrosch and Mr. Seidl, and is likely to have Mr. Theodore Thomas. It would seem that, in its wealth of conductors of its own, it had enough to attend to without troubling itself so greatly about Boston's conductor. Perhaps New York does not trouble itself, after all, and that all this pother by a few music critics, is of a limited, personal nature, rather than an expression of general opinion. It is not long since these writers decided that Walter Damrosch "must go;" and yet that gentleman is still at the fore. They have entered upon a combined opposition to Theodore Thomas, and yet the indications are that they will fail to write him down. Something must be wrong. Can it be that these writers are not so very influential, after all?

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
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SUNDAY, APRIL 22, 1894.

The Symphony Concert, Soloist Mlle. Trebelli.

The Bostonians in "Robin Hood"—"Tabasco" Still Popular—Tonight's Attractions—Singers for Carney Hospital—Mr. and Mrs. Paur's Recitals—The Actors' Fund Benefit—Notes.

Conductor Paur found an opportunity to again recognize the Boston musicians, whom he has dealt with so generously during the season, at last evening's Symphony concert. In affording another hearing of John Knowles Paine's prelude to the "Edipus Tyrannus" of Sophocles, opus 35, Mr. Paur gratified a long desired wish of those who enjoyed a hearing of the music composed by Prof. Paine for the tragedy when it was performed at Harvard University in 1881. Like all of the music by this composer, the "Edipus" prelude commands the respect and admiration of musical students. The mastery of the best forms of orchestral writing which it shows the composer to possess can but be recognized, and the treatment of the themes commands the approval of the most critical. The prelude was splendidly played by Mr. Paur and his musicians, and its performance was greatly enjoyed, the applause following it being finally quieted by an acknowledgement from the composer, who modestly rose in his seat on the floor to do so.

The symphony of the evening was the fourth of the Brahms series, and the tendencies of this composer toward his more melodious epoch, as shown in this composition, was again fully appreciated in its performance. Mr. Paur's reading of the several movements was admirable in every way, and caused general gratification to the followers of "Beethoven's successor."

The soloist of the evening was Mlle. Antoinette Trebelli, who chose the recitative and aria from Mozart's "Don Giovani" for Donna Anna, "Non mi Dir" and an aria from Messenet's "Herodiade" for her numbers. It would be very pleasant to commend the singing of Mme. Trebelli and to return the compliments paid to American singers in their concert appearances in London. This, unfortunately, cannot be done with truth or justice to the rising singers of the day. Mme Trebelli has a very pleasant, musical voice, which she uses with good taste and with correct method. Her singing is, however, amateurish, her tones uncertain, and she shows in her vocal work a lack of finish which is especially noticeable in such selections as she chose for her appearance last evening. She found her audience kindly disposed toward her, however, and met with a pleasant reception and approving applause.

The programme was ended with Beethoven's brilliant overture to "King Stephen," which was capitally played and left the audience in a very happy frame of mind.

The season's series of concerts ends next Saturday evening with a programme which includes "The Huldigung's March," "The Mephisto" waltz, Schubert's overture to "Genoveva" and the sixth of the Beethoven symphonies.

The Representative Dramatic Paper
OF NEW ENGLAND.

SUNDAY, APRIL 22, 1894.

THE SYMPHONY CONCERT.

Other Local Amusement Notes and Gossip.

The last but one of this season's Symphony concerts last night served to present one of John K. Paine's compositions, the prelude to his music written for the "Œdipus Tyrannus" of Sophocles. It is naturally of a stern and tragic order, written in a free style. It was given hearty applause, and Mr. Paine, who was in the body of the house, was obliged to rise and bow his thanks.

The soloist was Mlle. Antoinnette Trebelli, who has but recently arrived in this country. She has a simple, unaffected style, and sang a recitative and aria from Mozart's "Don Giovanni" in magnificent fashion. It served to well display her excellent technique, and she showed herself to be possessed of considerable reserve power. She is more at home among the upper notes, which she produced with a bird-like sweetness and which won for her well-merited recognition. For her second appearance during the evening she rendered an arit from Massenet's "Herodiade," and, if possible, she even excelled her previous effort. At its conclusion she was recalled four times.

The symphony was Brahms's No. 4 in E minor, and was given such an interpretation under Mr. Paur's intelligent guidance as it never before had. The precision was excellent throughout. The final number was Beethoven's overture to "King Stephen." For the final concert next Saturday there is no soloist. The composers drawn upon include Beethoven, Schumann, Liszt and Wagner.

The Musical Courier.

NEW YORK WEDNESDAY, APRIL 25, 1894.

The program of the twenty-third Symphony concert, given last evening, was as follows:

Prelude to "Œdipus Tyrannus" of Sophocles.....J. K. Paine
Recitative and aria, "Non mi dir, bell' idol mio," from "Don Giovanni".....Mozart
Symphony No. 4, in E minor.....Brahms
Aria from "Herodiade," "Il est bon, il est doux".....Massenet
Overture to "König Stephan".....Beethoven

The catholicity of the management of Music Hall is admirable, never to be too much praised. Thursday night Mr. "Joe" Walcott knocked out Mr. "Tom Tracy," the champion welterweight, so that he was "done" and could not be persuaded to stand on his feet. Last night Mr. Paur had a lively set-to with Johannes Brahms, the heavyweight of Vienna. Betting on the result was pretty even, although slight odds were offered on Brahms by some who recognized him as a dead game sport and a glutton for punishment. The audience decided in favor of Mr. Paur, and there was great cheering. A few thought, however, that Mr. Paur had the worst of it.

Miss Antoinette Trebelli was the singer. She has an agreeable voice, which has been admirably trained. Her technic in cantabile or bravura responded fully last evening to the demands made upon it. She sings with delightful ease; there are no facial contortions; there is no apparent and distressing jugulation. The modesty and the grace of the singer enlarged the pleasure given by her song.

It was also a pleasure to hear the noble overture of Professor Paine. The spirit of Grecian tragedy is in this free, fluent and passionate music. The passion is never forced; there is no merely boisterous lament; and in the stormiest passages there is form and there is beauty.

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The program of next Saturday's Symphony concert, the last of the season, will be as follows: Wagner, "Huldigung's March;" Liszt's "Mephisto" waltz; Schumann's "Genoveva" overture, and Beethoven's Sixth symphony.

THE WOOLF IS AGAIN AT THE DOOR.

BENJAMIN, of the tribe of Woolf, has once more lashed himself into a fury because THE MUSICAL COURIER suggested that Mr. Paur was making a mess of the Boston Symphony Orchestra, and therefore must go. Ben gets these attacks periodically. He comes in with the hard times, and is a veritable Woolf at the door. When he barks and shows his teeth, then you know that either Wagner has disturbed his feeble musical digestion or else THE MUSICAL COURIER has written something he did not like. It so happened several weeks ago that he heard the "Walküre" and also read (for the unfortunate man will persist in reading THE MUSICAL COURIER, although he hates it) that Paur was not a great conductor.

The "Walküre" soured him; THE MUSICAL COURIER infuriated him, and after playing over some of his own piano sonatinas on a harpsichord he sat him down and penned a foolish attack on Wagner and THE MUSICAL COURIER. Oh, Benny, keep thy temper! Thy wits are not so nimble as of yore. You know in your inmost consciousness (not conscience, worthy cantor) that Paur is a most mediocre conductor, and if he remains another year with the Boston Symphony Orchestra it spells its artistic "ruin." Come now, "Chatterer," acknowledge this and give over your senseless attacks of rage, because the press and public of New York will not submit to Mr. Paur being forced down their throats. We know you like Dussek better than you do Wagner, but you can't help it; it is your misfortune, not your fault. Because a pint measure wots not the capacity of a quart it is to be pitied and not blamed. Your pint of brains are not strong enough to endure Wagner's mighty music, but pray do not interfere with our enjoyment.

Take Paur. Keep Paur to yourself. Have a special hall built for him in Boston or, better still, in the suburbs, and let him play to you until the scales fall from your eyes. You are afflicted with musical ophthalmia, and so that will not be an untoward thing. But do not let your Paur come to New York. **We don't want him. He bores us, and so do you.**

Preach away to your little circle of readers that Wagner is a false god and THE MUSICAL COURIER is a false prophet. Nobody believes you; you don't believe it yourself. Come, now, do you? But you have one follower, for when you bark you wag your tail, and the wag is felt in the Boston "Courier." The name of the wag is Howard Malcolm Ticknor, and a sad wag he is, to be sure.

A Boston Critic Criticised.

UNDER the heading "Music" in a recent copy of the "Saturday Evening Gazette," of Boston, I find a gem of such musicianly acumen that it would do credit to the ability and good taste of—"the horse reporter" shall I say? And I cannot let it pass into oblivion without calling the attention of THE MUSICAL COURIER'S readers to some of its salient points.

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This Boston critic, from the stronghold of his office, which he is pleased to call "a benighted spot"—I have no wish to quarrel with a term so unusually truthful—has heard no murmur regarding Mr. Paur's lack of success; neither has he even dreamed of hearing Mr. Paur's ability questioned.

If this critic wishes to laud his protégé and is able to find great merit where other and more competent critics can find none, there is, I suppose, nothing to discuss—save his taste. In his last article, however, "the Boston man" has given us one more of those vindictive attacks upon Mr. Nikisch, of about the same nature as the venomous and spiteful articles with which Mr. Nikisch was persecuted while in this country, and is not yet free from, although it is now nearly a year since he left America. Quite time enough for jealous rage to grow cool, one would think!

But, by some curious mathematical arrangement, no word of flattery for Mr. Paur is complete without a disparaging reference to Mr. Nikisch. In this latest article even Mr. Nikisch's clothing is not free from this fellow's musicianly criticism. Nikisch's cuffs and shoes claim so much of this critic's time and thought that one would fancy he had served his apprenticeship in a haberdasher's shop prior to turning his mighty endowments in the direction of musical criticism—God save the mark!

That Mr. Nikisch had the temerity to direct in accordance with his own musical individuality, in preference to taking the meddling advice of "a third rate" critic, is no vital reason why the public should be forced to accept pages of vulgar personality in lieu of musical criticism. Indeed, in this fellow's work during the past year I can remember no criticism of a Symphony concert that did not contain some attack upon Mr. Nikisch; but venom and malice usually overreach themselves, and the man should remember that "sharp wits, like sharp knives, do ofttimes cut their owner's fingers!"

To quote the man's own words: "The paltriness, the vindictiveness and the small malice that characterize these systematic and unprovoked attacks" upon Mr. Nikisch, have received the most scathing criticism by the public, and I doubt whether the writer's sense of satisfaction would be quite so strong were he to hear the disgusted expressions of fair minded people against this method of work so peculiarly his own.

Perhaps the opinion of some of his readers would outweigh the doubtful success of such literary ventures, although I suppose the relief experienced by this embittered or dyspeptic apostle of mediocrity must be great, when, from the safe harbor of his "benighted spot," he can continue to attack a man far enough away to be unconscious of moles that burrow in Boston. In the article which has occasioned this letter the man has found room to criticise the English of THE MUSICAL COURIER (the other aspersions are unworthy of notice). It was, however, a bit superfluous for him to state that he does not understand the difference between "a first-rate" and a "second-rate" conductor—his articles show this so plainly that no confession is necessary. May I aid in so worthy a cause?

Mr. Nikisch is a "first-rate" conductor! If the Boston man will take the trouble to borrow a Worcester's Dictionary, he will find the word "first-rate" defined as "Preeminent, superior, best," and if he is gifted with a fair amount of intelligence, he can then realize the meaning of the word "second-rate" as applied to Mr. Paur—if not Worcester will again help him! In the mean time this man's refined use of the word "sloppy" is to be commended to all students of good English, commended both as an elegant term, and one calculated to make the person using it, hypercritical as to the diction of any literary work!

It really seems too bad that so much rancor should be thought necessary to insure Mr. Paur's success, but sad to relate, even in Boston where he has been most continuously "boomed" his has been but a "succés d'estime."

Should the man from Boston have difficulty in understanding either of these terms, I shall be glad to furnish him with a glossary, which, although it does not contain the delightful word "sloppy" contains others of equal force, that are less offensive to ears polite.

Now as a parting suggestion—since his motives are so patent to all—would it not be well for the man to leave all other musicians out of his dissertations and proclaim at once, "There is no god but Paur and Woolf is his Prophet?"

R. G. BROWN.

BOSTON, Mass., April 20, 1894.

Dates for Next Season.

SEIDL ORCHESTRA AND BOSTON SYMPHONY ORCHESTRA.

THE MUSICAL COURIER is prepared at this early period to give the dates of the Seidl Orchestra and the Boston Symphony Orchestra concerts for next season. The latter will take place at the new Music Hall in Baltimore; Metzerott Hall, Washington; Academy of Music, Philadelphia, and Music Hall, New York, and the dates of the Boston institution are as follows:

Monday, November 5, 1894.....Baltimore
Tuesday, November 6.....Washington
Wednesday, November 7.....Philadelphia
Thursday, November 8.....New York
Monday, December 10.....Baltimore
Tuesday, December 11.....Washington
Wednesday, December 12.....Philadelphia
Thursday, December 13.....New York
Monday, January 14, 1895.....Baltimore
Tuesday, January 15.....Washington
Wednesday, January 16.....Philadelphia
Thursday, January 17.....New Yord
Monday, February 18.....Baltimore
Tuesday, February 19.....Washington
Wednesday, February 20.....Philadelphia
Thursday, February 21.....New York
Monday, March 25.....Washington
Tuesday, March 26.....Baltimore
Wednesday, March 27.....Philadelphia
Thursday, March 28.....New York

BOSTON POST,
The Representative Democratic Paper
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But, by some curious mathematical arrangement, no word of flattery for Mr. Paur is complete without a disparaging reference to Mr. Nikisch. In this latest article even Mr. Nikisch's clothing is not free from this fellow's musicianly criticism. Nikisch's cuffs and shoes claim so much of this critic's time and thought that one would fancy he had served his apprenticeship in a haberdasher's shop prior to turning his mighty endowments in the direction of musical criticism—God save the mark!

That Mr. Nikisch had the temerity to direct in accordance with his own musical individuality, in preference to taking the meddling advice of "a third rate" critic, is no vital reason why the public should be forced to accept pages of vulgar personality in lieu of musical criticism. Indeed, in this fellow's work during the past year I can remember no criticism of a Symphony concert that did not contain some attack upon Mr. Nikisch; but venom and malice usually overreach themselves, and the man should remember that "sharp wits, like sharp knives, do ofttimes cut their owner's fingers!"

To quote the man's own words: "The paltriness, the vindictiveness and the small malice that characterize these systematic and unprovoked attacks" upon Mr. Nikisch, have received the most scathing criticism by the public, and I doubt whether the writer's sense of satisfaction would be quite so strong were he to hear the disgusted expressions of fair minded people against this method of work so peculiarly his own.

Perhaps the opinion of some of his readers would outweigh the doubtful success of such literary ventures, although I suppose the relief experienced by this embittered or dyspeptic apostle of mediocrity must be great, when, from the safe harbor of his "benighted spot," he can continue to attack a man far enough away to be unconscious of moles that burrow in Boston. In the article which has occasioned this letter the man has found room to criticise the English of THE MUSICAL COURIER (the other aspersions are unworthy of notice). It was, however, a bit superfluous for him to state that he does not understand the difference between "a first-rate" and a "second-rate" conductor—his articles show this so plainly that no confession is necessary. May I aid in so worthy a cause?

Mr. Nikisch is a "first-rate" conductor! If the Boston man will take the trouble to borrow a Worcester's Dictionary, he will find the word "first-rate" defined as "Preeminent, superior, best," and if he is gifted with a fair amount of intelligence, he can then realize the meaning of the word "second-rate" as applied to Mr. Paur—if not Worcester will again help him! In the mean time this man's refined use of the word "sloppy" is to be commended to all students of good English, commended both as an elegant term, and one calculated to make the person using it, hypercritical as to the diction of any literary work!

It really seems too bad that so much rancor should be thought necessary to insure Mr. Paur's success, but sad to relate, even in Boston where he has been most continuously "boomed" his has been but a "succés d'estime."

Should the man from Boston have difficulty in understanding either of these terms, I shall be glad to furnish him with a glossary, which, although it does not contain the delightful word "sloppy" contains others of equal force, that are less offensive to ears polite.

Now as a parting suggestion—since his motives are so patent to all—would it not be well for the man to leave all other musicians out of his dissertations and proclaim at once, "There is no god but Paur and Woolf is his Prophet?"

R. G. BROWN.

BOSTON, Mass., April 20, 1894.

Dates for Next Season.

SEIDL ORCHESTRA AND BOSTON SYMPHONY ORCHESTRA.

THE MUSICAL COURIER is prepared at this early period to give the dates of the Seidl Orchestra and the Boston Symphony Orchestra concerts for next season. The latter will take place at the new Music Hall in Baltimore; Metzerott Hall, Washington; Academy of Music, Philadelphia, and Music Hall, New York, and the dates of the Boston institution are as follows:

Monday, November 5, 1894.....Baltimore
Tuesday, November 6.....Washington
Wednesday, November 7.....Philadelphia
Thursday, November 8.....New York
Monday, December 10.....Baltimore
Tuesday, December 11.....Washington
Wednesday, December 12.....Philadelphia
Thursday, December 13.....New York
Monday, January 14, 1895.....Baltimore
Tuesday, January 15.....Washington
Wednesday, January 16.....Philadelphia
Thursday, January 17.....New Yord
Monday, February 18.....Baltimore
Tuesday, February 19.....Washington
Wednesday, February 20.....Philadelphia
Thursday, February 21.....New York
Monday, March 25.....Washington
Tuesday, March 26.....Baltimore
Wednesday, March 27.....Philadelphia
Thursday, March 28.....New York

BOSTON DAILY TRAVELLER.

PUBLISHED BY TRAVELLER PUBLISHING CO. AT 307 WASHINGTON STREET, OPP. OLD SOUTH MEETING HOUSE.

MONDAY, APRIL 23, 1894.

A Fine Treat Provided at the Twenty-third Symphony.

PRELUDE TO OEDIPUS

Prof. Paine's Immortal Music Grandly Rendered.

Mr. Paur's Work Received with the Most Intense Enthusiasm.

The programme of the 23d concert of the Boston Symphony Orchestra, given in Music Hall Saturday evening, was as follows:

Prelude to "Oedipus,".....J. K. Paine
Recitative and Aria, "Crudele? Ah No Mio bene!" from Don Juan.....Mozart
Symphony No. 4, in E minor.....Brahms
Aria from "Herodiade," Il est bon, il est doux, Massenet
Overture, "King Stephen,".....Beethoven
Miss Antoinette Trebelli was the soloist.

It was gratifying to hear something played from the works of the greatest American composer, and to hear it played in so masterly a manner.

Never before has the nobility, the tragic power, the poetic sentiment and the lofty inspiration of Prof. Paine's immortal "Prelude" been brought forth with such startling vividness and overpowering effect as through the comprehensive grasp of Conductor Paur's reading and the wonderfully accurate delineation of his conception in its perfect rendering on this occasion.

It takes a musician of that broad and capacious mind, that depth of feeling and that artistic discernment possessed by Conductor Paur to encompass the magnitude of such a composition, to realize its classic purity, and through a just appreciation thereby to display its eminent characteristics.

Never before in the history of this superb orchestra has it surpassed, if equalled, the effect gained in the performance of this classic and inspired composition. Mr. Paur was recalled three or four times to respond to the enthusiastic applause of the audience, which applause did not cease until Prof. Paine, who was in the audience, arose and bowed his acknowledgment of his fellow-townsmen's approbation. This wonderful interpretation upon the part of Conductor Paur causes those who have proper appreciation of Prof. Paine's eminent genius to all the more desire that others of his equally praiseworthy compositions may find a place in Conductor Paur's programmes in future, in order that their value may be better realized and their beauties enhanced through his artistic conception and masterly interpretation.

Prof. Paine's works are upon the highest plane of classic composition and stand side by side with the works of Beethoven and Schumann. With the aid of such an exposition of their worth as Conductor Paur gave us in the rendering of the "Prelude," his audiences, unacquainted with the high value of Prof. Paine's compositions, would at once recognize the preeminence of their countryman's genius and appreciate it sufficiently to honor him as one of whom, in the realms of highest musical art, any nation may well be proud.

The Brahms Symphony is a work of great science and little contrast. Its themes are worked out with that profound knowledge, that contrapuntal skill and that unflagging zeal identical with its famous composer. There is an absence of color in the instrumentation, which, with the want of contrast in movements, serves much in destroying the listeners' interest. One also becomes weary with the overpowering sound that constantly prevails, especially in the third and fourth movements. Although a marvel of clearness and excellence in the playing, under Mr. Paur's baton, on the whole, it must be considered as a rather too robust performance.

The overture of "King Stephen" is hardly worthy a place upon a programme in these days. It would be no loss to art if both it and the "Dedication of the House" overture were shelved for all time. The cause of true art would not suffer thereby.

Miss Trebelli, the vocalist, is the daughter of the former famous opera singers, the late Mme. Trebelli, the contralto, and Sig. Bettini, the latter a renowned tenor, who, in company with Bosio and Badiali, was heard in Italian opera in Boston during the fifties.

Miss Trebelli has a clear and telling voice, but its quality is made hard and inflexible by her manner of producing it. The middle tones are liable to sink backward in the mouth and become a fragment below the pitch, while nearly all the high tones are forced. Her singing too often lacks flow, and sometimes the tones are "scraped" out of her throat. The top notes are generally thin and strident, and her style is spasmodic in its effort. Neither was her articulation to be commended. All these discrepancies rendered her performance rather dry and inexpressive. Much might have been done with such a good voice, such evident musical intelligence, and natural facility of execution, had its cultivation been differently directed.

The audience was enthusiastic with its applause and Miss Trebelli was recalled several times after each piece.

Mr. Paur, conducted the accompaniments in a most skilful and discreet manner, thereby aiding the singer at every

Next Saturday the 24th and last concert of this season's series will be given, with the following programme: Wagner's Huldigungs March; Liszt's Mephisto Waltz; Schumann's overture, "Genoveva" and Beethoven's Sixth Symphony.

WARREN DAVENPORT.

MORE OF MR. PAUR.

The New York Musical Courier has had another lapse in the sanity of its career in the recurrence of its aberration shouts from its housetop that "New York will not have Emil Paur. Mr. Paur must go."

Our esteemed contemporary might just as well keep cool and let his hair grow, for Mr. Paur will go, that is, go on conducting the Boston Symphony Orchestra for the next four seasons, regardless of the fact that the Courier and other New York critics do not appreciate his superior ability as an orchestral conductor.

We much fear that the extravagances and vulgarities of those inferior conductors and eminent noise defenders, Seidl and Nikisch, have served in vitiating the taste of our brother scribes in Gotham until their critical judgment has had a stroke of paralysis.

Well, gentlemen, dwell together in peace and harmony until Mr. Paur comes over to you again next autumn with his superb band rid of the inferior players that Nikisch's incompetency was the means of placing within its ranks, and you will have a good opportunity to improve your taste, and your critical judgment as well, in listening to the magnificent models of orchestral playing that will be vouchsafed you under the guidance of Mr. Paur's superior ability as an orchestral conductor. You might as well throw away your taxes, gentlemen, as far as Mr. Higginson's grindstone is concerned, for it is not at all at your command in any effort upon your part to sharpen their edges in your hunt for the scalp of Conductor Paur.

Boston Transcript

MONDAY, APRIL 23, 1894.

Music Hall: Boston Symphony Orchestra.

The programme of the twenty-third Symphony Concert, given in the Music Hall last Saturday evening, was as follows:

Paine: Prelude to the "Œdipus Tyrannus" of Sophocles, Opus 35.
Mozart: Recitative, *"Crudele? Ah no, mio bene!"* and Aria, *"Non mi dir, bell' idol mio,"* from "Don Giovanni."
Brahms: Symphony No. 4, in E minor, Opus 98.
Massenet: Recitative, *"Celui dont la parole,"* and Air, *"Il est doux, il est bon,"* from "Hérodiade."
Beethoven: Overture to "König Stephan," Opus 117
Mlle. Antoinette Trebelli was the singer.

It was good to hear Mr. Paine's noble and dramatic prelude once more. Many of us well remember the thrill it gave us on that eventful evening in Sanders Theatre, some years ago, and how it put us into just the right receptive mood for the great tragedy that followed. If, like all genuinely dramatic preludes, it produces its best effect in its proper frame,—for it strikes the note of preparation and warning, and is not a fully complete thing in itself,—it has yet that in it that makes one glad to hear it at a concert. The music to "Œdipus Tyrannus" marks the full development of Mr. Paine's individual style, of what may be called his second manner. There was, upon the whole, but a short transition period leading from his earlier organ works, the pianforte sonatas, and the Mass in D to this second manner of his; "St. Peter" was the transitional work; in it, as in Wagner's "Lohengrin," almost the whole process of change can be traced. And yet, although one finds his second manner already pretty firmly established in parts of this oratorio, it is not until the "Œdipus Tyrannus" that we find it fully developed. Here he has, as the Germans say, fully discovered himself. It is somewhat curious, when we consider Mr. Paine's Anglo-Saxon blood and German training, to note how nearly his modes of expression approach the French in the "Œdipus" prelude; if the thought and feeling are plainly Northern and un-Latin, the form and expression are very French indeed. The work is too much Mr. Paine's own for one to speak of any special "influences" shown in it; yet, either by chance or similarity of dramatic ideal, he has drifted into a style that recalls Massenet and other modern Frenchmen, at their best, far more vividly than it does Wagner or any modern German. One finds that quasi-declamatory, recitative-like treatment in certain passages, and again that simple, broad development of melodious *cantilena*, that are characteristically French. Of other, less praiseworthy, French traits—of merely glittering superficiality of expression, or of that laziness of style that masquerades as "simplicity"—one finds no trace; the work is sincerely earnest from beginning to end. It was admirably played, and the composer was given an enthusiastic ovation by the delighted audience.

Brahms's great E-minor symphony was grandly played. In point of *tempo* the first and second movements seemed to us perfect; the third movement was, perhaps, taken just a shade too fast for entire clearness, and we should have liked the 3-2 time of the final Passacaglia to have gone a little more slowly—the variations in 3-2 time were, on the other hand, quite slow enough. It is to be noted, as regards this Finale, that Mr. Paur is the first to have made the flutes, first oboe, and first trombone play with sufficient vigor in the first eight measures to throw the theme into audible relief. Brahms's scoring in these eight measures, as in the first two measures of the first movement of his F-major symphony, is peculiar, one might almost say reckless, and seems calculated to veil the theme, rather than to give it prominence. We have never yet heard that all-important "F, A-flat, F" at the beginning of the F major symphony brought out with recognizable clearness; and last Saturday evening was the first time we have heard the theme of this Passacaglia in the E-minor symphony made distinctly audible. This is one of the very many passages in Brahms's orchestral works that require no little careful "doctoring" at rehearsal, if they are to sound clear at performance.

Beethoven's overture to Kotzebue's "König Stephan" is, with the possible exception of that to "Die Ruinen von Athen," his lightest overture; it is, in fact, a regular "theatre overture" in the fullest sense of the term. But it is bright, sparkling, and has all his characteristic energy and ebullience. There is little depth to it, and it often verges dangerously on the trivial; but one may say of it, on the whole, that here Beethoven *"s'encanaillait — mais très-noblement!"* It was brilliantly played.

Miss Antoinette Trebelli has a brilliant, rather light soprano voice, in the use of which she shows considerable skill. In the final *Allegretto* of Donna Anna's great aria she did those much-debated *coloratura*-passages very cleverly indeed, and came nearer to bringing the whole to an effective close than most singers we have heard. She still lacks, however, something of the depth and maturity of feeling and power of dramatic expression that would fit her to do full justice to this aria. She sang the Massenet air excellently well; we should have said, a little coldly, had it not been for the evident ecstasies into which she threw the audience, and "cold" singing seldom has this result. She was rapturously and repeatedly recalled.

The next, and last, programme is: Wagner, Huldigungs-Marsch; Liszt, "Mephisto-Waltz:" Schumann, overture to "Genoveva," opus 81; Beethoven, symphony No. 6, in F major ("Pastoral"), opus 68.

Boston Journal.

WEDNESDAY, APRIL 25, 1894.

A LOVE FEAST.

Symphony Players Are Not Angry With Mr. Paur.

Messrs. Kneisel and Adamowski Deny New York Stories.

Cause of Rumors Said to Be an Attempt to Make Trouble.

Startling and sensational have been the reports circulated in New York in relation to our own Symphony Orchestra. War is said to exist between Conductor Paur and his principal players.

So interesting and spicy have been these New York reports that certain Boston papers copied them. They took care, however, to credit the clippings.

The stories, upon investigation by the Journal, prove to be merely very clever fictions. Their cleverness lies in the marvelous inventive powers of the authors, whoever they may be.

The latest story relates to those two brilliant violinists—Franz Kneisel and Timothee Adamowski. They are said, in this story, to be the authors of the rumors derogatory to Mr. Paur that have been flying around New York and Boston. The causes of the trouble are said to have been "call-downs" received from the leader.

The particular story in relation to Mr. Kneisel is that he came in late one day and that Mr. Paur fined him "for being systematically late." Hence, says the fiction writer, Mr. Kneisel's enmity! Enmity, by the way, that does not exist, except in the fertile brain of the aforesaid writer.

But, in order that the brilliant and popular violinist might have a chance to accept Priscilla's request and "speak for himself," a Journal man last evening went to Jamaica Plain.

Mr. Kneisel Was Never Fined.

Mr. Kneisel was found at his pretty new home at No. 47 Atherton Street. He was about to start for Cambridge, where his quartette was to appear at a subscription concert.

Mr. Kneisel was shown the clipping in relation to the alleged episode in which he is said to have figured.

"There is not a word of truth in it," said he, hotly. "It is false—it is not so. You ask me if I have been late?" The Journal's representative nodded. "You can say that I have been late but once this winter. That was only 10 minutes, owing to the street cars. I came in, and Mr. Paur smiled at me as I took my place in the orchestra. Explanations were not necessary, as he understood I would have come if I could, and it was only 10 minutes. I told him later and he understood. He has never fined me."

"Is there good feeling in the orchestra?" asked the Journal reporter.

"Yes. Every man does his duty and plays his best. There is no careless playing. It is just as it always has been. The men work hard and do their best." Mr. Kneisel spoke with much earnestness.

"Do you consider Mr. Paur to be a good conductor?"

In no uncertain tones and with a marked note of sincerity in his voice Mr. Kneisel answered "Yes."

Mr. Adamowski Much Amused.

The members of the Tavern Club were at dinner when the Journal reporter called there last night in search of Mr. "Tim" Adamowski. The clipping, already alluded to, had also said that Mr. Paur had told the charming "Tim" to "sit up and play like a man," which, probably on account of its wrong use of English, is said to have stirred up the versatile violinist to such an extent that he descended to backbiting tactics, which is not his way usually.

Mr. Adamowski came running down stairs as soon as he heard of the Journal man's arrival, and came into the reception room with a warm smile of welcome. He glanced at the clipping and, when he saw its source, laughed and said: "Oh, I pay no attention to that," with amused contempt.

"Then, Mr. Paur never made that remark to you?"

"Never," said the smiling musician, waving his well-cut blonde hair with a vehement shake of the head.

"There is good feeling existing between Mr. Paur and the orchestra?"

Again an amused laugh, and: "Perfectly. When Mr. Paur gave his concerto to-day the orchestra stopped to applaud him and Mrs. Paur."

"It seems absurd to ask, but have you ever circulated reports derogatory to Mr. Paur's skill as a conductor?"

"Never," said Mr. Adamowski, with a frank smile and a quick gesture that was even more expressive of sincere dissent than his words. Then he bid the reporter a cordial adieu, and slipped up stairs again.

An Attempt to Make Trouble.

From further investigations it appears that both men have repeatedly seized upon opportunities to speak well of the conductor. Mr. Kneisel has been particularly kind in this respect, having helped Mr. Paur in a manner that is only now made public, by defending him when he first came here.

The story of the fining of Mr. Kneisel probably springs from the fact that one of the minor players, not one of "the" quartette, was recently fined 50 cents for coming in half an hour late. But it was not Mr. Kneisel. This man had been late before, however.

Someone knowing of this turned it about and applied it to Mr. Kneisel.

Well, the friends of the orchestra say that the whole thing is an attempt to make trouble in the orchestra. Two reasons are assigned for this endeavor—New York jealousy of Boston's pet organization, or else a desire to get Theodore Thomas at the head of the orchestra.

But, judging by the love feast that now seems to be characteristic of the Symphony rehearsals and performances, these "nefarious" attempts are destined to be without fruit.

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Boston Journal.

SUNDAY, APRIL 29, 1894.

Mr. Emil Paur, the conductor of the Boston Symphony Orchestra, saw last evening the close of the first year of his engagement. It may not therefore be impertinent to consider the man and his work.

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When Mr. Paur first made his appearance on the stage some were disappointed. They complained of the rigidity of the beat, of a certain awkwardness of bearing, of an aggressive expression of performance of duty. They missed the manicured hands, the interesting pallor, the Delsartian movements of Mr. Nikisch, forgetting that when Mr. Nikisch first stood in public on the conductor's stand he revealed in the sight of the people that species of leg clothing known vulgarly as "accordion pants."

But they that were disposed to find fault on account of the reasons above stated were soon conquered by the intelligence and the honesty of Mr. Paur. They found that he was modest and that he thought more of music than of personal exhibition. They found in a month or two that as far as mechanism was concerned the performances were smoother than during the last two years of Mr. Nikisch's rule. And little by little they began to enjoy thoroughly a symphony or an overture without any thought of the interpreter who stood between them and the composer. And this is, perhaps, the highest praise than can be awarded a conductor.

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The conductor is a necessary evil. It is not necessary to agree with Mr. Rowbotham and speak disparagingly of arrhythmic music because it necessitates a separate and distinct leader, whereas in an earlier and more primitive form the first violin or the head singer could serve all required purposes.

"The conductor is a necessary evil," says Ferdinand Hiller. "The more completely his individuality disappears from the sight of the audience the better it is. There is nothing worse than a conductor who usurps the place of the virtuoso and seeks to direct the attention of the public to his own personality, to his own performance. 'By their fruits ye shall know them.' The conductor should hide behind the performance of his orchestra, and find his chief reward in its excellence. Nor should he ever forget, nor should he ever wish it to be forgotten, that he himself serves a superior officer, the composer, even when it happens by chance that he himself is really the superior man."

In a word there are to-day two well defined types of conductors: The first is the virtuoso-conductor (I use virtuoso in its modern and wrenched meaning): the second is the conductor like Mr. Gericke or Mr. Paur.

Mr. Nikisch is an excellent specimen of the virtuoso conductor. Such a conductor has supreme and sublime moments, especially in the performance of romantic works that appeal strongly to a romantic nature. Thus in conducting such a composition as Tschaikowsky's "Romeo and Juliet" Mr. Nikisch is not likely to be surpassed. In such a man temperament is so developed that it masters frequently the judgment, and when the work played is not largely temperamental, the conductor is bound to inject into it an element that is really foreign to it and of serious injury. The serene beauty of the ancients then becomes feverish and modern unrest. The cool and clear melody becomes a tortured strain. There are innumerable crescendos that lead to no legitimate climax. The orchestra, constantly on the rack, begins to lose the consciousness of reserve force that should be felt by an audience during the performance of a great work. Furthermore, the leading of such a conductor is apt to be fitful, moody, irregular, uneven. If there are moments of exaltation, moments of depression follow, and with them comes carelessness that is not far removed from slovenliness.

It is not to be denied that such a conductor as Mr. Nikisch is an interesting figure to many. His individuality is dramatic; he excites admiration and opposition; he is the subject of animated and often ignorant conversation. Some go to the concerts to see what he will do. The talk is about the conductor and not about the work performed under him. And does all this make for musical righteousness?

For my own part I prefer such a conductor as Mr. Paur, although I recognize fully the brilliant qualities of the other type.

It is true that Mr. Paur is not an "exciting" conductor, but is excitement the chief end of music?

I like and respect Mr. Paur for these reasons: First of all he is an excellent musician, and it is not necessary to discuss this question at length, for the fact is admitted by those who, here or in other towns, are, for some reason or other, hostile to him. He preserves rigid discipline in the orchestra, but this discipline is that of the intelligent leader, not of the priggish martinet; and this fact is not assumed, it is proved by the performance of the orchestra at the concerts. At the beginning of the season I was inclined to doubt his sense of color; I no longer have this doubt; Mr. Paur does not splash his canvas, and he prefers a brush to a palette knife, but he is a colorist of fine taste and more than ordinary skill. His attention to detail at the first was perhaps too fussy, but it must be remembered that matters of detail had been neglected sadly for two years before his coming, and the late remarkable performances under his direction of the "Heroic" Symphony of Beethoven and the fourth Symphony of Brahms show conclusively that in the present condition of the orchestra he conducts with mastering breadth of conception, nor is the detail slighted thereby. Furthermore, I like and respect this man because he seems to be eminently honest in his treatment of composer, orchestra and audience. He is free from affectation. No one would dream of calling him a poseur.

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Because Mr. Paur is honest and unaffected he is dubbed by some that regard a symphony concert as a social function a bourgeois. The word bourgeois in English meant originally "a French citizen or freeman of a city or burgh, as distinguished from a peasant on the one hand and a gentleman on the other, now often taken as the type of the mercantile or shopkeeping middle class of any country." As used by these objectors to Mr. Paur, the word has undoubtedly the French tropical and [illegible] meaning, "vulgar," which follows [illegible] "bounty."

own home to prancing about in parlors where he would feel himself chiefly an object of curiosity. The atrocious crime of working in his garden or keeping hens might as well be brought against him.

And, after all, what has a respectable private life to do with the question of the proper performance of a symphony? Would that Jules Janin were alive and in Boston that he might ridicule the affair! Do you remember his remarks toward the close of his life of Deburau?

"Some men who wish to know everything, sensitive women who cannot endure any uncertainty concerning those whom they like, would perhaps be pleased to learn about the private life of the citizen Deburau—whether he has funds, a wife, and whether his wife has presented him with many little ones?

"Deburau has paid his taxes since the Revolution of July, and this is why he loves the date that has raised him to such a degree of importance. He has respectable furniture: Six chairs, a bureau, a bed, two cradles, a combination of bureau and writing desk, in which he keeps his shirt collars, cravats and gloves, when he puts them in it.

"His wife is pretty, bright-eyed, with a complexion full of color and tawny; and she has four children, whose sex it is difficult at present to determine, but they are jolly, nimble, clever, and they play together like kittens. Deburau is not yet a member of the National Guard.

"Outside of his artistic talent he has several social accomplishments. He can swim on his back, he can take to pieces a lock, he can play the flute, he can fence, he can write his name and he can hang a picture on the wall."

***

Mr. Paur is not a man to satisfy easily the naturally capricious. And it must be confessed that the popular taste in music and in performers is capricious.

As it was in the time of the Jesuit Father Louis Bertrand Castel, so it is to-day: "The pleasure derived from a popular concert is only real for a certain number of connoisseurs and zealous amateurs. Many in the audience are bored, and they go, as to a theatre, from force of habit, because it is the fashion, or from a desire to be anywhere except at home. The rapture of the majority is a moderate pleasure, which often comes from the sight of the crowd, or circumstances that are foreign to the music. One is tired of hearing always cantatas, and one wishes sontas; tired of sontas, he wishes motetts; wearied by French music, he longs for Italian compositions; bored by the violinist, he yearns for the sound of the viol."

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Nor is Mr. Paur a man that will endure easily patronage. He thereby offends some of our most celebrated patrons and patronesses. Perhaps Mr. Paur has recognized the fact that mediocrity or utter worthlessness in music is surest of local, or, rather, parochial patronage, which patronage, somehow or other, always reminded me of lines from Thackeray's proposed inscription to be engraven under the image of George the First—Star of Brunswick:

"He hated Art and despised Literature;
But He liked train-oil in his salads,
And gave an enlightened patronage
To bad oysters."

PHILIP HALE.

The Last Symphony Concert of the Season of '93-'94—The Enthusiastic Applause Awarded Mr. Emil Paur, Conductor.

The program of the 24th Symphony concert, the last of the season of '93-'94, was as follows:

Huldigung's Marsch.....Wagner
Scene in the tavern—(Mephisto Waltz), from Lenau's "Faust".....Liszt
Overture—"Genoveva".....Schumann
Symphony No. 6.....Beethoven

As Mr. Paur appeared on the stage of Music Hall last evening he was greeted with hearty and long-continued applause. At the end of the concert the great audience recalled him again and again. Seldom has a more flattering tribute been paid any conductor in this city.

This applause was undoubtedly an open manifestation of the appreciation in which this admirable conductor is held in Boston and a public recognition of the faithful work done by him during the past season, rather than the expression of specific delight awakened by the concert itself.

In another column of this issue of the Journal I have discussed the characteristics of Mr. Paur, the conductor. His weakness is a seeming inability to arrange an effective and well-contrasted program. The weakness is not peculiar to him; it was found in Mr. Gericke; it was found in Mr. Nikisch. So far as program-making is concerned, no one of our other Symphony conductors has equaled Mr. Henschel.

And yet the arrangement of the program of last evening shows in a curious way the musical sincerity and modesty of Mr. Paur. Remember that the concert was the last of the season. Now how many conductors would have thought of choosing as the last number the Pastoral Symphony? How many would have been content to dismiss the audience in such a simple manner? Nine out of ten would have said "Come now, we must make a splurge." They would have selected carefully some screaming, wall-shattering, sky-assailing piece, and called in the aid of all the pulsatile instruments known from the time of the Assyrians, who were a people delighting in noise.

The numbers of this program are well known, and they call now for no extended comment. The Pastoral Symphony undoubtedly gives vast pleasure to many, who are thrilled by the mimicry of birds and the trick thunder storm. But at the risk of being charged with blasphemy, may I ask humbly if the second movement is not so interminable that it is almost a musical bore of huge dimensions? And is the Symphony, as a whole, even when it is "illustrated" with real wheelbarrows and simpering ballet girls, as happened once in New York years ago, to be compared for a moment with any of the others of Beethoven, beginning with the third?

Mr. Paur has earned honestly his vacation. May he enjoy it as thoroughly as he accomplishes his musical duties.

The program book states that the opening concert of the 14th season will be given Oct. 13, and that Mr. Emil Paur will be the conductor.

PHILIP HALE.

Gazette

BOSTON, SUNDAY MORNING, APRIL 29.

And Still Recalcitrant!

The *Musical Courier*, in response to the comments we have made in this column, regarding its solemn decision that "Mr. Paur must go!" sets forth the following finely-pointed and keenly discriminating arguments. As will be seen, the reasoning is close, pertinent and convincing as to the impropriety of Mr. Paur remaining at the head of the Boston Symphony Orchestra, in face of the *Courier's* dignified and deeply conscientious opposition to him. It is true, that here and there, the *Courier* indulges in a little mirthfulness that is scarcely to the main point in question; but an exuberance of wit, especially when it is of the refined and brilliant order, felicitously exemplified by the *Courier*, carries its own excuse with it. Besides, something must be conceded to the exhilaration of spirits that must have attended the reading of our flattering remarks on the reputation for fairness, incorruptibility, honorable straightforwardness, and freedom from all suspicion of blackmailing that is enjoyed by the *Courier*, which, unfortunately, is quite unaccustomed to receive compliments of this nature, owing to the perverse hardheartedness of a censorious and misjudging world. We will, however, let the *Courier* speak for itself:

Benjamin, of the tribe of Woolf, has once more lashed himself into a fury because the *Musical Courier* suggested that Mr. Paur was making a mess of the Boston Symphony Orchestra, and therefore must go. Ben gets these attacks periodically. He comes in with the hard times, and is a veritable Woolf at the door. When he barks and shows his teeth, then you know that either Wagner has disturbed his feeble musical digestion or else the *Musical Courier* has written something he did not like. It so happened several week ago that he heard the "Walküre" and also read (for the unfortunate man will persist in reading the *Musical Courier*, although he hates it) that Mr. Paur was not a great conductor. The "Walküre" soured him; the *Musical Courier* infuriated him, and after playing over some of his own piano sonatinas on a harpischord, he sat him down and penned a foolish attack on Wagner and the *Musical Courier*. Oh, Benny, keep thy temper! Thy wits are not so nimble as of yore. You know in your inmost consciousness (not conscience, worthy cantor) that Paur is a most mediocre conductor, and if he remains another year with the Boston Symphony Orchestra, it spells its artistic "ruin." Come, now, "Chatterer," acknowledge this, and give over your senseless attacks of rage because the press and public of New York will not submit to Mr. Paur being forced down their throats. We know you like Dussek better than you do Wagner, but you can't help it; it is your misfortune, not your fault. Because a pint measure wots not the capacity of a quart, it is to be pitied and not blamed. Your pint of brains are (sic) not strong enough to endure Wagner's mighty music, but pray do not interfere with our enjoyment. Take Paur. Keep Paur to yourself. Have a special hall built for him in Boston, or, better still, in the suburbs, and let him play to you until the scales fall from your eyes. You are afflicted with musical opthalmia, and so that will not be an untoward thing. But do not let your Paur come to New York. We don't want him. He bores us, and so do you. Preach away to your little circle of readers that Wagner is a false god and the *Musical Courier* is a false prophet. Nobody believes you; you don't believe it yourself. Come now, do you? But you have one follower, for when you bark you wag your tail, and the wag is felt in the Boston *Courier*. The name of the wag is Howard Malcolm Ticknor, and a sad wag he is, to be sure.

After this exhaustive and conclusive setting forth of Mr. Paur's incompetency, it is not easy to see on what reasonable grounds any man can longer defend our Symphony Orchestra conductor from the attacks that have been made on him in New York. There is, in the same issue that contains this exemplary specimen of refined taste, polished rhetoric and masterly logic, a communication, signed R. G. Brown, and purporting to have been written in Boston, that is scarcely less eloquent in point of sentiment, and scarcely less brilliant in point of reasoning. We have a very strong suspicion that it was concocted in New York, and not one hundred miles from the office of the *Courier*. We have never heard of R. G. Brown, and have carefully searched the Boston Directory and the Blue Book for the name; but only find it twice;—once in connection with steam-heating apparatus, and once in connection with a restaurant. The Brown of the *Courier* might be either, for his pipes seem to be over-heated and his stomach to be dyspeptic. However, be this as it may, the music critic of the GAZETTE is likened by him to "the horse reporter,"—whatever that may mean; is called "the Boston man,"—which would scarcely have been written by a resident of this city writing from this city; is called "this fellow"; "a third-rate critic"; "the man"; "the apostle of mediocrity"; "the man from Boston,"—which also would scarcely have been written from Boston by a Bostonian of a Bostonian. Unfortunately, the Brown who has written to the *Courier* is somewhat muddled. Because one of the GAZETTE articles made passing reference to Mr. Nikisch's cuffs and Mr. Nikisch's boots in response to the *Courier's* reference to the fact that Mr. Paur did not fill Mr. Nikisch's boots, Brown says: "One would fancy that he had served his apprenticeship in a haberdasher's shop." It is not easy to see the connection between boots and haberdashery. Then, we are charged with saying that we do not "understand the difference between a 'first-rate' and a 'second-rate' conductor," which, as a matter of fact, we never did say, either in the form given or in any form that gave a colorable excuse for the misstatement. We are also accused of criticising the English of the *Courier*, which we never attempted to do. It is a thing, which in common with the English of Brown's letter, defies criticism. No; Brown wished to affirm that Mr. Nikisch is a first-rate conductor and that Mr. Paur is a second-rate conductor, and hence, such a trifle as truthfulness was not permitted to stand in his way. Brown, however, does not say why Mr. Nikisch is a good conductor or why Mr. Paur is a bad one. Does Brown know? Who is Brown, anyway? What does he mean when he says, "if this critic wishes to laud his protégé (protégé is good), and is able to find great merit, where other and more competent critics find none, there is, I suppose, nothing to discuss—save his taste." Can it be that Brown has not read what "more competent critics" have written in praise of Mr. Paur? Brown seems to have a sensitive sympathy with what he calls "ears polite." It would be well in him to look to his own ears, and to refrain from wagging them in public to an extent that attracts attention to their length.

The Symphony Concert.

The programme for the last concert of the season, by the Boston Symphony Orchestra, in Music Hall, last night, was: "Huldigungs March," Wagner; "Mephisto Waltz," Liszt; Overture, "Genoveva," Schumann; Symphony No. 6, Beethoven. There was a very large attendance. Mr. Paur was given a reception that was marked by exceptional warmth and enthusiasm, the applause lasting for some moments, and with a fervor that testified fully and heartily to the high esteem in which the conductor is held by the public of the Symphony concerts. Here, as at the close of the concert it would seem as if the audience wished to give unmistakable evidence of the real state of its feelings toward Mr. Paur, and to set at rest for once and all, and in the most decided manner, all rumors that had been set afloat, in this city and elsewhere, regarding the consideration in which it holds him. At the close of concert he was recalled five times, amid the most stormy plaudits, and shouts of "bravo" and the waving of handkerchiefs. Rarely before, at these concerts have we witnessed such a demonstration of friendly feeling, and of sincere admiration for the conductor. The performances throughout were of the highest order, the "Mephisto" waltz receiving one of the most brilliant and most effective interpretations that we ever heard accorded the work. The Schumann overture was nobly read and played, the climax being worked up with splendid power. The Beethoven symphony, which, by the way, has become to us the least interesting of the master's great works, was given faultlessly. In fact, both conductor and orchestra were at their best.

The season, just ended, was the thirteenth in the existence of the orchestra. In summing it up, there is little to add to the comments we have made on the conduct from week to week, in this column. Mr. Paur found the orchestra in a somewhat demoralized condition, owing to the lax discipline to which it had been subjected by his predecessor. Mr. Paur has restored it to all the efficiency it reached under Mr. Gericke, and imparted to it a more vigorous musical spirit than it had ever before manifested. It would seem, from reports, more or less in accordance with the exact facts, that have come to the general ear, that certain members of the orchestra did not take kindly to Mr. Paur, and displayed some resentment, that the favoritism which was shown them by Mr. Nikisch, was not continued by Mr. Paur, who, it appears, insisted on treating all the members of his orchestra in the same way, as it was perfectly just he should do. They were all equal in his eyes, and were all intended to strive for the same ends, and hence mere personal regard was sunk in a just consideration for the general results. It was complained by the malcontents that Mr. Paur did not rehearse his men with necessary diligence, which was somewhat amusing to all who know how restive and fretful musicians are under arduous rehearsals. However, whatever may be the truth or the falsehood of these stories anent lax rehearsing, the performances in public showed nothing of carelessness in preparation, and, after all, results, and not theories, are most to be looked to in such matters. Moreover, when it is remembered that the orchestra, or rather those of its members who seem, for some reason or other, to think themselves privileged to speak for it, found fault with Mr. Gericke and with Mr. Nikisch quite as freely as they have with Mr. Paur, it may be conceded that they are troubled with a chronic propensity to grumble at their superior officer. It does no special harm, particularly when the conductor has the will and the firmness to establish his authority, and to make it felt. This, Mr. Paur appears to have done. That he is an admirable musician, and a thoroughly able conductor, he has proved beyond all questioning. He has, however, shown no special skill in programme making, his programmes, as the rule, lacking in felicitous contrasts. Too often have we had a programme in which all the music has been similar in character, possibly with the intention of making them interesting from a historical point of view; but the want of variety in style and color has frequently made them dull, and, not seldom, tiresome. It is to be hoped that, next season, Mr. Paur may consider this subject, and bring a larger eclecticism and a more elastic judgment to bear on it. Of course, it is fully understood that German music must necessarily be the foundation of orchestral concerts, but it is not wholly unwise to pay some heed to the course of modern music in other nations, especially in full view of the important transition period at present prevailing in France and Italy. The first concert of the fourteenth season will be given October 13.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY, APRIL 29, 1894.

THE SYMPHONY.

As if to show that there was no foundation for the rumors which have been rife for the past several weeks relative to Conductor Paur's popularity, both with the Symphony patrons and those who compose the orchestra, the gentleman in question was last evening given the heartiest applause throughout the programme. It was first evident that they intended something of an ovation when he entered to take his accustomed place, and at the close of the programme his presence was redemanded five times. The fact that it was the last concert of the season served to draw out a large house, and Mr. Paur's stand was prettily trimmed.

The programme, though a short one, was very brilliant. It opened with Wagner's "March of Homage," which was given a spirited rendering. Following came the "Mephisto Waltz," by Liszt, which is a wild, fanciful bit, and which, too, was played in masterly fashion. Schumann's overture to "Genoveva" did not arouse any marked amount of enthusiasm. The "Pastoral" symphony, with its delightfully pastoral suggestions, ended the programme, and its delicate shading was well brought out.

Of the composers who have been heard in this season's concerts, Beethoven leads with fourteen compositions, Moligne and Wagner eight and Brahms seven. There were eleven compositions which received their first hearings in this city.

The last of the Kneisel Quartet concerts for Cambridge took place in Brattle Hall on Tuesday evening. Mr. Max Heinrich was in fine voice. Both the soloist and Mr. Foote, the composer, were tendered an ovation, being recalled several times. Among the select audience, typically a musical one, were Professor J. K. Paine, Mrs. Agassiz, Mrs. Mackenzie, Miss Riddle, Professor Norton and daughters, the Misses Woodbury, Mr. Yatman, the violinist, and Mrs. Yatman, and others of social prominence.

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Boston Journal.

SUNDAY, APRIL 29, 1894.

Mr. Emil Paur, the conductor of the Boston Symphony Orchestra, saw last evening the close of the first year of his engagement. It may not therefore be impertinent to consider the man and his work.

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When Mr. Paur first made his appearance on the stage some were disappointed. They complained of the rigidity of the beat, of a certain awkwardness of bearing, of an aggressive expression of performance of duty. They missed the manicured hands, the interesting pallor, the Delsartian movements of Mr. Nikisch, forgetting that when Mr. Nikisch first stood in public on the conductor's stand he revealed in the sight of the people that species of leg clothing known vulgarly as "accordion pants."

But they that were disposed to find fault on account of the reasons above stated were soon conquered by the intelligence and the honesty of Mr. Paur. They found that he was modest and that he thought more of music than of personal exhibition. They found in a month or two that as far as mechanism was concerned the performances were smoother than during the last two years of Mr. Nikisch's rule. And little by little they began to enjoy thoroughly a symphony or an overture without any thought of the interpreter who stood between them and the composer. And this is, perhaps, the highest praise than can be awarded a conductor.

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The conductor is a necessary evil. It is not necessary to agree with Mr. Rowbotham and speak disparagingly of arrhythmic music because it necessitates a separate and distinct leader, whereas in an earlier and more primitive form the first violin or the head singer could serve all required purposes.

"The conductor is a necessary evil," says Ferdinand Hiller. "The more completely his individuality disappears from the sight of the audience the better it is. There is nothing worse than a conductor who usurps the place of the virtuoso and seeks to direct the attention of the public to his own personality, to his own performance. 'By their fruits ye shall know them.' The conductor should hide behind the performance of his orchestra, and find his chief reward in its excellence. Nor should he ever forget, nor should he ever wish it to be forgotten, that he himself serves a superior officer, the composer, even when it happens by chance that he himself is really the superior man."

In a word there are to-day two well defined types of conductors: The first is the virtuoso-conductor (I use virtuoso in its modern and wrenched meaning); the second is the conductor like Mr. Gericke or Mr. Paur.

Mr. Nikisch is an excellent specimen of the virtuoso conductor. Such a conductor has supreme and sublime moments, especially in the performance of romantic works that appeal strongly to a romantic nature. Thus in conducting such a composition as Tschaikowsky's "Romeo and Juliet" Mr. Nikisch is not likely to be surpassed. In such a man temperament is so developed that it masters frequently the judgment, and when the work played is not largely temperamental, the conductor is bound to inject into it an element that is really foreign to it and of serious injury. The serene beauty of the ancients then becomes feverish and modern unrest. The cool and clear melody becomes a tortured strain. There are innumerable crescendos that lead to no legitimate climax. The orchestra, constantly on the rack, begins to lose the consciousness of reserve force that should be felt by an audience during the performance of a great work. Furthermore, the leading of such a conductor is apt to be fitful, moody, irregular, uneven. If there are moments of exaltation, moments of depression follow, and with them comes carelessness that is not far removed from slovenliness.

It is not to be denied that such a conductor as Mr. Nikisch is an interesting figure to many. His individuality is dramatic; he excites admiration and opposition; he is the subject of animated and often ignorant conversation. Some go to the concerts to see what he will do. The talk is about the conductor and not about the work performed under him. And does all this make for musical righteousness?

For my own part I prefer such a conductor as Mr. Paur, although I recognize fully the brilliant qualities of the other type.

It is true that Mr. Paur is not an "exciting" conductor, but is excitement the chief end of music?

I like and respect Mr. Paur for these reasons: First of all he is an excellent musician, and it is not necessary to discuss this question at length, for the fact is admitted by those who, here or in other towns, are, for some reason or other, hostile to him. He preserves rigid discipline in the orchestra, but this discipline is that of the intelligent leader, not of the priggish martinet; and this fact is not assumed, it is proved by the performance of the orchestra at the concerts. At the beginning of the season I was inclined to doubt his sense of color; I no longer have this doubt; Mr. Paur does not splash his canvas, and he prefers a brush to a palette knife, but he is a colorist of fine taste and more than ordinary skill. His attention to detail at the first was perhaps too fussy, but it must be remembered that matters of detail had been neglected sadly for two years before his coming, and the late remarkable performances under his direction of the "Heroic" Symphony of Beethoven and the fourth Symphony of Brahms show conclusively that in the present condition of the orchestra he conducts with mastering breadth of conception, nor is the detail slighted thereby. Furthermore, I like and respect this man because he seems to be eminently honest in his treatment of composer, orchestra and audience. He is free from affectation. No one would dream of calling him a poseur.

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Because Mr. Paur is honest and unaffected he is dubbed by some that regard a symphony concert as a social function a bourgeois. The word bourgeois in English meant originally "a French citizen or freeman of a city or burgh, as distinguished from a peasant on the one hand and a gentleman on the other, now often taken as the type of the mercantile or shopkeeping middle class of any country." As used by these objectors to Mr. Paur, the word has undoubtedly the French tropical and invidious meaning, "vulgar," which follows closely on the heels of "homely."

The charge is brought in all probability because Paur minds his own business, and

own home to promenade about in parlors where he would feel himself chiefly an object of curiosity. The atrocious crime of working in his garden or keeping hens might as well be brought against him.

And, after all, what has a respectable private life to do with the question of the proper performance of a symphony? Would that Jules Janin were alive and in Boston that he might ridicule the affair! Do you remember his remarks toward the close of his life of Deburau?

"Some men who wish to know everything, sensitive women who cannot endure any uncertainty concerning those whom they like, would perhaps be pleased to learn about the private life of the citizen Deburau—whether he has funds, a wife, and whether his wife has presented him with many little ones?

"Deburau has paid his taxes since the Revolution of July, and this is why he loves the date that has raised him to such a degree of importance. He has respectable furniture: Six chairs, a bureau, a bed, two cradles, a combination of bureau and writing desk, in which he keeps his shirt collars, cravats and gloves, when he puts them in it.

"His wife is pretty, bright-eyed, with a complexion full of color and tawny; and she has four children, whose sex it is difficult at present to determine, but they are jolly, nimble, clever, and they play together like kittens. Deburau is not yet a member of the National Guard.

"Outside of his artistic talent he has several social accomplishments. He can swim on his back, he can take to pieces a lock, he can play the flute, he can fence, he can write his name and he can hang a picture on the wall."

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Mr. Paur is not a man to satisfy easily the naturally capricious. And it must be confessed that the popular taste in music and in performers is capricious.

As it was in the time of the Jesuit Father Louis Bertrand Castel, so it is to-day: "The pleasure derived from a popular concert is only real for a certain number of connoisseurs and zealous amateurs. Many in the audience are bored, and they go, as to a theatre, from force of habit, because it is the fashion, or from a desire to be anywhere except at home. The rapture of the majority is a moderate pleasure, which often comes from the sight of the crowd, or circumstances that are foreign to the music. One is tired of hearing always cantatas, and one wishes sontas; tired of sontas, he wishes motetts; wearied by French music, he longs for Italian compositions; bored by the violinist, he yearns for the sound of the viol."

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Nor is Mr. Paur a man that will endure easily patronage. He thereby offends some of our most celebrated patrons and patronesses. Perhaps Mr. Paur has recognized the fact that mediocrity or utter worthlessness in music is surest of local, or, rather, parochial patronage, which patronage, somehow or other, always reminded me of lines from Thackeray's proposed inscription to be engraven under the image of George the First—Star of Brunswick:

"He hated Art and despised Literature;
But He liked train-oil in his salads,
And gave an enlightened patronage
To bad oysters."

PHILIP HALE.

The Last Symphony Concert of the Season of '93-'94—The Enthusiastic Applause Awarded Mr. Emil Paur, Conductor.

The program of the 24th Symphony concert, the last of the season of '93-'94, was as follows:

Huldigung's Marsch.....Wagner
Scene in the tavern—(Mephisto Waltz), from Lenau's "Faust".....Liszt
Overture—"Genoveva".....Schumann
Symphony No. 6.....Beethoven

As Mr. Paur appeared on the stage of Music Hall last evening he was greeted with hearty and long-continued applause. At the end of the concert the great audience recalled him again and again. Seldom has a more flattering tribute been paid any conductor in this city.

This applause was undoubtedly an open manifestation of the appreciation in which this admirable conductor is held in Boston and a public recognition of the faithful work done by him during the past season, rather than the expression of specific delight awakened by the concert itself.

In another column of this issue of the Journal I have discussed the characteristics of Mr. Paur, the conductor. His weakness is a seeming inability to arrange an effective and well-contrasted program. The weakness is not peculiar to him; it was found in Mr. Gericke; it was found in Mr. Nikisch. So far as program-making is concerned, no one of our other Symphony conductors has equaled Mr. Henschel.

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After this exhaustive and conclusive setting forth of Mr, Paur's incompetency, it is not easy to see on what reasonable grounds any man can longer defend our Symphony Orchestra conductor from the attacks that have been made on him in New York. There is, in the same issue that contains this exemplary specimen of refined taste, polished rhetoric and masterly logic, a communication, signed R. G. Brown, and purporting to have been written in Boston, that is scarcely less eloquent in point of sentiment, and scarcely less brilliant in point of reasoning. We have a very strong suspicion that it was concocted in New York, and not one hundred miles from the office of the *Courier*. We have never heard of R. G. Brown, and have carefully searched the Boston Directory and the Blue Book for the name; but only find it twice;—once in connection with steam-heating apparatus, and once in connection with a restaurant. The Brown of the *Courier* might be either, for his pipes seem to be over-heated and his stomach to be dyspeptic. However, be this as it may, the music critic of the GAZETTE is likened by him to "the horse reporter,"—whatever that may mean; is called "the Boston man,"—which would scarcely have been written by a resident of this city writing from this city; is called "this fellow"; "a third-rate critic"; "the man"; "the apostle of mediocrity"; "the man from Boston,"—which also would scarcely have been written from Boston by a Bostonian of a Bostonian. Unfortunately, the Brown who has written to the *Courier* is somewhat muddled. Because one of the GAZETTE articles made passing reference to Mr. Nikisch's cuffs and Mr. Nikisch's boots in response to the *Courier's* reference to the fact that Mr. Paur did not fill Mr. Nikisch's boots, Brown says: "One would fancy that he had served his apprenticeship in a haberdasher's shop." It is not easy to see the connection between boots and haberdashery. Then, we are charged with saying that we do not "understand the difference between a 'first-rate' and a 'second-rate' conductor," which, as a matter of fact, we never did say, either in the form given or in any form that gave a colorable excuse for the misstatement. We are also accused of criticising the English of the *Courier*, which we never attempted to do. It is a thing, which in common with the English of Brown's letter, defies criticism. No; Brown wished to affirm that Mr. Nikisch is a first-rate conductor and that Mr. Paur is a second-rate conductor, and hence, such a trifle as truthfulness was not permitted to stand in his way. Brown, however, does not say why Mr. Nikisch is a good conductor or why Mr. Paur is a bad one. Does Brown know? Who is Brown, anyway? What does he mean when he says, "if this critic wishes to laud his protégé (protégé is good), and is able to find great merit, where other and more competent critics find none, there is, I suppose, nothing to discuss—save his taste." Can it be that Brown has not read what "more competent critics" have written in praise of Mr. Paur? Brown seems to have a sensitive sympathy with what he calls "ears polite." It would be well in him to look to his own ears, and to refrain from wagging them in public to an extent that attracts attention to their length.

The Symphony Concert.

The programme for the last concert of the season, by the Boston Symphony Orchestra, in Music Hall, last night, was: "Huldigungs March," Wagner; "Mephisto Waltz," Liszt; Overture, "Genoveva," Schumann; Symphony No. 6, Beethoven. There was a very large attendance. Mr. Paur was given a reception that was marked by exceptional warmth and enthusiasm, the applause lasting for some moments, and with a fervor that testified fully and heartily to the high esteem in which the conductor is held by the public of the Symphony concerts. Here, as at the close of the concert it would seem as if the audience wished to give unmistakable evidence of the real state of its feelings toward Mr. Paur, and to set at rest for once and all, and in the most decided manner, all rumors that had been set afloat, in this city and elsewhere, regarding the consideration in which it holds him. At the close of concert he was recalled five times, amid the most stormy plaudits, and shouts of "bravo" and the waving of handkerchiefs. Rarely before, at these concerts have we witnessed such a demonstration of friendly feeling, and of sincere admiration for the conductor. The performances throughout were of the highest order, the "Mephisto" waltz receiving one of the most brilliant and most effective interpretations that we ever heard accorded the work. The Schumann overture was nobly read and played, the climax being worked up with splendid power. The Beethoven symphony, which, by the way, has become to us the least interesting of the master's great works, was given faultlessly. In fact, both conductor and orchestra were at their best.

The season, just ended, was the thirteenth in the existence of the orchestra. In summing it up, there is little to add to the comments we have made on the concer from week to week, in this column. Mr. Paur found the orchestra in a somewhat demoralized condition, owing to the lax discipline to which it had been subjected by his predecessor. Mr. Paur has restored it to all the efficiency it reached under Mr. Gericke, and imparted to it a more vigorous musical spirit than it had ever before manifested. It would seem, from reports, more or less in accordance with the exact facts, that have come to the general ear, that certain members of the orchestra did not take kindly to Mr. Paur, and displayed some resentment, that the favoritism which was shown them by Mr. Nikisch, was not continued by Mr. Paur, who, it appears, insisted on treating all the members of his orchestra in the same way, as it was perfectly just he should do. They were all equal in his eyes, and were all intended to strive for the same ends, and hence mere personal regard was sunk in a just consideration for the general results. It was complained by the malcontents that Mr. Paur did not rehearse his men with necessary diligence, which was somewhat amusing to all who know how restive and fretful musicians are under arduous rehearsals. However, whatever may be the truth or the falsehood of these stories anent lax rehearsing, the performances in public showed nothing of carelessness in preparation, and, after all, results, and not theories, are most to be looked to in such matters. Moreover, when it is remembered that the orchestra, or rather those of its members who seem, for some reason or other, to think themselves privileged to speak for it, found fault with Mr. Gericke and with Mr. Nikisch quite as freely as they have with Mr. Paur, it may be conceded that they are troubled with a chronic propensity to grumble at their superior officer. It does no special harm, particularly when the conductor has the will and the firmness to establish his authority, and to make it felt. This, Mr. Paur appears to have done. That he is an admirable musician, and a thoroughly able conductor, he has proved beyond all questioning. He has, however, shown no special skill in programme making, his programmes, as the rule, lacking in felicitous contrasts. Too often have we had a programme in which all the music has been similar in character, possibly with the intention of making them interesting from a historical point of view; but the want of variety in style and color has frequently made them dull, and, not seldom, tiresome. It is to be hoped that, next season, Mr. Paur may consider this subject, and bring a larger eclecticism and a more elastic judgment to bear on it. Of course, it is fully understood that German music must necessarily be the foundation of orchestral concerts, but it is not wholly unwise to pay some heed to the course of modern music in other nations, especially in full view of the important transition period at present prevailing in France and Italy. The first concert of the fourteenth season will be given October 13.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY, APRIL 29, 1894.

THE SYMPHONY.

As if to show that there was no foundation for the rumors which have been rife for the past several weeks relative to Conductor Paur's popularity, both with the Symphony patrons and those who compose the orchestra, the gentleman in question was last evening given the heartiest applause throughout the programme. It was first evident that they intended something of an ovation when he entered to take his accustomed place, and at the close of the programme his presence was redemanded five times. The fact that it was the last concert of the season served to draw out a large house, and Mr. Paur's stand was prettily trimmed.

The programme, though a short one, was very brilliant. It opened with Wagner's "March of Homage," which was given a spirited rendering. Following came the "Mephisto Waltz," by Liszt, which is a wild, fanciful bit, and which, too, was played in masterly fashion. Schumann's overture to "Genoveva" did not arouse any marked amount of enthusiasm. The "Pastoral" symphony, with its delightfully pastoral suggestions, ended the programme, and its delicate shading was well brought out.

Of the composers who have been heard in this season's concerts, Beethoven leads with fourteen compositions, Moligne and Wagner eight and Brahms seven. There were eleven compositions which received their first hearings in this city.

The last of the Kneisel Quartet concerts for Cambridge took place in Brattle Hall on Tuesday evening. Mr. Max Heinrich was in fine voice. Both the soloist and Mr. Foote, the composer, were tendered an ovation, being recalled several times. Among the select audience, typically a musical one, were Professor J. K. Paine, Mrs. Agassiz, Mrs. Mackenzie, Miss Riddle, Professor Norton and daughters, the Misses Woodbury, Mr. Yatman, the violinist, and Mrs. Yatman, and others of social prominence.

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Boston Courier.

SUNDAY MORNING, APRIL 29, 1894.

THE LAST SYMPHONY CONCERT OF THE SEASON, ETC.

The week has not been prolific in concerts, and there is therefore little to chronicle. For Tuesday evening Mrs. Ada May Benzing had appointed the testimonial concert which was tendered her on behalf of her friends in the Church of the Unity and elsewhere, and on that evening the church contained a large and gratified audience. Mrs. Benzing is noticeable among resident contraltos for the fullness, amplitude, richness and strength of her voice, and her earnestness and enthusiasm of manner find also many admirers. Her principal fault in times past has been some want of reserve and repose; but she seems to be getting the better of this, and her singing gains much thereby. There is so much which is unusually fine and interesting in her tone and so much merit in her style that she has no need to attract attention by mere display of the volume or extent of her voice. She sang music of several schools and made them very effective. Various excellent artists assisted her in interesting instrumental numbers.

The first part of the last Symphony concert was pretty loud and lively. Wagner's "Huldigungs" march began it with large and stately strains. The great composer was never in better form and spirits than when he was writing for the brass choir; and although one finds in this score with its wide and various scheme of instrumentation the gentle and tasteful touch of Raff, who put the march into its present shape, one can still recognize the brass band feeling throughout the work, and wish that Patrick Sarsfield Gilmore might come back for a few days to give his version of it with all those wonderful and strange instruments of breath or blow which he had collected from various corners of the earth. The performance was a rousing one, and for once that kettledrummer had at times an accompaniment which almost covered him up.

Next was played the "Tavern" scene, with its Mephistophelian waltz, from Liszt's music to Lenau's "Faust." The scene is one of rough gaiety shot across with diabolical comment and malicious excitement of passion and desire. The reading was graphic in its outlines and dramatic in its color and motion. The many brief episodic bits for single instruments were capitally put in, and the sudden harp-sweeps were especially telling.

A graver matter succeeded in Schumann's "Genoveva" overture, although it is only sombre and disquieted in its early phases, its later moods being earnest, energetic, buoyant and brilliant.

The concert ended with a faithful, sympathetic and delightful rendering of Beethoven's "Pastoral" symphony, which is so entirely in touch with the temper and the promises of spring. Mr. Paur had no need to exaggerate at any point in order to obtain his desired effects. His men have learned to understand and to obey, and while he has gained for himself their dutiful respect, he has regained for them that good opinion of the public which they had been losing during the past few seasons.

At both the rehearsal and the concert Mr. Paur had a fine, warm reception and many full-hearted recalls.

And so ends the thirteenth season. It has been productive of much good, especially in restoring discipline and technique to the orchestra and confidence to the public. But the next season must do more. It must provide better programmes and recognize more fairly the musical talent of the world. Mr. Apthorp's careful digest of this season shows a total of ninety-six numbers of which ten had their first Boston hearings. Of that total, only eighteen, or less than one in five, were taken from other than German authors. Ten of these were French, Berlioz being drawn upon for four, Massenet and Saint-Saens for two each, and D'Albert and Molique being each named once. Russia, in the persons of Glinka and Tschaikowsky, supplied five pieces, and Boston men—Messrs. Paine, Loeffler and Johns, one each. That is not the right kind of showing and Mr. Paur must show more catholicity and wider love next winter. Some improvements are also needed in the *personnel* of the orchestra. The wood wind is not all equally good, and a man who will give tone instead of noise is necessary for the drums.

The fourteenth season is announced to begin on October 13, and it will probably sadden the heart (or the gizzard) of that unimportant New York weekly, which has so fretted and fumed over Symphony affairs, to find Mr. Paur's name still to the fore in spite of all its clamor. And, by the way, that same paper virtually acknowledges its defeat by ceasing to attack the Symphony cause and turning itself to the supporters of that cause. In a paragraph which is really nowhere nearly so ill-written as some of the music attributed to its editorial pens, it is pleased to characterize the COURIER as a bob to that kite to which it likens a neighbor of ours. This is probably meant to be uncomplimentary; but it is really more flattering to us than to our neighbor. For the best of kites will not fly well without a few bobs to balance and keep it straight, and the Gothamite kite would wobble a deal less if it could get itself a bob or two of better stuff than the one lightweight attachment which is all it has thus far hitched on. We have no objection to ascending heavenward with any lively and high-mounting kite, and we will do our best as an auxiliary in its flight. And our Gothamite contemporary may kindly remember that it was the bobs and strings of Franklin's kite which enabled him to catch the electric spirit, and that perhaps it may yet feel as if a little fresh lightning had been brought down for its own impalement if we should quote what a person very near its seat of authority said in Boston the other day about the necessity of abusing somebody or some interest here in order to attract a little attention to its own unnoticed self and so win the notoriety which it apparently prefers to respect.

HOWARD MALCOM TICKNOR.

Boston Sunday Globe.

SUNDAY, APRIL 29, 1894.

PROUD PAUR.

Symphony Season Closes Brilliantly.

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Popular Leader Was Given Grand Ovation.

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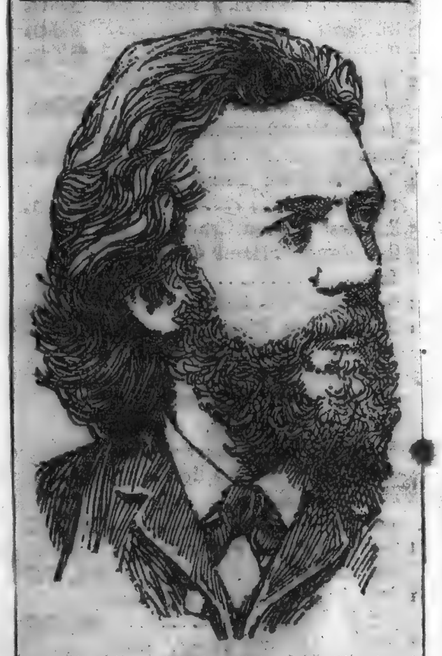
Beautiful Tone Pictures Given to Strings.

Emil Paur had a magnificent reception last evening. He was heartily welcomed before the concert, and he was still more heartily cheered at the close.

His music stand was beautifully twined with green, and on the book rest were two bunches of flowers tied with white satin ribbon, one of superb roses and the other of delicate lilies of the valley.

"I suppose," said a Beacon st woman in the balcony to her companion, "we shall have a wild night; or do you think that the audience is not enthusiastic enough over Paur to go wild?"



EMIL PAUR.

No reply came to the query, for at that moment Mr Paur stepped upon the platform and no reply was needed.

The vast audience, filling every seat in Music hall, cheered as one man. Loud and enthusiastic clapping came from every part of the auditorium and the galleries, handkerchiefs waved and a murmur of applause ran through the audience.

Mr Paur bowed again and again. He essayed to sit down, but the audience rang out more applause, and he rose and repeated his bowing, smiling as he did so.

Conductor and audience were evidently in sympathy, and from the moment Mr Paur took up the baton to the moment he laid it down finally, conductor and audience were in close touch with each other.

Conductor Paur's program for the closing concert of the 13th symphony season was dignified and marked by nothing novel in the musical line. Wagner's Huldigung's march, Liszt's Mephisto waltz, Schumann's "Genoveva" overture and Beethoven's "Pastoral" symphony were the offerings.

The stately measures of the Wagner march, with its simple harmonies so grandly worked out in the orchestration were finely played, the brasses and wood-winds performing their work with a notable degree of sonorousness and harmony.

The lively, demoniacal, Mephisto waltz was given with the proper abandon and rollicking spirit, and Schumann's brilliant overture was effectively treated. The second theme, with the hunting call figures, was splendidly given, and the finale was also admirable in every way.

Beethoven's familiar "Pastoral," or sixth symphony, which closed the program, was, as a whole, the most delightful number. The peasants' dance and thunder storm call for special mention, the "effects" not being allowed to overshadow the beautiful tone pictures given to the strings. In the finale the "harmonic audacities" were delightfully presented, showing the almost perfect team work of Mr Paur's orchestra.

The Beethoven finale was the signal for a wild burst of applause, which was kept up for some time, Mr Paur bowing and smiling. Then he left the platform, but the applause broke forth again, and in answer to repeated cries of "Paur, Paur," the delighted conductor came on and gave a series of bows, placing his hand over his heart and smiling his thanks for the warm reception.

Mr Paur was recalled and cheered four times, and then he held an informal reception as enthusiastic admirers came up to shake hands with him.

Well-known musicians in the audience were the loudest in their applause, and from all sides was heard the warmest praise of Mr Paur.

It was an ovation the most distinguished conductor might be proud of, and Mr Paur seemed at times overcome with the scene.

The 14th season of symphony concerts will begin Saturday evening, Oct 13, with Emil Paur as conductor.

SUNDAY [illegible]

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCV. NO. 119.

SUNDAY, APRIL 29, 1894.

THE SYMPHONY CONCERT.

The 13th season of the Symphony orchestra's concerts was ended with that given last evening under Mr. Emil Paur's direction, and the patrons rallied in full force to do honor to the occasion.

It is greatly to be regretted that Mr. Paur should have arranged his programme in such a way as to miss the desired effect which might easily have been attained by better care in this particular direction. The compositions chosen were excellent in every way, and if they had been turned top side down the season would have been ended in the most impressive fashion.

The arrangement of the programme was this: Wagner's "March of Homage," Liszt's "Mephisto" waltz, Schumann's "Genoveva" overture and Beethoven's "Pastoral" symphony. It will be easily seen that the climax of this programme was in the beginning, and that what might have made an excellent opening made a very weak ending.

However, Mr. Paur and his programmes have been discussed sufficiently throughout this season, and it may be well to consider the character of the work done by the orchestra without further comment upon the selections and their arrangement.

The great march of Wagner was splendidly played throughout, the gradual working up of the theme which makes its principal feature being grandly done, and leaving a fine impression of the merits of this composition. The "Mephisto" waltz was brilliantly played, and the striking characteristics of the composition have seldom been brought out more distinctly or effectively. Schumann's lovely overture was played with excellent taste, and the reading of the Beethoven symphony commanded unqualified approval.

Mr. Paur had a grand ovation as he entered to take his stand at the gaily bedecked desk, and he had to repeat his acknowledgments of the applause a half dozen times before he could rap the orchestra to order. A similar scene followed the conclusion of the programme, the audience standing and applauding until he had repeatedly returned to bow his thanks for the favor shown him. He has good cause to be satisfied with the recognition of his season's labors by the patrons of the concerts and the official announcement of his continuance as conductor for next season was generally commended.

The season thus ended has been in some ways an uneventful one. There has been little that was sensational, but much that was satisfactory. Mr. Paur has shown himself to be a thoroughly conservative, careful and competent director. He has labored faithfully to make the concerts of the year command the respect of the best lovers of classical music, and in the works that he has placed upon his programme he has afforded a hearing of more standard compositions than novelties.

A summary of the programmes shows that 96 different compositions have been performed in the 24 concerts. Beethoven takes precedence in the list with 14 works. Wagner and Mozart follow with eight each, Brahms seven, Schumann five, Berlioz Liszt, Mendelssohn four each, Rubenstein, Schubert, Weber and Tschaikowsky three each, Bruch, Dvorak, Glinka, Gluck, Handel, Haydn, Massenet, Saint Saens and Volkmann two each, and D'Albert Bach, Von Bulow, Goetz, Emil Hartman, Johns, Loeffler, Molique, Paine, Smetana, Richard Strauss one each.

Coming to Boston on so short a notice and with so limited a knowledge of American musicians, it is easy to pardon Mr. Paur for his limited recognition of the native born composer in his first season. He has, however, shown such a respect for the ability of those with whom he has been associated that it is natural to expect a more general hearing of the works of American composers in his concerts during the coming seasons.

All in all Mr. Paur's record during his first season is one to be heartily commended, and his retention for the entire term of his contract will certainly maintain the standing of Boston's orchestra in the front rank of the world's organization of this class.

The 14th season will begin on Saturday evening, Oct. 13.

[illegible]

MONDAY, APRIL 30, 1894.

Music Hall: Boston Symphony Orchestra.

The programme of the twenty-fourth symphony concert, the closing one of the season, given in the Music Hall last Saturday evening, was as follows:

Wagner: Huldigungs-Marsch.
Liszt: Scene in the Village Tavern (Mephisto-Waltz) from Lenau's "Faust."
Schumann: Overture to "Genoveva," Opus 81.
Beethoven: Symphony No. 6, in F major ("Pastoral") Opus 68.

How well worth while it is to begin, or close, a symphony season with a "significant" composition is a matter of taste. Time was in Boston when the winter's orchestral music was usually ushered in by the "Weihe des Hauses" overture (the term "Weihe," "consecration," being generally accepted as giving this work a certain fitness as a sort of musical "grace before meat"), and the last concert ended in a blaze of glory with the third "Leonore," or some other composition with a stirring coda to it. The custom may have had its good and quasi-poetic side, but has been not a little laughed at in some quarters.

Surely Beethoven's "Pastoral" symphony, as a snapper to a long orchestral whip, is not open to the objection of would-be-significant splurginess; it is quiet enough in all conscience, and might be taken to signify (if, indeed, it signify anything beyond its own musical self) a desire to substitute the Catholic "*Dona nobis pacem*" for the more classic "*Vos valete et plaudite.*" And yet the audience seemed, to a man, to take it in the latter sense,—or, perhaps, they needed no implied invitation to crown the season with an outburst of enthusiasm—for, when the last measure of the symphony had died away, they gave Mr. Paur such an ovation, bravo-shouting and hand-clapping as our old Music Hall has not often witnessed within its walls. Four times he was called out, responding, not with *prima-donna* alacrity, as if to catch the bubble reputation before it burst, but with dignified modesty, as of a man who was conscious of having done what he was engaged to do, and did not think honestly rendered services a matter for unusual demonstrations of praise.

The performance of the whole programme was extremely fine. The Huldigungs-Marsch was played with grand power and with a dignity of style that showed the work in its true light. Schumann's "Genoveva" overture, too, went splendidly, and its whirling coda was given with immense effect. Liszt's "Mephisto-Waltz," which we are hearing, perhaps, a thought too often of late years, was played with a vim and finesse that left nothing to be desired. The ever-beautiful "Pastoral" was played well-nigh to perfection. One could only take exception to the rapid tempo of the Peasants' Dance, which sounded rather out of date in this year of grace 1894, and reminded one of the old-time conductor—"*vom alten Schrot*"—who, as a rule, was somewhat over-fond of very brisk *Allegros*. But, with this exception, the symphony was most sympathetically conducted and admirably played.

IF THERE WERE ANY QUESTION as to the universal and hearty public acceptance of Mr. Paur as the conductor of the symphony concerts, in spite of the diligent detraction which has followed his work here so unaccountably in certain New York journals, all such doubts must have taken to their heels with the same speed that certain "society" members of the orchestra did when the roar of generous and determined and persistent applause for the conductor set in Saturday night, recalling him to the stage no less than four times, while not a person left the hall. It was splendidly significant, because utterly spontaneous; it breathed a certain honest indignation, too, and the true Bostonian confidence in its own musical judgment. Boston has fully decided that Mr. Paur will do; and not only that, but that he is a musician of fine instincts and accomplishments. Boston's judgment is that of a community mature in musical experience, and does not require a masher at the conductor's desk

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Boston Courier.

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THE LAST SYMPHONY CONCERT OF THE SEASON, ETC.

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EMIL PAUR.

No reply came to the query, for at that moment Mr Paur stepped upon the platform and no reply was needed.

The vast audience, filling every seat in Music hall, cheered as one man. Loud and enthusiastic clapping came from every part of the auditorium and the galleries, handkerchiefs waved and a murmur of applause ran through the audience.

Mr Paur bowed again and again. He essayed to sit down, but the audience rang out more applause, and he rose and repeated his bowing, smiling as he did so.

Conductor and audience were evidently in sympathy, and from the moment Mr Paur took up the baton to the moment he laid it down finally, conductor and audience were in close touch with each other.

Conductor Paur's program for the closing concert of the 13th symphony season was dignified and marked by nothing novel in the musical line. Wagner's Huldigung's march, Liszt's Mephisto waltz, Schumann's "Genoveva" overture and Beethoven's "Pastoral" symphony were the offerings.

The stately measures of the Wagner march, with its simple harmonies so grandly worked out in the orchestration were finely played, the brasses and wood-winds performing their work with a notable degree of sonorousness and harmony.

The lively, demoniacal, Mephisto waltz was given with the proper abandon and rollicking spirit, and Schumann's brilliant overture was effectively treated. The second theme, with the hunting call figures, was splendidly given, and the finale was also admirable in every way.

Beethoven's familiar "Pastoral," or sixth symphony, which closed the program, was, as a whole, the most delightful number. The peasants' dance and thunder storm call for special mention, the "effects" not being allowed to overshadow the beautiful tone pictures given to the strings. In the finale the "harmonic audacities" were delightfully presented, showing the almost perfect team work of Mr Paur's orchestra.

The Beethoven finale was the signal for a wild burst of applause, which was kept up for some time, Mr Paur bowing and smiling. Then he left the platform, but the applause broke forth again, and in answer to repeated cries of "Paur, Paur," the delighted conductor came on and gave a series of bows, placing his hand over his heart and smiling his thanks for the warm reception.

Mr Paur was recalled and cheered four times, and then he held an informal reception as enthusiastic admirers came up to shake hands with him.

Well-known musicians in the audience were the loudest in their applause, and from all sides was heard the warmest praise of Mr Paur.

It was an ovation the most distinguished conductor might be proud of, and Mr Paur seemed at times overcome with the scene.

The 14th season of symphony concerts will begin Saturday evening, Oct 13, with Emil Paur as conductor.

SUNDAY HERALD.

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SUNDAY, APRIL 29, 1894.

THE SYMPHONY CONCERT.

The 13th season of the Symphony orchestra's concerts was ended with that given last evening under Mr. Emil Paur's direction, and the patrons rallied in full force to do honor to the occasion.

It is greatly to be regretted that Mr. Paur should have arranged his programme in such a way as to miss the desired effect which might easily have been attained by better care in this particular direction. The compositions chosen were excellent in every way, and if they had been turned top side down the season would have been ended in the most impressive fashion.

The arrangement of the programme was this: Wagner's "March of Homage," Liszt's "Mephisto" waltz, Schumann's "Genoveva" overture and Beethoven's "Pastoral" symphony. It will be easily seen that the climax of this programme was in the beginning, and that what might have made an excellent opening made a very weak ending.

However, Mr. Paur and his programmes have been discussed sufficiently throughout this season, and it may be well to consider the character of the work done by the orchestra without further comment upon the selections and their arrangement.

The great march of Wagner was splendidly played throughout, the gradual working up of the theme which makes its principal feature being grandly done, and leaving a fine impression of the merits of this composition. The "Mephisto" waltz was brilliantly played, and the striking characteristics of the composition have seldom been brought out more distinctly or effectively. Schumann's lovely overture was played with excellent taste, and the reading of the Beethoven symphony commanded unqualified approval.

Mr. Paur had a grand ovation as he entered to take his stand at the gaily bedecked desk, and he had to repeat his acknowledgments of the applause a half dozen times before he could rap the orchestra to order. A similar scene followed the conclusion of the programme, the audience standing and applauding until he had repeatedly returned to bow his thanks for the favor shown him. He has good cause to be satisfied with the recognition of his season's labors by the patrons of the concerts and the official announcement of his continuance as conductor for next season was generally commended.

The season thus ended has been in some ways an uneventful one. There has been little that was sensational, but much that was satisfactory. Mr. Paur has shown himself to be a thoroughly conservative, careful and competent director. He has labored faithfully to make the concerts of the year command the respect of the best lovers of classical music, and in the works that he has placed upon his programme he has afforded a hearing of more standard compositions than novelties.

A summary of the programmes shows that 96 different compositions have been performed in the 24 concerts. Beethoven takes precedence in the list with 14 works. Wagner and Mozart follow with eight each, Brahms seven, Schumann five, Berlioz Liszt, Mendelssohn four each, Rubenstein, Schubert, Weber and Tschaikowsky three each, Bruch, Dvorak, Glinka, Gluck, Handel, Haydn, Massenet, Saint Saens and Volkmann two each, and D'Albert Bach, Von Bulow, Goetz, Emil Hartman, Johns, Loeffler, Molique, Paine, Smetana, Richard Strauss one each.

Coming to Boston on so short a notice and with so limited a knowledge of American musicians, it is easy to pardon Mr. Paur for his limited recognition of the native born composer in his first season. He has, however, shown such a respect for the ability of those with whom he has been associated that it is natural to expect a more general hearing of the works of American composers in his concerts during the coming seasons.

All in all Mr. Paur's record during his first season is one to be heartily commended, and his retention for the entire term of his contract will certainly maintain the standing of Boston's orchestra in the front rank of the world's organization of this class.

The 14th season will begin on Saturday evening, Oct. 13.

Boston Transcript

MONDAY, APRIL 30, 1894.

Music Hall: Boston Symphony Orchestra.

The programme of the twenty-fourth symphony concert, the closing one of the season, given in the Music Hall last Saturday evening, was as follows:

Wagner: Huldigungs-Marsch.
Liszt: Scene in the Village Tavern (Mephisto-Waltz) from Lenau's "Faust."
Schumann: Overture to "Genoveva," Opus 81.
Beethoven: Symphony No. 6, in F major ("Pastoral") Opus 68.

How well worth while it is to begin, or close, a symphony season with a "significant" composition is a matter of taste. Time was in Boston when the winter's orchestral music was usually ushered in by the "Weihe des Hauses" overture (the term "Weihe," "consecration," being generally accepted as giving this work a certain fitness as a sort of musical "grace before meat"), and the last concert ended in a blaze of glory with the third "Leonore," or some other composition with a stirring coda to it. The custom may have had its good and quasi-poetic side, but has been not a little laughed at in some quarters.

Surely Beethoven's "Pastoral" symphony, as a snapper to a long orchestral whip, is not open to the objection of would-be-significant splurginess; it is quiet enough in all conscience, and might be taken to signify (if, indeed, it signify anything beyond its own musical self) a desire to substitute the Catholic "*Dona nobis pacem*" for the more classic "*Vos valete et plaudite.*" And yet the audience seemed, to a man, to take it in the latter sense,—or, perhaps, they needed no implied invitation to crown the season with an outburst of enthusiasm—for, when the last measure of the symphony had died away, they gave Mr. Paur such an ovation, bravo-shouting and hand-clapping as our old Music Hall has not often witnessed within its walls. Four times he was called out, responding, not with *prima-donna* alacrity, as if to catch the bubble reputation before it burst, but with dignified modesty, as of a man who was conscious of having done what he was engaged to do, and did not think honestly rendered services a matter for unusual demonstrations of praise.

The performance of the whole programme was extremely fine. The Huldigungs-Marsch was played with grand power and with a dignity of style that showed the work in its true light. Schumann's "Genoveva" overture, too, went splendidly, and its whirling coda was given with immense effect. Liszt's "Mephisto-Waltz," which we are hearing, perhaps, a thought too often of late years, was played with a vim and finesse that left nothing to be desired. The ever-beautiful "Pastoral" was played well-nigh to perfection. One could only take exception to the rapid tempo of the Peasants' Dance, which sounded rather out of date in this year of grace 1894, and reminded one of the old-time conductor—"*vom alten Schrot*"—who, as a rule, was somewhat over-fond of very brisk *Allegros*. But, with this exception, the symphony was most sympathetically conducted and admirably played.

IF THERE WERE ANY QUESTION as to the universal and hearty public acceptance of Mr. Paur as the conductor of the symphony concerts, in spite of the diligent detraction which has followed his work here so unaccountably in certain New York journals, all such doubts must have taken to their heels with the same speed that certain "society" members of the orchestra did when the roar of generous and determined and persistent applause for the conductor set in Saturday night, recalling him to the stage no less than four times, while not a person left the hall. It was splendidly significant, because utterly spontaneous; it breathed a certain honest indignation, too, and the true Bostonian confidence in its own musical judgment. Boston has fully decided that Mr. Paur will do; and not only that, but that he is a musician of fine instincts and accomplishments. Boston's judgment is that of a community mature in musical experience, and does not require a masher at the conductor's desk

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BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, APR. 30, 1894.

PAUR SATISFIES

THE BOSTON SYMPHONY ATTENDANTS.

He Receives a Perfect Ovation at the Last of the Concerts—The Programme, However, is, as Usual, Poorly Arranged, which Makes the Salute all the More Significant.

When Mr. Paur stepped upon the platform Saturday evening he was welcomed in a most emphatic manner. It was evident that the large audience desired to put their verdict as to the conductor's ability on record; at the end of the concert the ovation was still more emphatic, and five times was the conductor obliged to come back to the platform to bow to the public enthusiasm. On no occasion, except at the farewell concert of Mr. Gericke, has a conductor of these concerts been given such a demonstration. One fact, therefore, may be taken as absolutely proven, Boston is satisfied with Mr. Paur, and is not casting any regretful glances towards the past.

As usual, however, the programme was an ill-assorted one; it began with pepper and ended with milk; after the most glowing instrumentation of the modern school it culminated with Beethoven in his weakest mood. It seemed as if the conductor purposely avoided a climax, and therefore the public demonstration was all the more significant. Wagner's "Huldigungs Marsch" was the first number of the concert. The marches of Wagner are by no means his most successful works; they are often blatant without being very coherent; their pomp goes to the verge of bombast; but this march of homage which the composer wrote for his royal friend, Louis II. of Bavaria, is certainly far above the peculiar triplet salad which he served to America in 1876, and far more definitely national music. The performance was a magnificent one, clear and brilliant, the climaxes well wrought up, and the shading of the sweeping crescendo effects almost marvellous. The technique of the orchestra was further shown in the Mephisto waltz of Liszt. It was injudicious to follow the extreme brilliancy of the march with the sensational waltz scene, for an anti-climax was bound to come after so much spice. Come it did with Schumann's charming "Genoveva" overture, which, although admirably played (and the horns deserve special mention) seldom has had less effect. Liszt's "Mephisto" scene is an uncomfortable neighbor for any reasonably melodic work, for its furious dissonances, its conflagration of passions, its phantasmagoria of tone-colors are too abnormal. Liszt has here set all the canons of art at defiance, he deliberately chooses the ugliest progressions, he revels in empty fifths, he delights in the weirdest instrumental touches.

"My brain's on fire, I am crazing,
As I upon the girl am gazing"

is the keynote of this none too refined tone-picture, and Satan's fiddle forms the background. Messrs. Schuecker and Sautet gave good account of the harp and oboe parts in this work.

To oppose Schumann's dainty picture of the downfall of vice and the triumph of innocence to this fiendish carnival was to give the victory to "the roses and raptures of Vice," for certainly the "lilies and languors of Virtue" seemed rather tame by the comparison. The diminished ninth chords of the beginning of the Schumann work seemed quite a conservative matter when placed in juxtaposition with the large and varied assortment of fifth progressions which Liszt had gathered together; and although the triumphant character of the finale made some amends, as a whole the overture was cast into shadow by the flames of its predecessor.

Then came Beethoven's sixth symphony to close the season. It almost seemed like self-abnegation on the part of Mr. Paur to choose this work as the finale of a very successful series of concerts; it was as if he scorned all fictitious aid and determined that there should be no climax to his efforts as a peg whereon to hang applause. Yet one plea might be put forth for the use of this symphony as keystone to the musical arch; it is programme music, and the non-musician dearly loves a story to be connected with his tones. If instrumental music is to be employed only for the purpose of telling a story, our art must at once be ranked far below poetry, painting, or sculpture. "Programme music" may be defined as instrumental music which either by a special title, or a printed plot, endeavors to convey definite ideas to the auditor. The vagueness of music is its strength. "Pure music" conveys emotional impressions, and becomes a stimulant to that which is poetical within the hearer, and in doing this performs a function which no other art can achieve as well. Yet the general public will forever crave a story in music. It seems to have been the same in ancient Greece, for Dorian, the Athenian wit, was once asked to listen to a representation of a storm at sea given upon the kithara, at the end of which he sensibly said: "I have heard a greater tempest in a pot of boiling water" (the origin of our "tempest in a teapot"), rebuking the absurd striving for definite effects in an art which should generally remain subjective.

Beethoven was the first to admit this style of work to the symphonic field and he produced thereby his weakest symphony. His apology at the beginning of the first movement (marked "more a picture of impressions than picture-painting") shows that he did not consider programme music the highest expression of art. Just this first movement is the best part of the symphony, since it is a well-developed sonata movement, and does not attempt to portray things with exactitude. This was played excellently and the effect of the retarding of the opening figure was a good one. The *brusquerie* of the closing theme and the heartiness of the coda founded chiefly upon this theme, were points of especial excellence. Beethoven seems to have left his good resolutions with the end of the first movement, and the symphony thereafter leaves the subjective for the objective school. The second movement is one of the nods of Homer. The composer seems to have sat down by the brook and waited for the water to run by, determined to picture it to the very end. Yet this particular movement is one of the great delights of the laity; here is something tangible, and when they recognize that the clarinette is a cuckoo, the oboe a [illegible], and that there is other identifiable

Imagine themselves musical analysts and feel a corresponding glow of satisfaction. The next movement is a better employment of the photographic process, for the playing of the village band, the entrance of the heavy-shod mountaineers, the three notes of the cracked bassoon constitute musical humor, and one must always be glad to see sunshine in the sensitive nature, to see Beethoven at play. The thunderstorm, too, may be ranked as one of the best pictures of its class; the anxious hush before the storm, the wonderful effect of piping wind upon the piccolo, and many other touches, show how keen an observer of nature Beethoven must have been.

The thunder-storm catalogue is rather a long one, Haydn in the "Seasons," Wagner in "Die Walkuere," Bach in "Ye Lightnings," St. Saens in "The Deluge," Berlioz in the "Symphonie Fantastique," Rossini in the overture to "William Tell," have all produced spells of bad weather, but Beethoven's storm may still be awarded the palm in this field of musical meteorology. In the clearing up of the shower a peculiar point may be noted; the shepherd appears sounding his horn for his flocks. Now the English horn is the very instrument for this. Wagner in "Tannhaeuser" and Schumann in "Manfred" have employed it splendidly in this direction, and Rossini brought it in at a precisely similar episode to the Beethoven one (after a storm) in a masterly fashion: but Beethoven seems to have had no knowledge of the capacity of the instrument, and never uses it in his scores. Only in a scarcely known trio, op. 87, does he call for this noble instrument, and even here it is doubtful whether he had not one of the old-fashioned oboes in mind. In this symphonic finale he brings in clarinette and French horn for the shepherd calls. The clarinette deserves mention not only for its work here, but for its far more difficult passages in the second movement. The finale is dull music, it has no great climax, it is tiresome in repetition; it is the only weak finale that Peethoven ever made to a symphonic work. The applause that burst forth at the end was therefore not meant for this especial work, but became a public indorsement of Mr. Paur, a tangible statement that our music lovers do not sympathize with the attacks that have recently been made upon him. In such an indorsement the present writer most cordially joins. From the second month of the conductor's service here these columns have pointed out the gradual rehabilitation of our orchestra; the laxity which threatened the loss of that wonderful ensemble which Mr. Gericke has built up has disappeared, the orchestra is becoming what it was in its best days.

In the matter of modern progress too, Mr. Paur is showing himself a great acquisition, we are having the new works of the world on our programmes with commendable promptness. They are not always great works but we must needs hear them once for the sake of comparison. In this catholicity of taste the present conductor bids fair to be the foremost of all the symphonic leaders we have yet had here. Only one important blemish remains to chronicle; the programmes seem to be made up without any system, and sometimes even upon a bad system. The programme of this very concert may be taken as an instance; it came in like a lion and went out like a lamb; it led up to an anti-climax with conspicuous skill. But this is a fault that can be overcome; in the greater matters our conductor has been weighed and not found wanting. He is not a man who has reached the culmination of his powers, he is still growing and is likely to be even greater in a few years than he is today. He may yet attain the elasticity and caprice of his immediate predecessor, in addition to the virility, intelligence and musicianly conservatism which he already possesses.

LOUIS C. ELSON.

BOSTON DAILY TRAVELLER.
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MONDAY, APRIL 30, 1894.

THE LAST SYMPHONY

Conductor Paur Given an Appreciative Au Revoir.

EFFECTIVE PROGRAMME.

Colonel Higginson Shares the Applause.

All Paur Rumors Offically Laid to Rest by the Programmes.

The Boston Symphony Orchestra gave the 24th and last concert of this season's series at Music Hall Saturday evening. The following programme was performed:

Huldigunzs March..... ..... Wagner
Mephisto Waltz.....Liszt
"Genoveva" Overture.....Schumann
Symphony No. 6.....Beethoven

Mr. Paur has proved in the half dozen or so selections that he has given from Wagner's works to be an admirable exponent of that great modern genius. And so on this occasion he made much of the noisy, blatant and simple, if not commonplace "March of Homage" of the mighty Richard.

The performance of the "Mephisto Waltz" was one of rare brilliancy, and reflected credit upon the wonderful skill of the orchestra and the admirable conducting of Mr. Paur alike.

Both the overture to "Genoveva" of Schumann and the Beethoven's sixth symphony were given in a manner that displayed the just estimate that Conductor Paur possesses of the value of the classics, and showed also his integrity in dealing with the works of the older masters. The playing of the orchestra in these two numbers was simply perfect, as it was also in the two previous and more modern compositions. One has only to grumble at the wearisome length of the slow movement of the symphony.

It is gratifying to observe the complete rehabilitation of the orchestra under the rigid discipline of Mr. Paur, after its depreciation under the influence of Mr. Nikisch's connection with it during the previous four seasons. The judicious have to rejoice that the theatric vulgarity that offended during Nikisch's incumbency has been entirely displaced since Mr. Paur's advent, and a high and noble form of interpretation been instituted in its place. Mr. Paur has made an eminent success as a conductor, and every unprejudiced listener must acknowledge his superiority in this respect.

Mr. Paur has, however, one short-coming, and that is the inability to arrange an interesting and well-contrasted programme. Neither has he shown a sufficiently catholic taste in the selection of authors to be represented in his programmes. It might be a profitable effort upon his part to study the make-up of the programmes presented by Theodore Thomas at his Symphony Concerts and imitate the latter conductor in his liberal manner of drawing from the works of composers of all nationalities, and in his happy contrasting of works, old and new, grave and gay, German and French, Russian and American, etc.

Mr. Paur must remember that conservative and partisan Leipsic is one place and cosmopolitan America quite another, and that as the former is quite content within its narrow boundaries, here in America exists an ever restless spirit of constant expansion in matters of music as well as in the ordinary affairs of mechanics and business generally.

We look out upon the whole world, while the vision of the denizen of Leipsic seldom reaches beyond the borders of its own township.

Mr. Paur is not alone in this matter of ill-contrasted and ill-liberally framed programmes, for both Gericke and Nikisch were similarly afflicted. To be sure, Gericke improved considerably as he recognized the necessity of his becoming more catholic in his tastes, but he did not advance much beyond the Viennese formula in his selections for performance.

It is to be hoped that Mr. Paur will recognize the necessity as well, but will correspondingly advance in his taste, and next season give his listeners much more varied and discriminatingly arranged programmes.

A most significant feature of the concert on Saturday evening was the warm and hearty welcome extended Mr. Paur when he appeared to begin the performance. The audience in the most spontaneous manner applauded Mr. Paur, the demonstration being of extraordinary duration in its enthusiasm. At the end of the performance Mr. Paur was recalled several times, the tumultuous and constant applause, with shouts of "Bravo!" obliging him to come forth again and again to bow to the immense audience of admirers, whose confidence and admiration he had gained through the earnest, modest, conscientious, musician-like and skilful manner in which he has fulfilled the duties of his onerous position. I doubt if there has ever been so spontaneous, so enthusiastic, and so heartfelt an offering extended anyone in the musical profession since Music Hall has existed as was the expression of the audience on Saturday evening in Mr. Paur's behalf.

If there were any grumbling, sore-headed or self-sufficient and mistaken players among the orchestra, they had a fine opportunity to discover in whom the public put its trust, as the master of the situation.

It is only to be regretted that Mr. Higginson could not have been brought out of his retirement as one of this great audience, to have been the recipient also of a demonstration that would have shaken the walls of the Music Hall. In his extraordinary modesty, this great benefactor to the cause of music in Boston should be assured that the munificence of his effort in behalf of the interests of his music-loving townsmen is duly appreciated, and that he has made for himself a niche in the cause of art that must ever redound to his memory and as permanently call forth the gratitude of all those who have reaped the blessings that arise from the beneficence of his generous act.

The opening concert of the 14th season will take place Saturday evening, Oct. 13, 1894. It is unnecessary to state that Mr. Emil Paur will be the conductor, regardless of the effort of the affected critics of the New York press to disparage his continuance.

WARREN DAVENPORT.

The Musical Courier of New York has degraded itself in the personality of its vulgar attack upon Mr. B. E. Woolf, the eminent critic of the Saturday Evening Gazette. Also the senseless correspondence of one R. G. Brown of Boston, an attempt to belittle the value of Mr. Woolf's criticisms upon incompetency of Nikisch, is discreditable to its columns, to say nothing of the self-evidence of its having been "cooked up" in the Courier office.

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The Musical Courier.

NEW YORK, WEDNESDAY, MAY 2, 1894.

There have been distressing rumors of late concerning intestine strife in symphony rehearsals. Perhaps you have heard of them. There were reports that some of the players lounged at their ease until they were corrected sternly; that some, regarding the rehearsals as a movable feast, sauntered in at their convenience and were fined severely, as though by a baseball umpire; that for these and other reasons the rehearsals were like bear garden exercises or legislative proceedings.

You will be delighted to hear that all these rumors are base fabrications. One report alleged that Mr. Kneisel was fined "for being systematically late." And what did Mr. Kneisel say the 24th to a reporter of the "Journal"?

"There is not a word of truth in it," said he, hotly. "It is false—it is not so. You ask me if I have been late?" The "Journal's" representative nodded. "You can say that I have been late but once this winter. That was only ten minutes, owing to the street cars. I came in and Mr. Paur smiled at me as I took my place in the orchestra. Explanations were not necessary, as he understood I would have come if I could, and it was only ten minutes. I told him later and he understood. He has never fined me."

"Is there good feeling in the orchestra?" asked the "Journal" reporter.

"Yes. Every man does his duty and plays his best. There is no careless playing. It is just as it always has been. The men work hard and do their best." Mr. Kneisel spoke with much earnestness.

Another rumor represented Mr. Paur as telling Mr. "Tim" Adamowski to "sit up and play like a man." And what did Mr. Adamowski say to a "Journal" reporter the 24th?

He glanced at the clipping, and when he saw its source laughed and said: "Oh, I pay no attention to that," with amused contempt.

"Then, Mr. Paur never made that remark to you?"

"Never," said the smiling musician, waving his well cut blond hair with a vehement shake of the head.

"There is good feeling existing between Mr. Paur and the orchestra?"

Again an amused laugh, and "Perfectly. When Mr. Paur gave his concerto to-day the orchestra stopped to applaud him and Mrs. Paur."

"It seems absurd to ask, but have you ever circulated reports derogatory to Mr. Paur's skill as a conductor?"

"Never," said Mr. Adamowski, with a frank smile and a quick gesture that was even more expressive of sincere dissent than his words.

* * *

Equally absurd, no doubt, are the stories that Mr. Kneisel was always yawning and saying, "I'm so tired," and that Mr. Adamowski was always dusting his fiddle, his fiddle box, his clothes, and stopping in the middle of a passionate phrase to pull up his trousers at the knees.

* * *

I am happy to inform you that I am now able to give an accurate account of a Symphony rehearsal; "accurate," because it came from the lips of one of the oldest members of the orchestra. Of course I am not at liberty to mention his name, for if I did the miserable man would in all probability be imprisoned during the summer in Bumstead Hall, chained on the floor so that he would have ever before his eyes the nightmare ceiling, and the only food furnished him would come from the restaurant once kept by Mr. Ober.

When Mr. Paur enters the room, the members of the orchestra cheer wildly and take regularly an oath of allegiance. In this oath they bind themselves to die for him, if it should ever thus be necessary to prove devotion. A loving cup is passed about, and then they all enter into the morning's work. Mr. Paur, far from being a martinet, welcomes discussion of the proper reading, which is finally adopted by a majority vote. When the men are tired Mr. Paur tells funny stories, which are generally taken from the last number of the "Fliegende Blätter." The program of the following concert is made out by drawing names of pieces from a hat, and this version of the game of authors gives genuine amusement. Indeed the rehearsals are so jolly that the men look forward to them, and some sit up all night so that they will not oversleep and be tardy.

* * *

The program of the last Symphony concert of the season was as follows:

Huldigung's March	Wagner
Mephisto Waltz	Liszt
Overture, "Genoveva"	Schumann
Symphony No. 6	Beethoven

Mr. Paur was applauded loudly before and after the concert, and, indeed, he was recalled several times, but I doubt if all this was an expression of the particular enjoyment of the evening; for the concert, as a whole, was dull.

Is it blasphemy to question the great musical worth of the Pastoral Symphony? The second movement seems to me interminable; nor do I care for the mimicry of birds, nor do I care for the thunder storm.

Do you know anything about the truth of the story that in New York, somewhere between 1860 and 1868, this symphony was "illustrated"—was it at Niblo's?—by the introduction of real wheelbarrows and a ballet? It is my impression that I read such a statement in a review published in the New York "Tribune" of the Philharmonic concert November 28, 1868. At that time I was at school in New York, and was not Tostée singing in "La Grande Duchesse" that season? "I remember running away to thus snatch a fearful joy. If I am not mistaken, Aujac, Le Duc, Duchesne, Lagriffoul were in the company. Would that opera bouffe had now such interpreters in this country!

This reminds me that Lillian Russell will appear at the Hollis the 30th in "Giroflé-Girofla," and that "Utopia, Limited," will be sung at the Boston Museum May 14 by the present New York company.

* * *

Let us look for a moment at the summary of the Symphony season published in the program book. Beethoven leads, and his name occurs 14 times; Mozart and Wagner are credited with 8 numbers apiece; Brahms with 7; Schumann with 5; Mendelssohn, Berlioz and Liszt with 4 apiece; Rubinstein, Weber, Tschaikowsky, Schubert, with 3 apiece. Haydn's name appears twice, Händel twice, Bach once and Clayton Johns once. Other names are Massenet (2 and vocal), Saint-Saëns (2), Smetana (1), R. Strauss (1), Dvorák (2), Glinka (2), Gluck (2), Bruch (2), Volkmann (2), D'Albert (1), Bülow (1), Goetz (1), E. Hartmann (1), Loeffler (1), Molique (1), Paine (1).

Tschaikowsky's last symphony and Goldmark's "Sappho" were not put in rehearsal.

* * *

These were the soloists: Nordica, Eames, Kneisel (2), Schroeder (2), Mrs. Paur, Adamowski, Baermann, Materna, Busoni, Max Heinrich, Loeffler, Blauvelt, Schulz, Roth, Trebelli.

Neither Mr. de Pachmann nor Mr. Friedheim, nor Mr. Marteau appeared at these concerts during the season.

* * *

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PHILIP HALE.

The Musical Courier.

NEW YORK, WEDNESDAY, APRIL 18, 1894.

MR. PAUR MUST GO.

IN Mr. Philip Hale's letter from Boston in our last issue you may read this in an interview with Mr. and Mrs. Paur:

"Everywhere in this city, in Washington, in Baltimore, in Philadelphia, in Brooklyn—everywhere, except in New York, we have been well received. These stories started in New York, you know. Perhaps Nikisch or Seidl were the authors of them. I say perhaps. I do not know."

"Yes," said Mrs. Paur; "when we were in New York the last time friends told us that Nikisch sent out those stories. Some even said that Seidl and Damrosch were the cause of them. They were orchestra players who told us that, too; but I think, and Mr. Paur thinks, that some of the players themselves may have originated the articles."

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Damrosch and Seidl are not sitting up at nights devising "those stories" to hurt the reputation of Mr. Paur. They have their own orchestras to look after. Besides "those stories" contain much that is probable. Colonel Higginson has grown very tired of his new man. Business has fallen off greatly, not only in New York, but even in Boston. The reason given for the abandonment of the customary spring tour was that Mr. Paur could not stand our sleeping cars. This is very funny. Mr. Nikisch, if we recollect aright, was averse to travel, but he traveled and conducted nevertheless. The plain truth of the matter is that the public is not interested in Mr. Paur's work and his terrible earnestness and rigid disciplinarianism do not compensate for a lack of magnetism and personal distinction. Mr. Paur must go. His stay may be prolonged longer than we wish, but public opinion here and in Boston will prove too strong.

As to the contract talk, that is nonsense. Colonel Higginson can force Mr. Paur to resign to-morrow. Mr. W. J. Henderson also took a hand in the controversy. In last Sunday's "Times" he had, among other things, the following to say:

The Boston "Saturday Evening Gazette," in commenting on this matter, seems to labor under the delusion that rigid discipline is all that is needed in the Boston Symphony Orchestra. There is no doubt that the orchestra has steadily deteriorated in this important requirement since the day when Wilhelm Gericke laid down the baton. Mr. Nikisch's warmest admirers could not fail to see that in his efforts to attain power, warmth and variety he sacrificed the superb precision, the military unanimity which Mr. Gericke developed. That the falling off in these matters was in some measure due to a lack of discipline must have been patent to the most casual observer. But it was also due to the conductor's search after other and—in his mind—more important effects.

Now Mr. Paur, with all due respect to the opinions of the wise men of Boston, has not advanced a single step toward the restoration of this fine precision. On the contrary under his lead the orchestra has about reached the level of the Brooklyn Philharmonic under Theodore Thomas. It plays smoothly, correctly, glibly if you like, but with deadly dullness. The irresistible snap and incisiveness that were noted when Mr. Gericke first brought the orchestra here are gone, and with these qualities have departed the eloquent phrasing, the wondrously significant accentuation of Mr. Nikisch. The fact is that ability as a disciplinarian is not all that is required in a conductor. Neither will intelligent study be sufficient. There must be some musical temperament which can communicate its warmth to the men of the orchestra. Mr. Paur has not shown anything of this kind. He is the personification of respectability. And that is all.

The "Saturday Evening Gazette" in a gentle way intimates that the welfare of the Boston Symphony Orchestra is none of New York's business. We regret to be forced into mild but firm dissent from this proposition. The first and most obvious reply to Boston is: "If your orchestra is none of our business, keep your orchestra at home." But it is not necessary to justify comment on the narrow ground that because the orchestra visits this city we have a right to talk about it. The New York "Times" has, since the Boston Symphony Orchestra made its first appearance in New York, steadfastly maintained the opinion that it was the best concert orchestra in this country, and one of the best in the world. Since it has been regarded as the representative American orchestra, its welfare is of interest to every lover of music in the United States. For that reason this paper discusses it, and will continue to do so in spite of intimations from Boston that poaching on one's neighbor's preserves is reprehensible. The Boston Symphony Orchestra belongs to the United States, and the Hub will not be able to shut its greatness up within her provincial limits.

New York knows perfectly well what it wants as an orchestral conductor. New York does not want Theodore Thomas. New York will not have Emil Paur. Mr. Paur must go.

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NEW YORK, WEDNESDAY, MAY 2, 1894.

There have been distressing rumors of late concerning intestine strife in symphony rehearsals. Perhaps you have heard of them. There were reports that some of the players lounged at their ease until they were corrected sternly; that some, regarding the rehearsals as a movable feast, sauntered in at their convenience and were fined severely, as though by a baseball umpire; that for these and other reasons the rehearsals were like bear garden exercises or legislative proceedings.

You will be delighted to hear that all these rumors are base fabrications. One report alleged that Mr. Kneisel was fined "for being systematically late." And what did Mr. Kneisel say the 24th to a reporter of the "Journal"?

"There is not a word of truth in it," said he, hotly. "It is false—it is not so. You ask me if I have been late?" The "Journal's" representative nodded. "You can say that I have been late but once this winter. That was only ten minutes, owing to the street cars. I came in and Mr. Paur smiled at me as I took my place in the orchestra. Explanations were not necessary, as he understood I would have come if I could, and it was only ten minutes. I told him later and he understood. He has never fined me."

"Is there good feeling in the orchestra?" asked the "Journal" reporter.

"Yes. Every man does his duty and plays his best. There is no careless playing. It is just as it always has been. The men work hard and do their best." Mr. Kneisel spoke with much earnestness.

Another rumor represented Mr. Paur as telling Mr. "Tim" Adamowski to "sit up and play like a man." And what did Mr. Adamowski say to a "Journal" reporter the 24th?

He glanced at the clipping, and when he saw its source laughed and said: "Oh, I pay no attention to that," with amused contempt.

"Then, Mr. Paur never made that remark to you?"

"Never," said the smiling musician, waving his well cut blond hair with a vehement shake of the head.

"There is good feeling existing between Mr. Paur and the orchestra?"

Again an amused laugh, and "Perfectly. When Mr. Paur gave his concerto to-day the orchestra stopped to applaud him and Mrs. Paur."

"It seems absurd to ask, but have you ever circulated reports derogatory to Mr. Paur's skill as a conductor?"

"Never," said Mr. Adamowski, with a frank smile and a quick gesture that was even more expressive of sincere dissent than his words.

* * *

Equally absurd, no doubt, are the stories that Mr. Kneisel was always yawning and saying, "I'm so tired," and that Mr. Adamowski was always dusting his fiddle, his fiddle box, his clothes, and stopping in the middle of a passionate phrase to pull up his trousers at the knees.

* * *

I am happy to inform you that I am now able to give an accurate account of a Symphony rehearsal; "accurate," because it came from the lips of one of the oldest members of the orchestra. Of course I am not at liberty to mention his name, for if I did the miserable man would in all probability be imprisoned during the summer in Bumstead Hall, chained on the floor so that he would have ever before his eyes the nightmare ceiling, and the only food furnished him would come from the restaurant once kept by Mr. Ober.

When Mr. Paur enters the room, the members of the orchestra cheer wildly and take regularly an oath of allegiance. In this oath they bind themselves to die for him, if it should ever thus be necessary to prove devotion. A loving cup is passed about, and then they all enter into the morning's work. Mr. Paur, far from being a martinet, welcomes discussion of the proper reading, which is finally adopted by a majority vote. When the men are tired Mr. Paur tells funny stories, which are generally taken from the last number of the "Fliegende Blätter." The program of the following concert is made out by drawing names of pieces from a hat, and this version of the game of authors gives genuine amusement. Indeed the rehearsals are so jolly that the men look forward to them, and some sit up all night so that they will not oversleep and be tardy.

* * *

The program of the last Symphony concert of the season was as follows:

Huldigung's March	Wagner
Mephisto Waltz	Liszt
Overture, "Genovefa"	Schumann
Symphony No. 6	Beethoven

Mr. Paur was applauded loudly before and after the concert, and, indeed, he was recalled several times, but I doubt if all this was an expression of the particular enjoyment of the evening; for the concert, as a whole, was dull.

Is it blasphemy to question the great musical worth of the Pastoral Symphony? The second movement seems to me interminable; nor do I care for the mimicry of birds, nor do I care for the thunder storm.

Do you know anything about the truth of the story that in New York somewhere between 1860 and 1868, this symphony was "illustrated"—was it at Niblo's?—by the introduction of real wheelbarrows and a ballet? It is my impression that I read such a statement in a review published in the New York "Tribune" of the Philharmonic concert November 28, 1868. At that time I was at school in New York, and was not Tostée singing in "La Grande Duchesse" that season? "I remember running away to thus snatch a fearful joy. If I am not mistaken, Aujac, Le Duc, Duchesne, Lagriffoul were in the company. Would that opera bouffe had now such interpreters in this country!

This reminds me that Lillian Russell will appear at the Hollis the 30th in "Giroflé-Girofla," and that "Utopia, Limited," will be sung at the Boston Museum May 14 by the present New York company.

* * *

Let us look for a moment at the summary of the Symphony season published in the program book. Beethoven leads, and his name occurs 14 times; Mozart and Wagner are credited with 8 numbers apiece; Brahms with 7; Schumann with 5; Mendelssohn, Berlioz and Liszt with 4 apiece; Rubinstein, Weber, Tschaikowsky, Schubert, with 3 apiece. Haydn's name appears twice, Händel twice, Bach once and Clayton Johns once. Other names are Massenet (2 and vocal), Saint-Saëns (2), Smetana (1), R. Strauss (1), Dvorák (2), Glinka (2), Gluck (2), Bruch (2), Volkmann (2), D'Albert (1), Bülow (1), Goetz (1), E. Hartmann (1), Loeffler (1), Molique (1), Paine (1).

Tschaikowsky's last symphony and Goldmark's "Sappho" were not put in rehearsal.

* * *

These were the soloists: Nordica, Eames, Kneisel (2), Schroeder (2), Mrs. Paur, Adamowski, Baermann, Materna, Busoni, Max Heinrich, Loeffler, Blauvelt, Schulz, Roth, Trebelli.

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The Kneisel Quartet . . of Boston

Season 1893=94

Under the management of
C. A. ELLIS
Music Hall, Boston

Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, Conductor.

X. CONCERT.

(LAST OF THE SEASON.)

THURSDAY, APRIL 26, AT 7.45, P. M.

PROGRAMME.

J. K. PAINE. PRELUDE to "Œdipus Tyrannus" of SOPHOCLES, op. 35.

HANDEL. CONCERTO GROSSO, No. 10, in D minor.
I. Ouverture: Lento.—Allegro.
II. Air: Lento.
III. Allegro.
IV. Allegro.
V. Allegro moderato.

BEETHOVEN. CONCERTO for PIANOFORTE in C minor, No. 3.
Allegro con brio.—Largo.—Rondo: Allegro.

MOZART. SYMPHONY in C major. "Jupiter."
I. Allegro vivace.
II. Andante cantibile.
III. Menuetto: Allegretto.—Trio.
IV. Finale: Allegro molto.

WEBER. OVERTURE. "Oberon."

Soloist:

MRS. EMIL PAUR.

The Piano is a Steinway.

The Kneisel Quartet *was organized in 1884 by Franz Kneisel, who came to America in that year to accept an appointment as Concertmeister of the Boston Symphony Orchestra and to establish a series of Chamber Music Concerts in Boston, to be of the same high standard as those of the larger organization.*

The Quartet *includes the leading Viola and the leading 'Cellist of the Boston Symphony Orchestra, and is made up of the following artists:*

Franz Kneisel, 1st Violin.
Otto Roth, 2d Violin.
L. Svecenski, Viola.
Alwin Schroeder, Violoncello.

Its annual series of concerts *in Boston, New York, and other cities attract the attention of connoisseurs and professionals alike, and have been pronounced by the most exacting critics to be unexcelled by those of any similar organization in the world.*

. . Press Notices . .

.....

"In all these works the playing of Mr. Kneisel and his fellows was quite beyond praise, altogether lovely in tone and sentiment, and finished in execution. The audience was rapturous in its applause after each movement."—*N. Y. Tribune.*

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"It is not too much to say that the Beethoven quartet was played divinely."—*N. Y. Times.*

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"This Quartet [Kneisel] is the greatest in America; and, allied to its beauty of tone production,—a true quartet tone,—its interpretations are always significant and truthful."—*N. Y. Recorder.*

.....

"Everything that Messrs. Kneisel, Roth, Svecenski, and Schroeder select is sure to be well played."—*N. Y. Evening Post.*

.....

"The fifth quartet of the series which forms Beethoven's Op. 18 was given with a perfection that aroused the audience (which was as large as the hall would allow) to the most fervid applause at the end of each movement. Such marvellous ensemble, such exquisite shading, require something more graphic than type for adequate description."—*Boston Advertiser.*

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"The Dvořák quartet was given with a perfection that makes all criticism ridiculous. Never have the Kneisels done a finer piece of artistic work."—*Boston Transcript.*

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"It is no hyperbole to say that the playing of the Kneisel Quartet at their fourth concert was perfect."—*Boston Beacon.*

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CONTENTS AVAILABLE
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INFANTRY HALL, ... PROVIDENCE,
Wednesday Evening, April 11, at 8 o'clock.

C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

6

Tickets, with reserved seats, on sale at Infantry Hall. . .

BRATTLE HALL, : : CAMBRIDGE.

:::::1894:::::

Tuesday Evening, April 3, at 8.

Second Concert

BY

The : : Kneisel Quartet.

FRANZ KNEISEL.
OTTO ROTH.
L. SVECENSKI.
ALWIN SCHROEDER.

Miss Marie Geselschap, assisting.

Programme.

DITTERSDORF. (1737-1799.)
QUARTET in E flat major.
Allegro.—Andante.—Menuetto, (non troppo presto).
Finale. (Allegro vivace.)

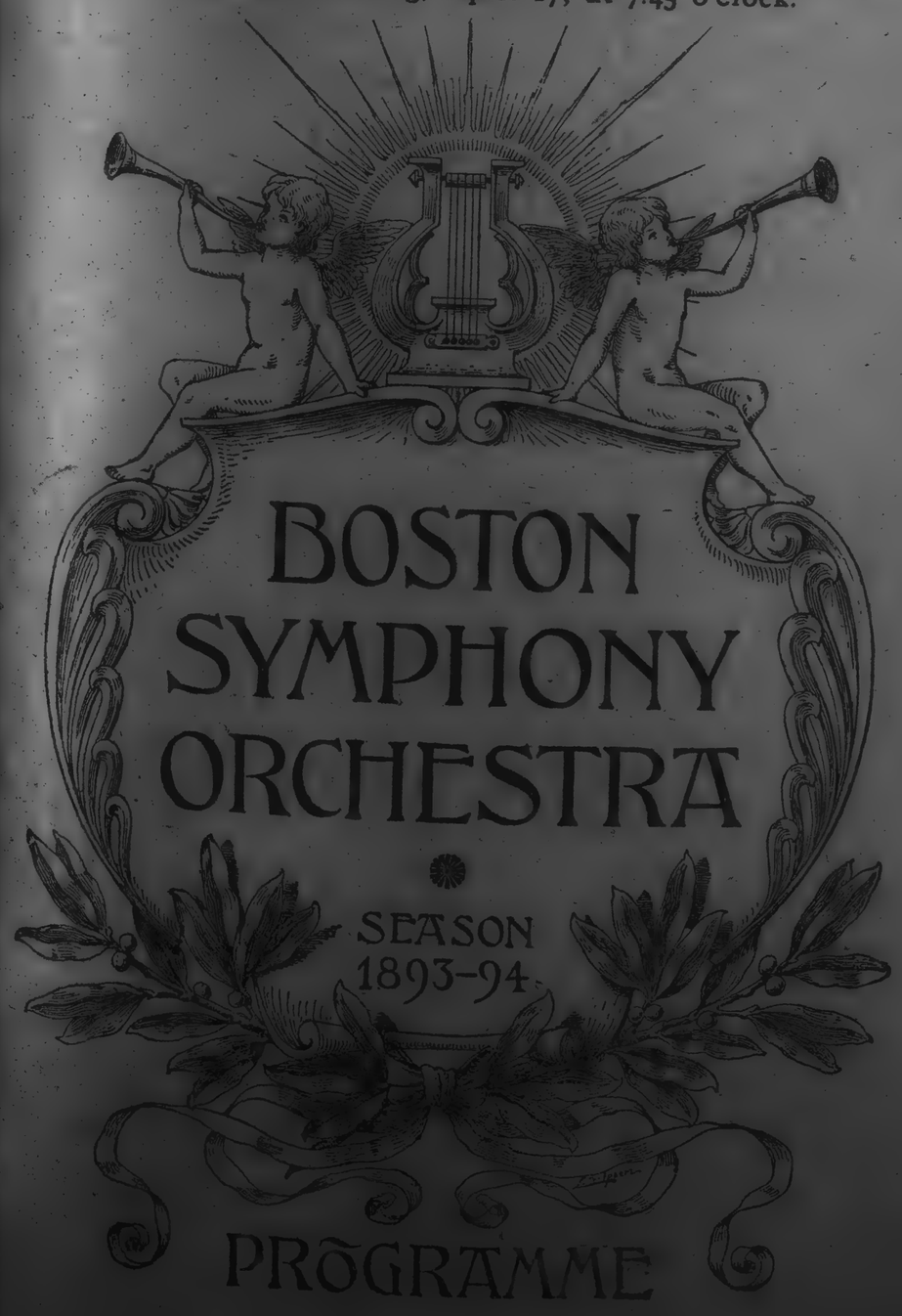
GRIEG.
SONATA for PIANO and VIOLONCELLO in A minor, op. 36.
Allegro agitato.—Andante molto tranquillo.—
Allegro.—Allegro molto e marcato.

BEETHOVEN.
QUARTET No. 2, in E minor, op. 59.
Allegro.—Molto adagio.—
Allegretto.—Finale. Presto.

The Piano is a Steinway.

The date of the next Concert is April 24.

MECHANICS' HALL, ... WORCESTER,
Tuesday Evening, April 17, at 7.45 o'clock.



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Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

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IX. CONCERT.

THURSDAY, APRIL 5, AT 7.45, P. M.

PROGRAMME.

LOUIS ADOLPHE COERNE. HIAWATHA: SYMPHONIC POEM, op. 18.
(after the "Song of Hiawatha." by Longfellow.)
I. Hiawatha's birth and childhood; his struggle with his Father Mudjekeewis, the West-Wind.
II. Hiawatha's wooing of Minnehaha.
III. Dance of Pau-puk-keewis and Song of Chibiabos at the Wedding Feast.
IV. *a*) Death of Minnehaha.
b) "The White Man's Foot."
(CONDUCTED BY THE COMPOSER.)
(First time in America.)
Solo Violin: MR. FRANZ KNEISEL.

C. M. LOEFFLER.
FANTASTIC CONCERTO for VIOLONCELLO and ORCHESTRA. (MS.)
Allegro.—Adagio.—Allegro.—
Theme Russe: Poco allegretto.—Presto.

MENDELSSOHN-BARTHOLDY. SYMPHONY No. 3, in A minor, (Scotch.) op. 56.
I. Introduction: Andante con moto.—
Allegro un poco agitato.
II. Vivace non troppo.
III. Adagio.
IV. Allegro vivacissimo.—Allegro maestoso assai.

Soloist:

MR. ALWIN SCHROEDER.

The Tenth and last Concert will be Thursday, April 26.

The Mason and Hamlin "Liszt" Organ used at this Concert.

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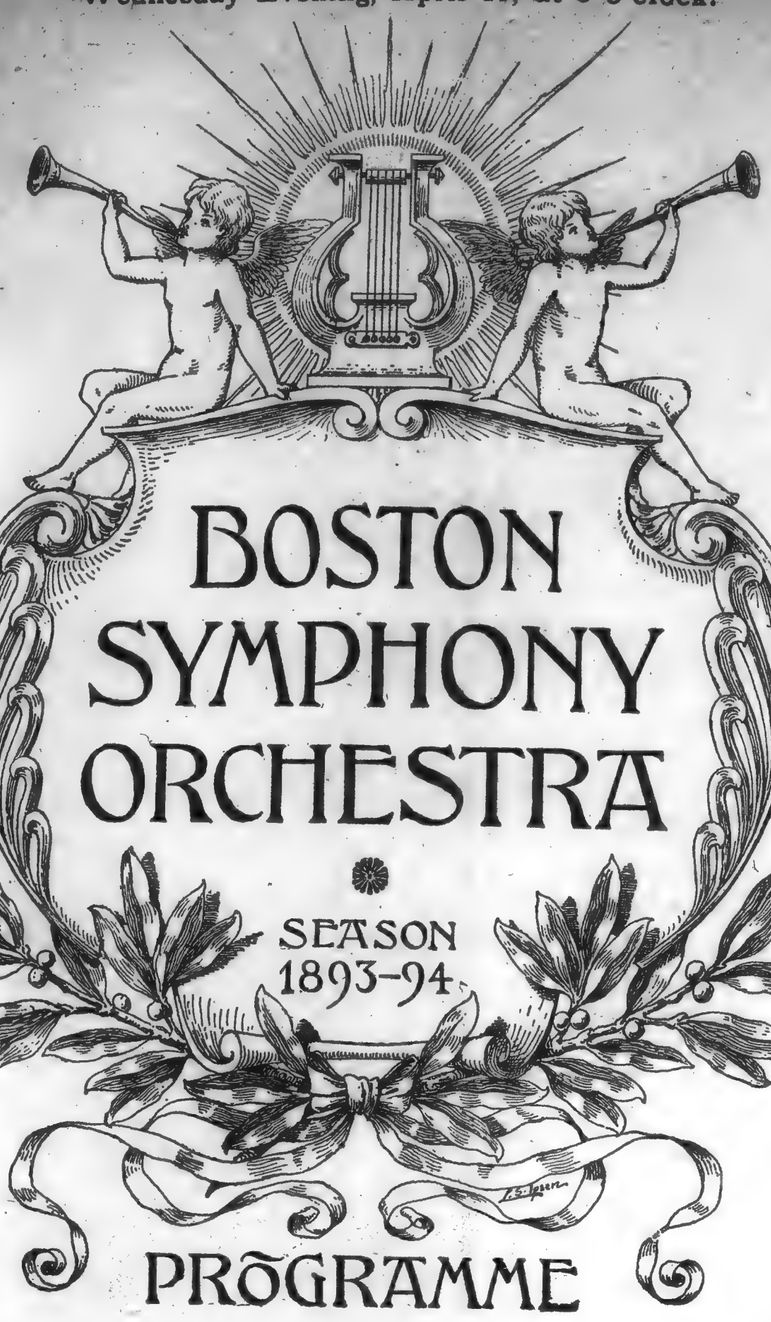

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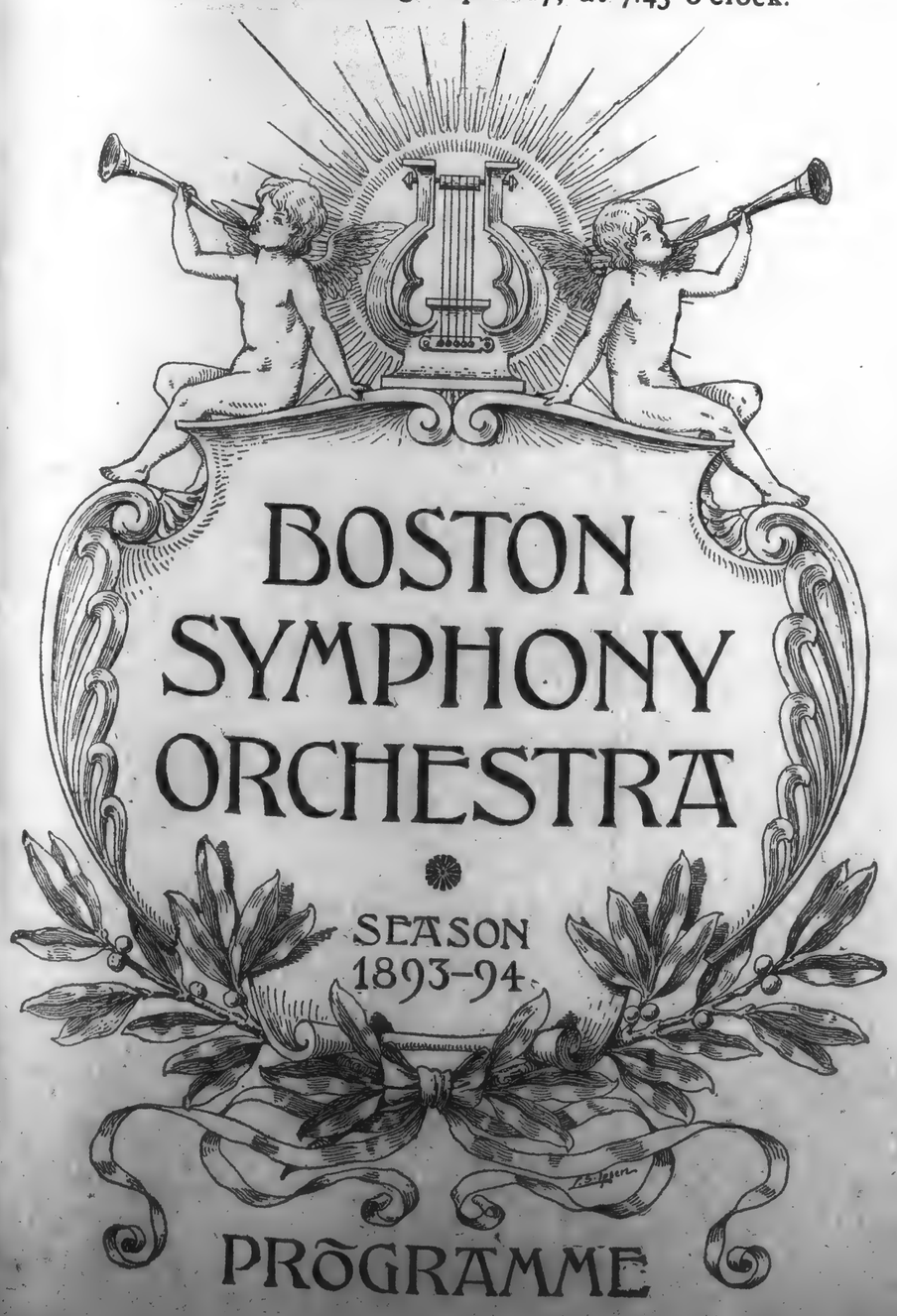

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(First time in America.)
Solo Violin: MR. FRANZ KNEISEL.

C. M. LOEFFLER. FANTASTIC CONCERTO for VIOLONCELLO and ORCHESTRA. (MS.)
Allegro.—Adagio.—Allegro.—
Theme Russe: Poco allegretto.—Presto.

MENDELSSOHN-BARTHOLDY. SYMPHONY No. 3, in A minor, (Scotch.) op. 56.
I. Introduction: Andante con moto.—
Allegro un poco agitato.
II. Vivace non troppo.
III. Adagio.
IV. Allegro vivacissimo.—Allegro maestoso assai.

Soloist:

MR. ALWIN SCHROEDER.

The Tenth and last Concert will be Thursday, April 26.

The Mason and Hamlin "Liszt" Organ used at this Concert.

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INFANTRY HALL, ... PROVIDENCE,
Wednesday Evening, April 11, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94.

PROGRAMME

C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

6

Tickets, with reserved seats, on sale at Infantry Hall. . .

BRATTLE HALL, : : CAMBRIDGE.

:::::1894:::::

Tuesday Evening, April 3, at 8.

Second Concert

BY

The : : Kneisel Quartet.

FRANZ KNEISEL.
OTTO ROTH.
L. SVECENSKI.
ALWIN SCHROEDER.

Miss Marie Geselschap, assisting.

Programme.

DITTERSDORF. (1737-1799.)
QUARTET in E flat major.
Allegro.—Andante.—Menuetto, (non troppo presto).
Finale. (Allegro vivace.)

GRIEG.
SONATA for PIANO and VIOLONCELLO in A minor, op. 36.
Allegro agitato.—Andante molto tranquillo.—
Allegro.—Allegro molto e marcato.

BEETHOVEN.
QUARTET No. 2, in E minor, op. 59.
Allegro.—Molto adagio.—
Allegretto.—Finale. Presto.

The Piano is a Steinway.

The date of the next Concert is April 24.

MECHANICS' HALL, ... WORCESTER,
Tuesday Evening, April 17, at 7.45 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94.

PROGRAMME

C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

6

Tickets, with reserved seats, on sale at C. L. Gorham & Co.'s Music Store, 454 Main Street.

Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, Conductor.

IX. CONCERT.

THURSDAY, APRIL 5, AT 7.45, P. M.

PROGRAMME.

LOUIS ADOLPHE COERNE. HIAWATHA: SYMPHONIC POEM, op. 18.
(after the "Song of Hiawatha." by Longfellow.)
I. Hiawatha's birth and childhood; his struggle with his Father Mudjekeewis, the West-Wind.
II. Hiawatha's wooing of Minnehaha.
III. Dance of Pau-puk-keewis and Song of Chibiabos at the Wedding Feast.
IV. *a*) Death of Minnehaha.
b) "The White Man's Foot."
(CONDUCTED BY THE COMPOSER.)
(First time in America.)
Solo Violin: MR. FRANZ KNEISEL.

C. M. LOEFFLER. FANTASTIC CONCERTO for VIOLONCELLO and ORCHESTRA. (MS.)
Allegro.—Adagio.—Allegro.—
Theme Russe: Poco allegretto.—Presto.

MENDELSSOHN-BARTHOLDY. SYMPHONY No. 3, in A minor, (Scotch.) op. 56.
I. Introduction: Andante con moto.—Allegro un poco agitato.
II. Vivace non troppo.
III. Adagio.
IV. Allegro vivacissimo.—Allegro maestoso assai.

Soloist:

MR. ALWIN SCHROEDER.

The Tenth and last Concert will be Thursday, April 26.

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CONTENTS AVAILABLE
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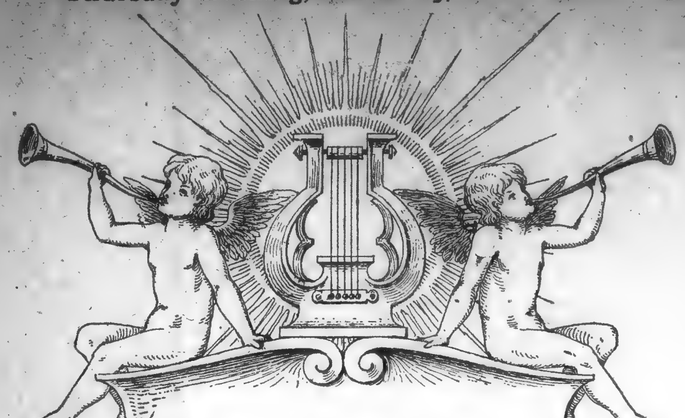
MUSIC HALL, ... NEW YORK,

Thursday Evening, March 29, at 8 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager

5

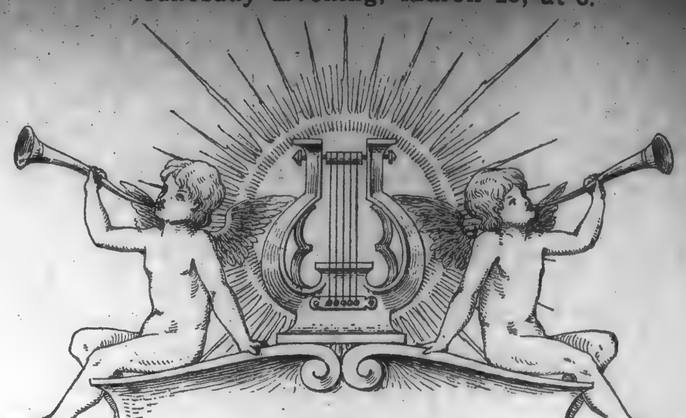
F. R. COMEE, Ass't Manager

Copies of this Programme-Book, with descriptive notes on the works to be performed can be obtained, free of charge, at Schuberth's Music Store, 23 Union Square. The rules of Carnegie Music Hall forbid their distribution at the hall.

Tickets at Schuberth's and at the Hall.

ACADEMY OF MUSIC, ... PHILADELPHIA.

Wednesday Evening, March 28, at 8.



BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

5

Tickets, with reserved seats, on sale at 1221 Chestnut Street

ACADEMY OF MUSIC, BROOKLYN,

Friday Afternoon, Mar. 30, at 3. Saturday Evening, Mar. 31, at 8.15.

Under the auspices of the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

5

Tickets at Chandler's Music Store, 300 Fulton Street.

FORD'S GRAND OPERA HOUSE, . BALTIMORE.

Tuesday Afternoon, March 27, at 3 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

5

Tickets, with reserved seats, on sale at Albert's Ticket Office, No. 13 North Charles Street.

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ELSEWHERE IN ARCHIVES

MECHANICS' HALL, WORCESTER.
Tuesday Evening, March 13, at 7.45 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

4

Tickets, with reserved seats, on sale at C. L. Gorham & Co.'s Music Store, 454 Main Street

METZEROTT MUSIC HALL, . . WASHINGTON.
Monday Evening, March 26, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

5

Tickets, with reserved seats, on sale at Metzerott's Music Store

CHICKERING HALL.

NINTH SEASON, 1893-94.

Monday Evening, March 19, at 8.

Eighth Concert

(The Last of the Season.)

BY

The Kneisel Quartet.

FRANZ KNEISEL, 1st Violin. L. SVECENSKI, Viola.
OTTO ROTH, 2d Violin. ALWIN SCHROEDER, Violoncello.

WITH THE ASSISTANCE OF

Mr. Max Zach.

Programme.

DITTERSDORF. (1737-1799.)
QUARTET in E flat major.
Allegro.—Andante.—Menuetto, (non troppo presto).
Finale. (Allegro vivace).

BEETHOVEN.
QUARTET No. 2, in E minor, op. 59.
Allegro.—Molto adagio.—
Allegretto.—Finale. Presto.

DVOŘÁK.
QUINTET in E flat major, op. 97.
Allegro ma non tanto.—Allegro vivo.—
Andante.—Finale.
(MS.) (First time.)
Second Viola; MR. MAX ZACH.

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BRATTLE HALL, : : CAMBRIDGE.

:::::1894:::::

Wednesday Evening, March 21, at 8.

First Concert

BY

The : : Kneisel Quartet.

FRANZ KNEISEL. L. SVECENSKI.
OTTO ROTH. ALWIN SCHROEDER.

Mrs. Emil Paur, assisting.

Programme.

HAYDN.
QUARTET in G minor, op. 74, No. 3.
Allegro.—Largo assai.—Menuetto (allegretto.)
Finale (allegro con brio.)

BRAHMS.
TRIO, for PIANOFORTE, VIOLIN, and VIOLONCELLO, in B major, op. 8.
Allegro con moto.—Scherzo, allegro molto.—
Adagio non troppo.—Finale. Allegro molto agitato.

DVOŘÁK.
QUARTET in F major, op. 96. (MS.)
Allegro ma non troppo.—Lento.—
Molto vivace.—Finale (vivace.)

The Piano is a Steinway.

The date of the next Concert is April 3.

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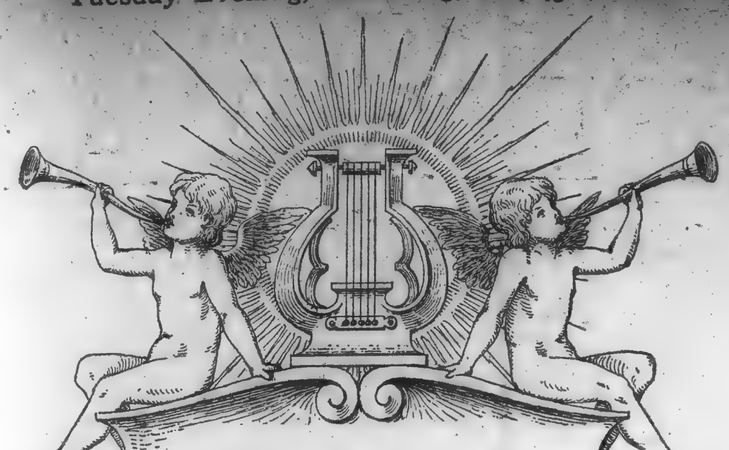
ELSEWHERE IN ARCHIVES

MECHANICS' HALL, WORCESTER,

Tuesday Evening, March 13, at 7.45 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

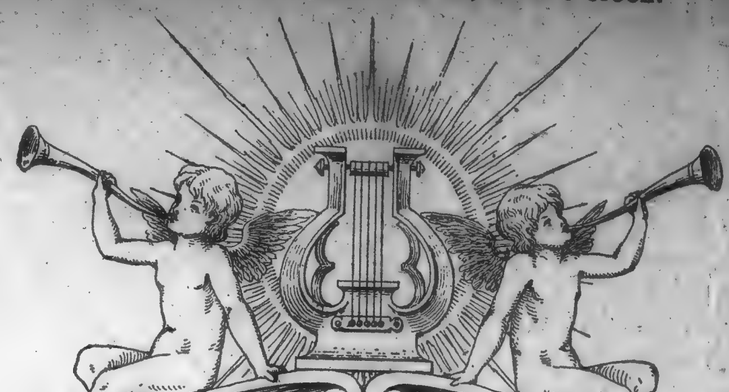
C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

4

Tickets, with reserved seats, on sale at C. L. Gorham & Co.'s Music Store, 454 Main Street

METZEROTT MUSIC HALL, . . . WASHINGTON,

Monday Evening, March 26, at 8 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager
F. R, COMEE, Ass't Manager

5

Tickets, with reserved seats, on sale at Metzerott's Music Store

CHICKERING HALL.

NINTH SEASON, 1893-94.

Monday Evening, March 19, at 8.

Eighth Concert

(The Last of the Season.)

BY

The Kneisel Quartet.

FRANZ KNEISEL, 1st Violin.
OTTO ROTH, 2d Violin.
L. SVECENSKI, Viola.
ALWIN SCHROEDER, Violoncello.

WITH THE ASSISTANCE OF

Mr. Max Zach.

Programme.

DITTERSDORF. (1735-1799.)
QUARTET in E flat major.
Allegro.—Andante.—Menuetto. (non troppo presto).
Finale. (Allegro vivace).

BEETHOVEN.
QUARTET No. 2, in E minor, op. 59.
Allegro.—Molto adagio.—
Allegretto.—Finale. Presto.

DVOŘÁK.
QUINTET in E flat major, op. 97.
Allegro ma non tanto.—Allegro vivo.—
Andante.—Finale.
(MS.) (First time.)
Second Viola; MR. MAX ZACH.

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BRATTLE HALL, : : CAMBRIDGE.

::::1894::::

Wednesday Evening, March 21, at 8.

First Concert

BY

The : : Kneisel Quartet.

FRANZ KNEISEL.
OTTO ROTH.
L. SVECENSKI.
ALWIN SCHROEDER.

Mrs. Emil Paur, assisting.

Programme.

HAYDN.
QUARTET in G minor, op. 74, No. 3.
Allegro.—Largo assai.—Menuetto (allegretto.)
Finale (allegro con brio.)

BRAHMS.
TRIO, for PIANOFORTE, VIOLIN, and VIOLONCELLO, in B major, op. 8.
Allegro con moto.—Scherzo, allegro molto.—
Adagio non troppo.—Finale. Allegro molto agitato.

DVOŘÁK.
QUARTET in F major, op. 96. (MS.)
Allegro ma non troppo.—Lento.—
Molto vivace.—Finale (vivace.)

The Piano is a Steinway.

The date of the next Concert is April 3.

CHICKERING HALL.

NINTH SEASON, 1893-94.

Monday Evening, March 5, at 8.

Seventh Concert

BY

The Kneisel Quartet.

FRANZ KNEISEL, 1st Violin.. L. SVECENSKI, Viola.
OTTO ROTH, 2d Violin. ALWIN SCHROEDER, Violoncello.

WITH THE ASSISTANCE OF

Mr. Charles Molé.

Programme.

BEETHOVEN. SERENADE for FLUTE, VIOLIN, and VIOLA, in D major, op. 25.
Entrata (Allegro).—Tempo ordinario d'un Menuetto.—Allegro molto.—Andante con Variazioni.—Adagio.—Allegro vivace e disinvolto.

BRAHMS. QUARTET, in A minor, op. 51.
Allegro non troppo.—Andante moderato.—Quasi Minuetto, moderato.—Finale (Allegro non assai).

HAYDN. QUARTET, in C major, op. 33, No. 3.
Allegro moderato.—Scherzo (Allegretto).—Adagio.—Finale (Presto).

The Eighth Concert will be March 19.

Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, Conductor.

VIII. CONCERT.

THURSDAY, MARCH 8, AT 7.45, P. M.

PROGRAMME.

BERLIOZ. SYMPHONIE FANTASTIQUE in C major, op. 14A.
I. RÊVERIES—PASSIONS: Largo.—Allegro agitato e appassionato assai.
II. UN BAL: Valse, Allegro non troppo.
III. SCÈNE AUX CHAMPS: Adagio.
IV. MARCHE AU SUPPLICE: Allegretto non troppo.
V. SONGE D'UNE NUIT DU SABBAT: Larghetto.—Allegro.

CHABRIER. ENTR'ACTE, from "Gwendoline."

RUBINSTEIN. BALLET-MUSIC, from "Feramors."
I. Candle-dance of the Brides of Kashmire; moderato con moto (D minor.)
II. Dance of Bayaderes I. Allegretto (B flat major.)

SCHUMANN. OVERTURE. "Manfred."

The Ninth Concert will be Thursday, April 5.

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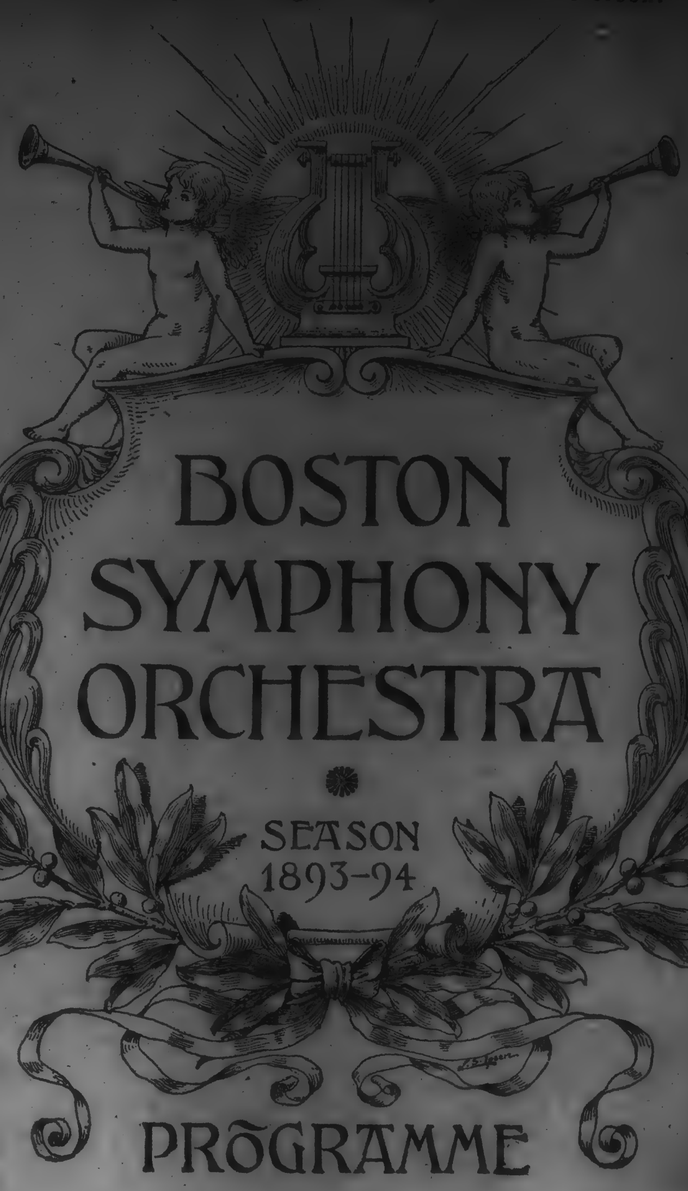
ELSEWHERE IN ARCHIVES

INFANTRY HALL, PROVIDENCE.

Wednesday Evening, February 28, at 8 o'clock.



C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

5

Tickets, with reserved seats, on sale at Infantry Hall. . .

Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, Conductor.

VIII. CONCERT.

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IV. MARCHE AU SUPPLICE: Allegretto non troppo.
V. SONGE D'UNE NUIT DU SABBAT: Larghetto.—Allegro.

CHABRIER. ENTR'ACTE, from "Gwendoline."

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I. Candle-dance of the Brides of Kashmire; moderato con moto (D minor.)
II. Dance of Bayaderes I. Allegretto (B flat major.)

SCHUMANN. OVERTURE. "Manfred."

The Ninth Concert will be Thursday, April 5.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

CHICKERING HALL.

NINTH SEASON, 1893-94.

Monday Evening, March 5, at 8.

Seventh Concert

BY

The Kneisel Quartet.

FRANZ KNEISEL, 1st Violin.. L. SVECENSKI, Viola.
OTTO ROTH, 2d Violin. ALWIN SCHROEDER, Violoncello.

WITH THE ASSISTANCE OF

Mr. Charles Molé.

Programme.

BEETHOVEN. SERENADE for FLUTE, VIOLIN, and VIOLA, in D major, op. 25.
Entrata (Allegro).—Tempo ordinario d'un Menuetto.—Allegro molto.—Andante con Variazioni.—Adagio.—Allegro vivace e disinvolto.

BRAHMS. QUARTET, in A minor, op. 51.
Allegro non troppo.—Andante moderato.—Quasi Minuetto, moderato.—Finale (Allegro non assai).

HAYDN. QUARTET, in C major, op. 33, No. 3.
Allegro moderato.—Scherzo (Allegretto).—Adagio.—Finale (Presto).

The Eighth Concert will be March 19.

INFANTRY HALL, ... PROVIDENCE,
Wednesday Evening, February 28, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

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Tickets, with reserved seats, on sale at Infantry Hall. . .

Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA.

MR. EMIL PAUR, Conductor.

VIII. CONCERT.

THURSDAY, MARCH 8, AT 7.45, P. M.

PROGRAMME.

BERLIOZ. SYMPHONIE FANTASTIQUE in C major, op. 14A.
I. RÊVERIES—PASSIONS: Largo.—Allegro agitato e appassionato assai.
II. UN BAL: Valse. Allegro non troppo.
III. SCÈNE AUX CHAMPS: Adagio.
IV. MARCHE AU SUPPLICE: Allegretto non troppo.
V. SONGE D'UNE NUIT DU SABBAT: Larghetto.—Allegro

CHABRIER. ENTR'ACTE, from "Gwendoline."

RUBINSTEIN. BALLET-MUSIC, from "Feramors."
I. Candle-dance of the Brides of Kashmire: moderato con moto (D minor.)
II. Dance of Bayaderes I. Allegretto (B flat major.)

SCHUMANN. OVERTURE. "Manfred."

The Ninth Concert will be Thursday, April 5.

Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA.

MR. EMIL PAUR, Conductor.

VIII. CONCERT.

THURSDAY, MARCH 8, AT 7.45, P. M.

PROGRAMME.

BERLIOZ. SYMPHONIE FANTASTIQUE in C major, op. 14A.
I. RÊVERIES—PASSIONS: Largo.—Allegro agitato e appassionato assai.
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V. SONGE D'UNE NUIT DU SABBAT: Larghetto.—Allegro

CHABRIER. ENTR'ACTE, from "Gwendoline."

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I. Candle-dance of the Brides of Kashmire: moderato con moto (D minor.)
II. Dance of Bayaderes I. Allegretto (B flat major.)

SCHUMANN. OVERTURE. "Manfred."

The Ninth Concert will be Thursday, April 5.

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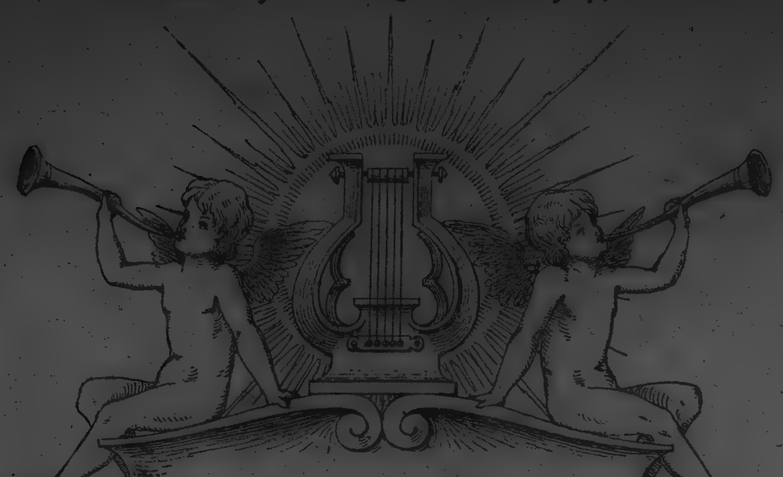
ACADEMY OF MUSIC, PHILADELPHIA.

Wednesday Evening, February 7, at 8.



BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

4

Tickets, with reserved seats, on sale at 1221 Chestnut Street

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CHICKERING HALL.

NINTH SEASON, 1893-94.

Monday Evening, February 12, at 8.

Sixth Concert

BY

The Kneisel Quartet.

FRANZ KNEISEL, 1st Violin.
OTTO ROTH, 2d Violin.
L. SVECENSKI, Viola.
ALWIN SCHROEDER, Violoncello.

WITH THE ASSISTANCE OF

Mr. Ernst Perabo.

Programme.

ARTHUR FOOTE. — QUARTET, in E major, op. 32.
Allegro comodo.—Scherzo, (Vivace).—
Andante un poco con moto.—Allegro con fuoco.
(MS. first time.)

BEETHOVEN. — QUARTET, in C major, op. 59, No. 3.
Introduzione, (Andante con moto). Allegro vivace.—
Andante con moto quasi allegretto.—
Menuetto (Grazioso).—Allegro molto.

RAFF. — PIANO TRIO, in G major, op. 112.
Rasch, froh bewegt.—Sehr rasch.—
Mässig langsam.—Rasch durchaus belebt.

The Piano is a Chickering.

The Seventh Concert will be March 5.

Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, Conductor.

VII. CONCERT.

THURSDAY, FEBRUARY 15, AT 7.45, P. M.

PROGRAMME.

PROGRAMME.

BACH. — SUITE No. 2, in B minor, for STRING ORCHESTRA and FLUTE.
I. Overture.—Largo.—Allegro.—Largo.
II. Rondeau.
III. Sarabande.
IV. Bourrée I., alternateivement.—Bourrée.
V. Polonaise.
VI. Double.
VII. Badinerie.

HAYDN. — SYMPHONY in D major. (No. 2, B. and H.)
Adagio; Allegro.—Andante.—
Minuet.—Allegro spiritoso.

BRUCH. — "KOL NIDREI." for VIOLONCELLO and ORCHESTRA, op. 47.

WEBER. — OVERTURE. "Euryanthe."

Soloist:

MR. LEO SCHULZ.

The Eighth Concert will be Thursday, March 8.

Academy of Music, Fall River.

THIRTEENTH SEASON, 1893-94.

CONCERT

BY THE

BOSTON SYMPHONY ORCHESTRA,

(ONLY APPEARANCE THIS SEASON.)

MR. EMIL PAUR, Conductor.

MONDAY, FEBRUARY 19, AT 8, P. M.

PROGRAMME.

H. GOETZ. — SYMPHONY in F major, op. 9.
I. Allegro moderato.
II. Intermezzo: Allegretto.
III. Adagio ma non troppo lento.
IV. Finale: Allegro con fuoco.

BIZET. — ARIA, "Pearl Fishers."

VOLKMANN. — SERENADE for STRINGS, No. 3, in D minor, op 69.
Larghetto non troppo.
Violoncello Solo; MR. ALWIN SCHROEDER.

RUBINSTEIN. — BALLET-MUSIC from "Feramors."
I. Candle-dance of the Brides of Kashmire: Moderato con moto.
II. Dance of Bayaderes: Allegretto.

GOUNOD. — VALSE. "Roméo et Juliette."

BERLIOZ. — OVERTURE. "Benvenuto Cellini."

Soloist:

Mme. LILLIAN BLAUVELT.

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ACADEMY OF MUSIC, . . . PHILADELPHIA.

Wednesday Evening, February 7, at 8.

C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

4

Tickets, with reserved seats, on sale at 1221 Chestnut Street

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Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, Conductor.

VII. CONCERT.

THURSDAY, FEBRUARY 15, AT 7.45, P. M.

PROGRAMME.

BACH. SUITE No. 2, in B minor, for STRING ORCHESTRA and FLUTE.
I. Overture.—Largo.—Allegro.—Largo.
II. Rondeau.
III. Sarabande.
IV. Bourrée I., alternateivement.—Bourrée.
V. Polonaise.
VI. Double.
VII. Badinerie.

HAYDN. SYMPHONY in D major. (No. 2, B. and H.)
Adagio; Allegro.—Andante.—
Minuet.—Allegro spiritoso.

BRUCH. "KOL NÌDREI." for VIOLONCELLO and ORCHESTRA, op. 47.

WEBER. OVERTURE. "Euryanthe."

Soloist:

MR. LEO SCHULZ.

The Eighth Concert will be Thursday, March 8.

CHICKERING HALL.

NINTH SEASON, 1893-94.

Monday Evening, February 12, at 8.

Sixth Concert

BY

The Kneisel Quartet.

FRANZ KNEISEL, 1st Violin.
OTTO ROTH, 2d Violin.
L. SVECENSKI, Viola.
ALWIN SCHROEDER, Violoncello.

WITH THE ASSISTANCE OF

Mr. Ernst Perabo.

Programme.

ARTHUR FOOTE. QUARTET, in E major, op. 32.
Allegro comodo.—Scherzo. (Vivace).—
Andante un poco con moto.—Allegro con fuoco.
(MS. first time.)

BEETHOVEN. QUARTET, in C major, op. 59, No. 3.
Introduzione, (Andante con moto). Allegro vivace.—
Andante con moto quasi allegretto.—
Menuetto (Grazioso).—Allegro molto.

RAFF. PIANO TRIO, in G major, op. 112.
Rasch, froh bewegt.—Sehr rasch.—
Mässig langsam.—Rasch durchaus leicht

The Piano is a Chickering

The Seventh Concert will be March 5.

Academy of Music, Fall River.

THIRTEENTH SEASON, 1893-94.

CONCERT

BY THE

BOSTON SYMPHONY ORCHESTRA,

ONLY APPEARANCE THIS SEASON

MR. EMIL PAUR, Conductor.

MONDAY, FEBRUARY 19, AT 8, P. M.

PROGRAMME.

H. GOETZ. SYMPHONY in F major, op. 9.
I. Allegro moderato.
II. Intermezzo: Allegretto.
III. Adagio ma non troppo lento
IV. Finale. Allegro con fuoco.

BIZET. ARIA, "Pearl Fishers."

VOLKMANN. SERENADE for STRINGS, No. 3, in D minor, op 69.
Larghetto non troppo.
Violoncello Solo: MR. ALWIN SCHROEDER.

RUBINSTEIN. BALLET-MUSIC from "Feramors."
I. Candle-dance of the Brides of Kashmire
Moderato con moto.
II. Dance of Bayaderes: Allegretto.

GOUNOD. VALSE. "Roméo et Juliette."

BERLIOZ. OVERTURE. "Benvenuto Cellini."

Soloist:

Mme. LILLIAN BLAUVELT.

[130]

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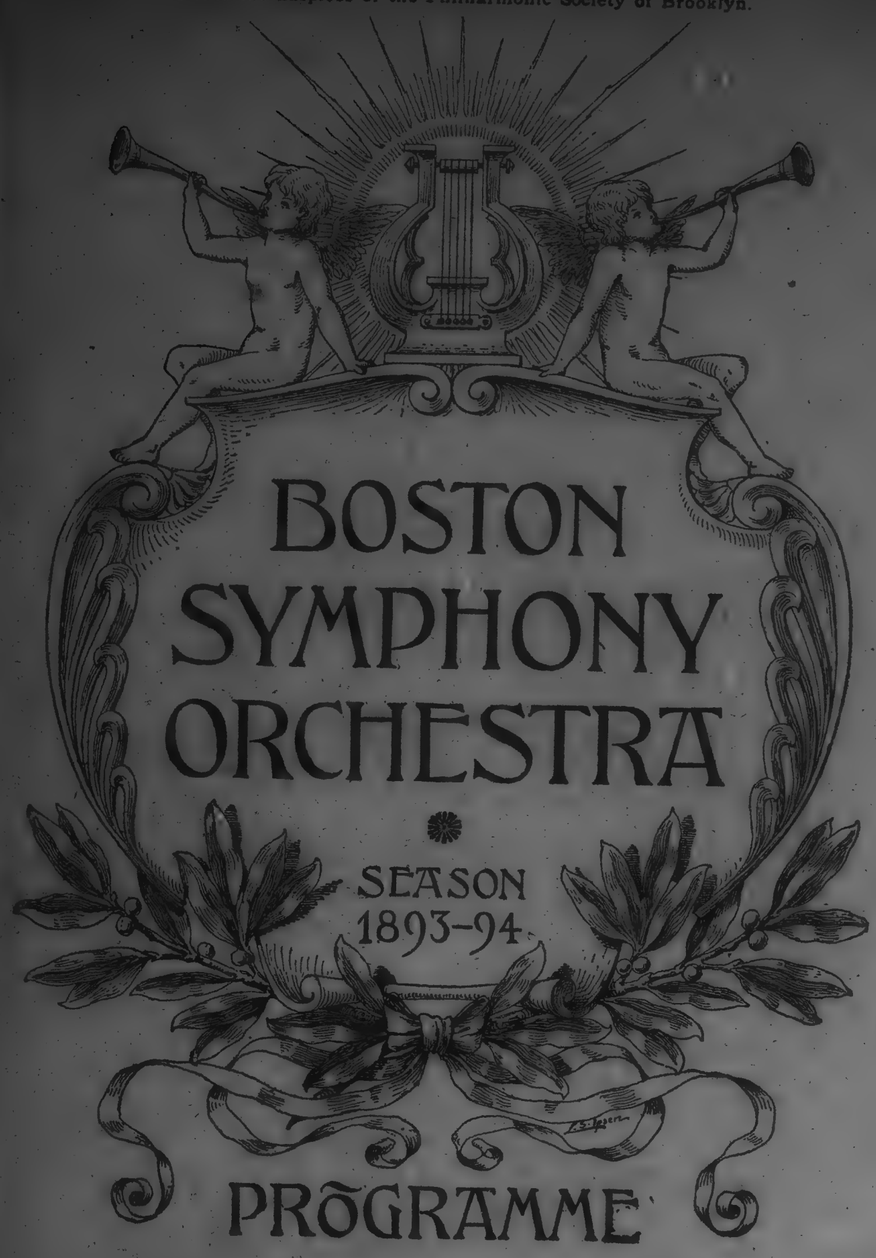
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, BROOKLYN,

Friday Afternoon, Feb. 9, at 3. Saturday Evening, Feb. 10, at 8.15.

Under the auspices of the Philharmonic Society of Brooklyn.



BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

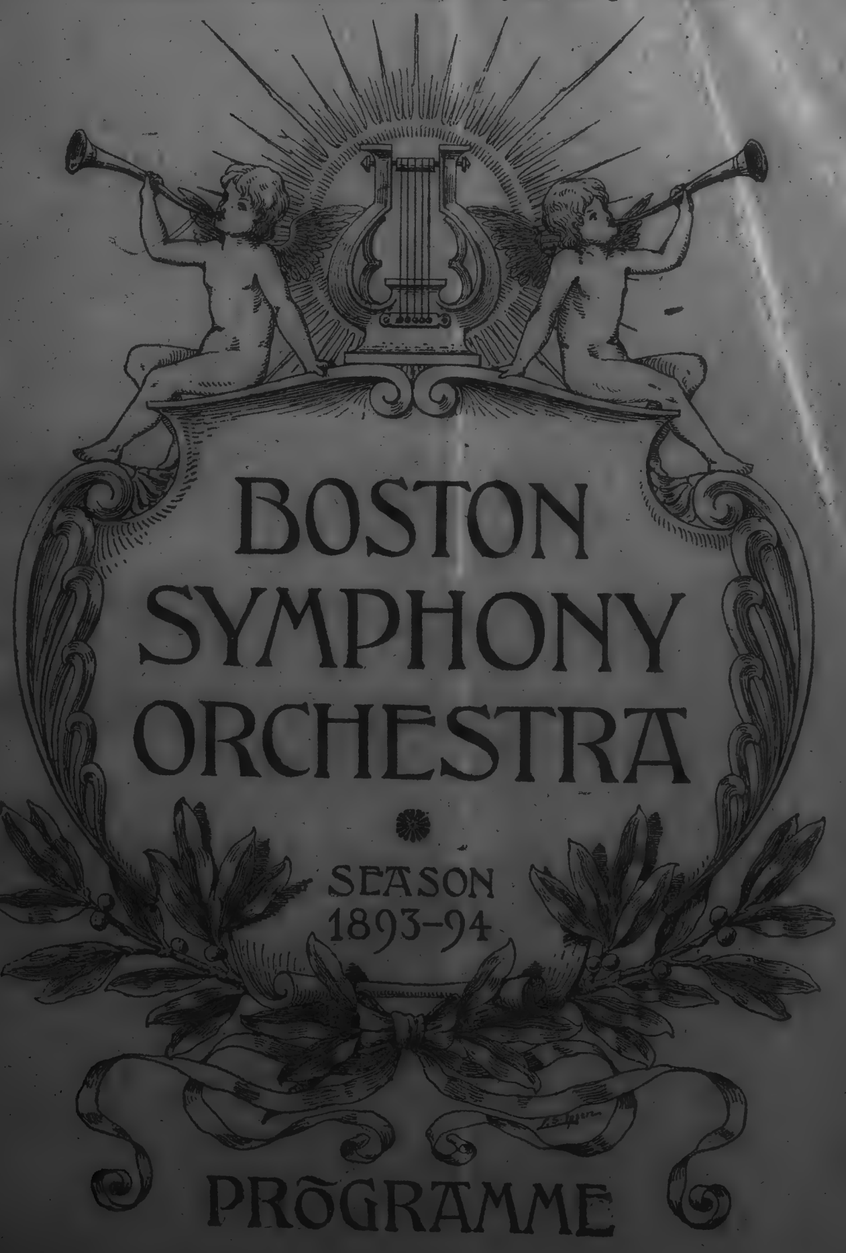
C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

4

Tickets at Chandler's Music Store, 300 Fulton Street.

FORD'S GRAND OPERA HOUSE, . BALTIMORE,

Tuesday Afternoon, February 6, at 3 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

4

Tickets, with reserved seats, on sale at Albert's Ticket Office, No. 13 North Charles Street.

Grand Orchestra.

MR. FRANZ KNEISEL,
CONDUCTOR

SOLOISTS.

MR. ALWIN SCHROEDER. MONS. CH. MOLÉ

Program

1 OVERTURE. "Euryanthe." *Weber*

2 SERENADE IN D MINOR *Volkmann*

CELLO SOLO. MR. ALWIN SCHROEDER.

3 SIEGFRIED IDYL. *Wagner*

4 SOLO FOR FLUTE. "Tremolo." *Demessermann*

MONS. CH. MOLÉ.

5 INTERMEZZO. "Naila." *Delibes*

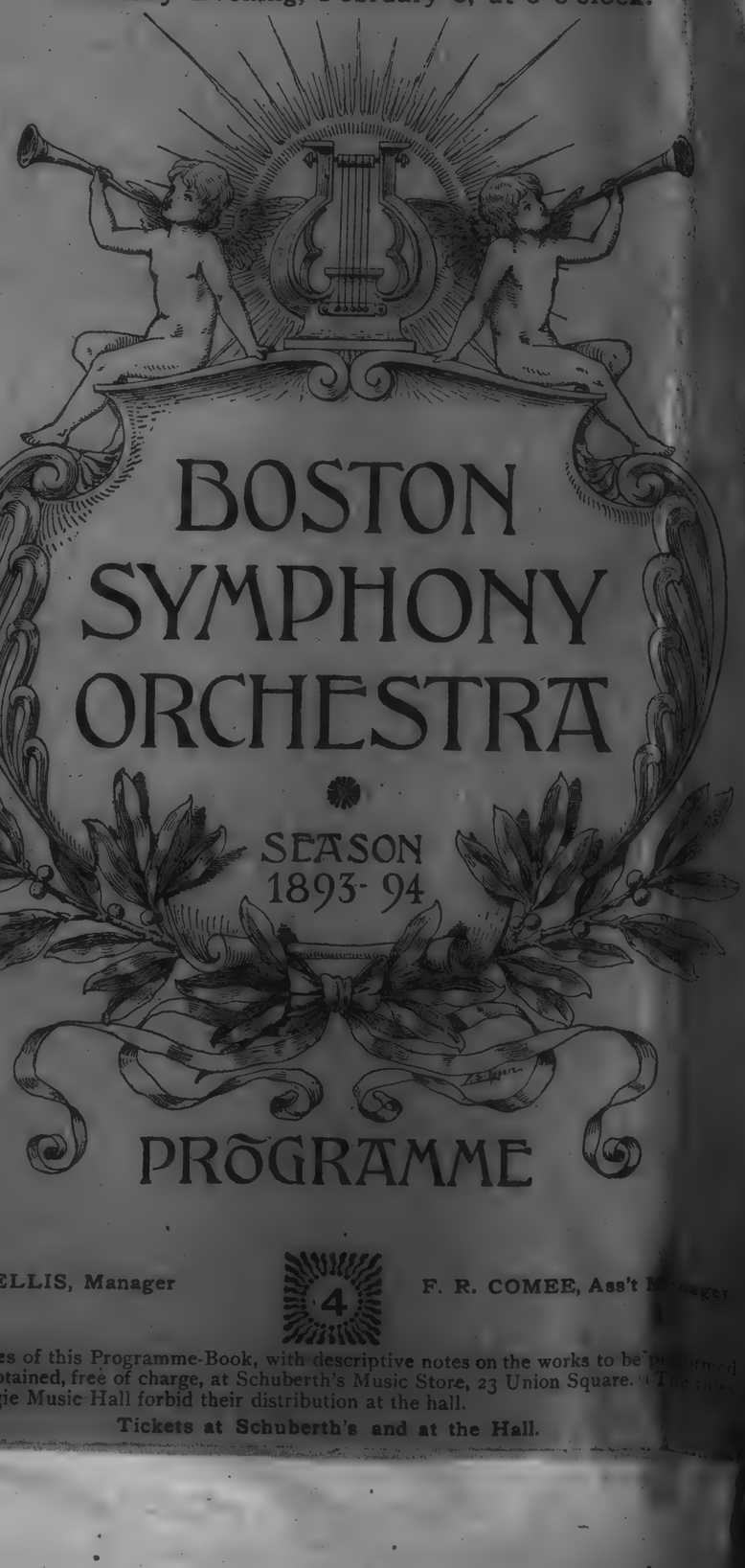
6 BALLET MUSIC. "Rosamunde." *Schubert*

7 OVERTURE. "Rosamunde." *Schubert*

WEDNESDAY EVENING,
JANUARY 31, 1894.

MUSIC HALL, ... NEW YORK,

Thursday Evening, February 8, at 8 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager

4

F. R. COMEE, Ass't Manager

Copies of this Programme-Book, with descriptive notes on the works to be performed can be obtained, free of charge, at Schuberth's Music Store, 23 Union Square. The rules of Carnegie Music Hall forbid their distribution at the hall.

Tickets at Schuberth's and at the Hall.

- COVER ONLY -
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ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, BROOKLYN,

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CELLO SOLO, MR. ALWIN SCHROEDER.

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PROGRAMME

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CHICKERING HALL.

NINTH SEASON, 1893-94.

Monday Evening, January 22, at 8.

Fifth Concert

BY

The Kneisel Quartet.

FRANZ KNEISEL, 1st Violin. L. SVECENSKI, Viola.
OTTO ROTH, 2d Violin. ALWIN SCHROEDER, Violoncello.

WITH THE ASSISTANCE OF

Mrs. H. H. A. Beach and Mr. Eliot Hubbard.

Programme.

BEETHOVEN. QUARTET in E flat major, op. 127.
Maestoso.—Allegro teneramente.—
Adagio ma non troppo e molto cantabile.—
Scherzando vivace.—Finale.

DVOŘÁK. FOUR LOVE-SONGS, op. 83.
Mr. Eliot Hubbard.

BEACH. ROMANZA for VIOLIN with Piano Accompaniment.
(MS. first time.)

SCHUMANN. PIANO QUINTET in E flat major op. 44.
Allegro brillante.—In modo d'una marcia.—
Scherzo (molto vivace).—Allegro ma non troppo.

The Piano is a Steinway.

The Sixth Concert will be February 12.

Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, Conductor.

VI. CONCERT.

THURSDAY, JANUARY 25, AT 7.45, P. M.

PROGRAMME.

MOZART. SERENADE, No. 7, in D major "Haffner."
I. Allegro maestoso.—Allegro molto.
II. Andante.
III. Menuetto.—Trio.
IV. Rondo: Allegro.
VIII. Adagio.—Allegro assai.
Violin Obligato; MR. FRANZ KNEISEL.

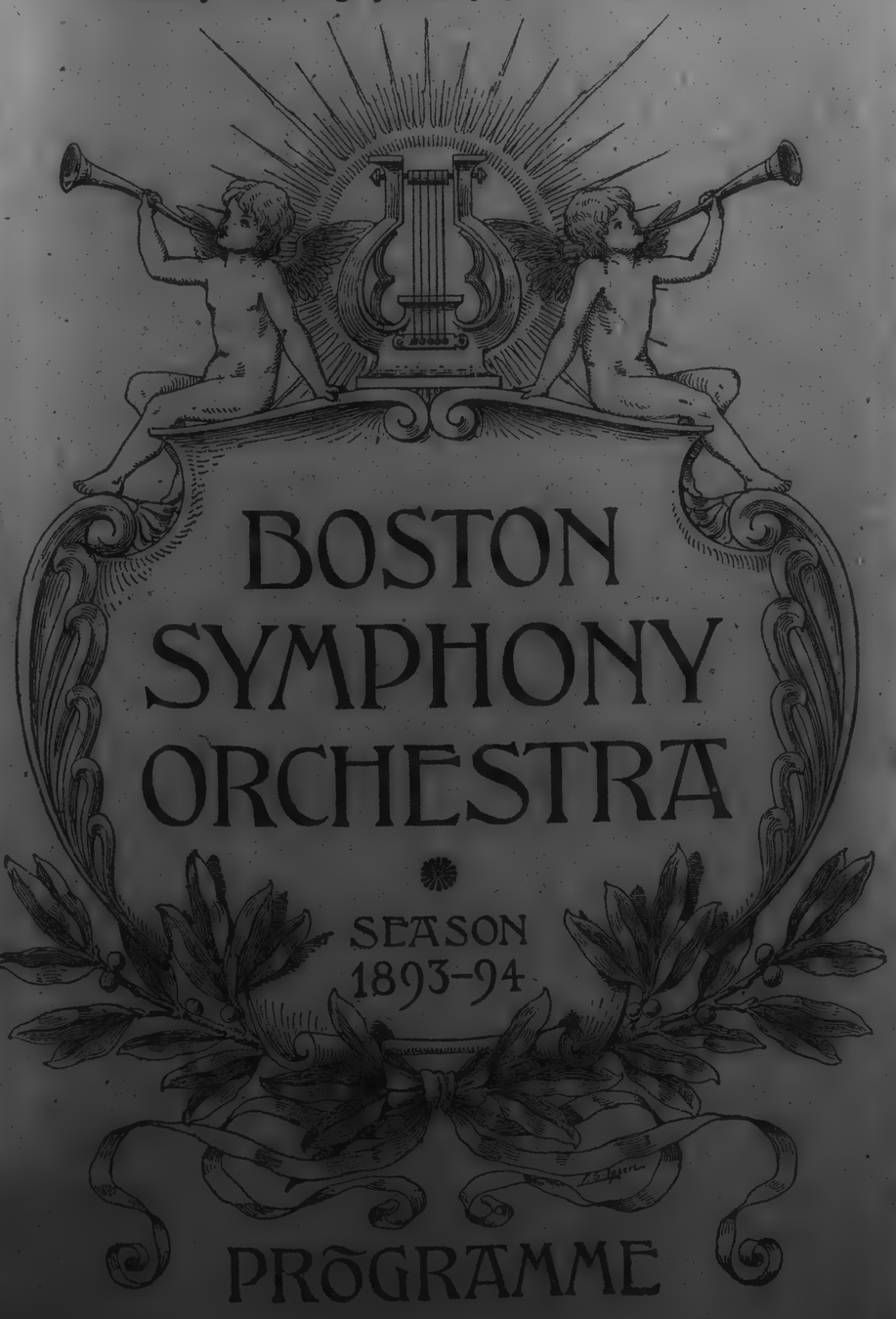
BRAHMS. AKADEMISCHE FEST-OUVERTURE, in C minor, op. 80.

BEETHOVEN. SYMPHONY No. 5, in C minor, op. 67.
I. Allegro con brio.
II. Andante con moto.
III. Allegro.
IV. Allegro.

The Seventh Concert will be Thursday, February 15.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MECHANICS' HALL, ... WORCESTER,
Tuesday Evening, January 30, at 7.45 o'clock.

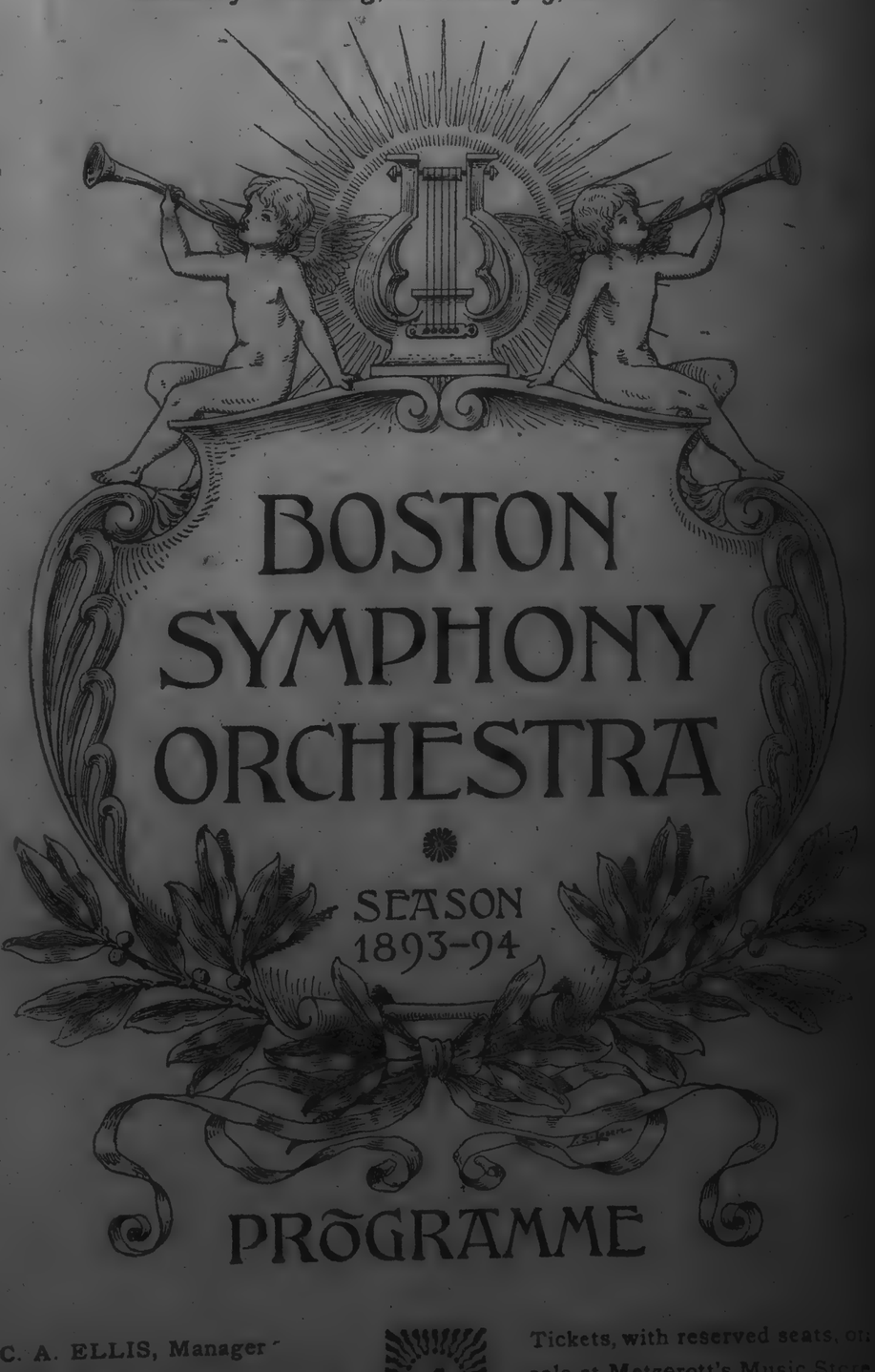


C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager

3

Tickets, with reserved seats, on sale at C. L. Gorham & Co.'s Music Store, 454 Main Street.

METZEROTT MUSIC HALL, . . WASHINGTON,
Monday Evening, February 5, at 8 o'clock.



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F. R. COMEE, Ass't Manager

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Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, Conductor.

VI. CONCERT.

THURSDAY, JANUARY 25, AT 7.45, P. M.

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C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

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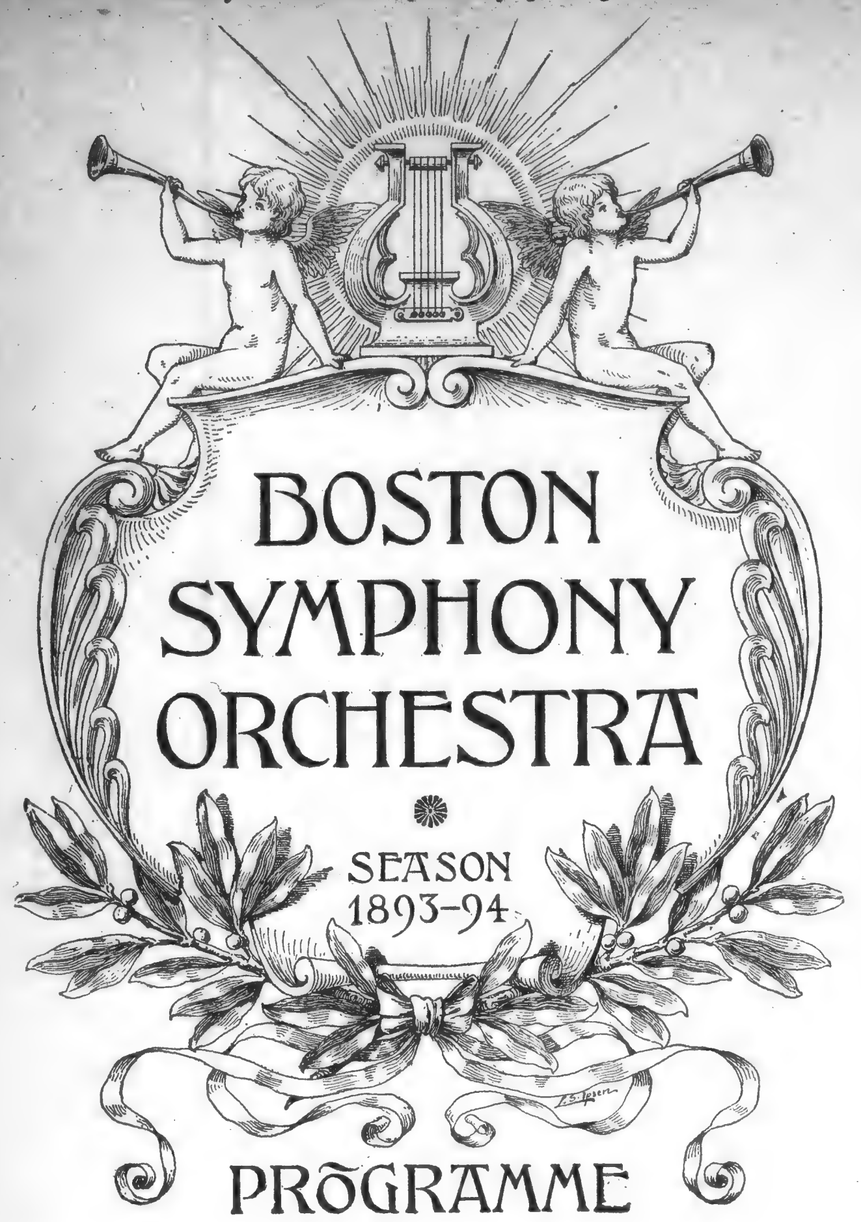
FORD'S GRAND OPERA HOUSE, . BALTIMORE,
Tuesday Afternoon, January 9, at 3 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager

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BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

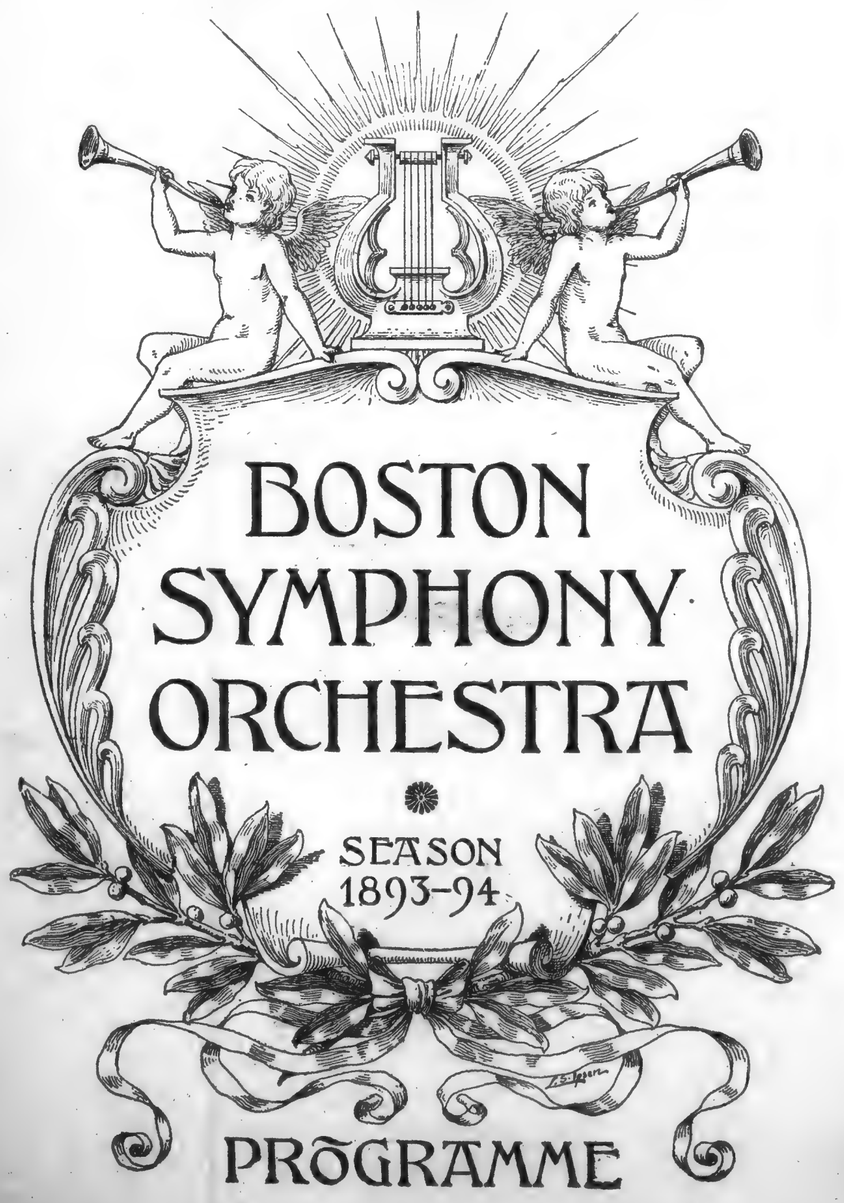
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager

3

Tickets at Chandler's Music Store, 300 Fulton Street.

INFANTRY HALL, ... PROVIDENCE,
Wednesday Evening, January 17, at 8 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

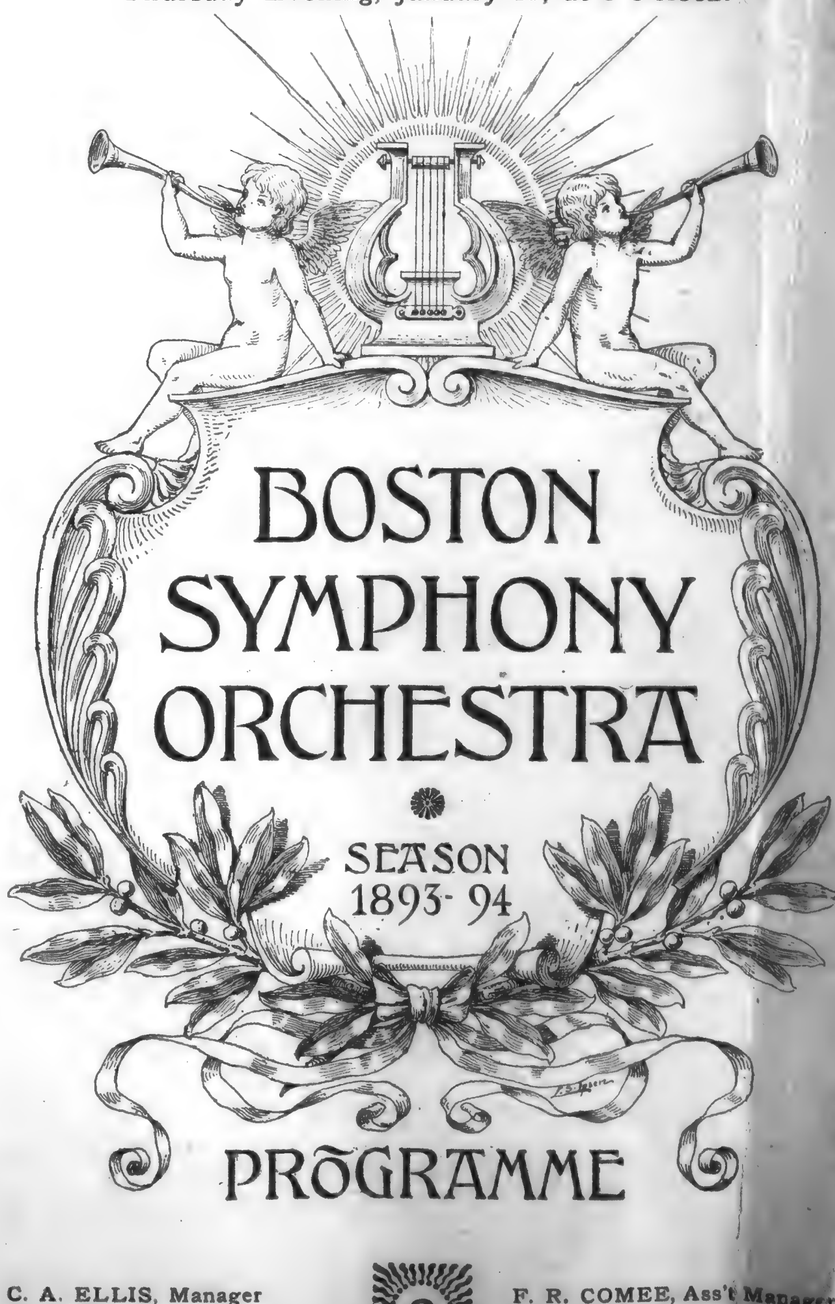
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager

4

Tickets, with reserved seats, on sale at Infantry Hall.

MUSIC HALL, ... NEW YORK,
Thursday Evening, January 11, at 8 o'clock.



BOSTON SYMPHONY ORCHESTRA

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C. A. ELLIS, Manager

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Tickets at Schuberth's and at the Hall.

MUSIC HALL NEW YORK

Season of 1893-94.

Boston Symphony Orchestra.

EMIL PAUR, - - Conductor.

Second Concert,
Thursday Evening, December 14,
At Eight.

. . PROGRAMME . .

Hermann Goetz - - - - Symphony in F major, Op. 9

I. Allegro moderato.
II. Intermezzo: Allegretto.
III. Adagio. ma non troppo lento.
IV. Finale: Allegro con fuoco.

Ludwig van Beethoven - First Movement from Concerto for Violin, in D major, Op. 61.
(Cadenza by JOACHIM.)

Camille Saint-Säens - - Symphonic Poem, "Omphale's Spinning-wheel," in A major, Op. 31.

Ludwig van Beethoven - Overture to "Leonore," No. 3, in C major, Op. 72.

Adagio.
Allegro.

Soloist, Mr. FRANZ KNEISEL.

☞ TICKETS NOW READY AT BOX OFFICE.

Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, Conductor.

V. CONCERT.

THURSDAY, JANUARY 4, AT 7.45, P. M.

PROGRAMME.

BRAHMS. SYMPHONY No. 1, in C minor, op. 68.
I. Un poco sostenuto. Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso. L'Istesso tempo.
IV. Adagio. Allegro non troppo, ma con brio.

GLUCK. ARIA from "Alceste."

WEBER. OVERTURE. "Euryanthe."

WEBER. ARIA. "Ocean, Thou Mighty Monster." from "Oberon."

TSCHAIKOWSKY. OVERTURE, "1812."

Soloist:

MME. AMALIA MATERNA.

The Sixth Concert will be Thursday, January 25.

[134]

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

METZEROTT MUSIC HALL, . . WASHINGTON.

Monday Evening, January 8, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

3

Tickets, with reserved seats, on sale at Metzerott's Music Store

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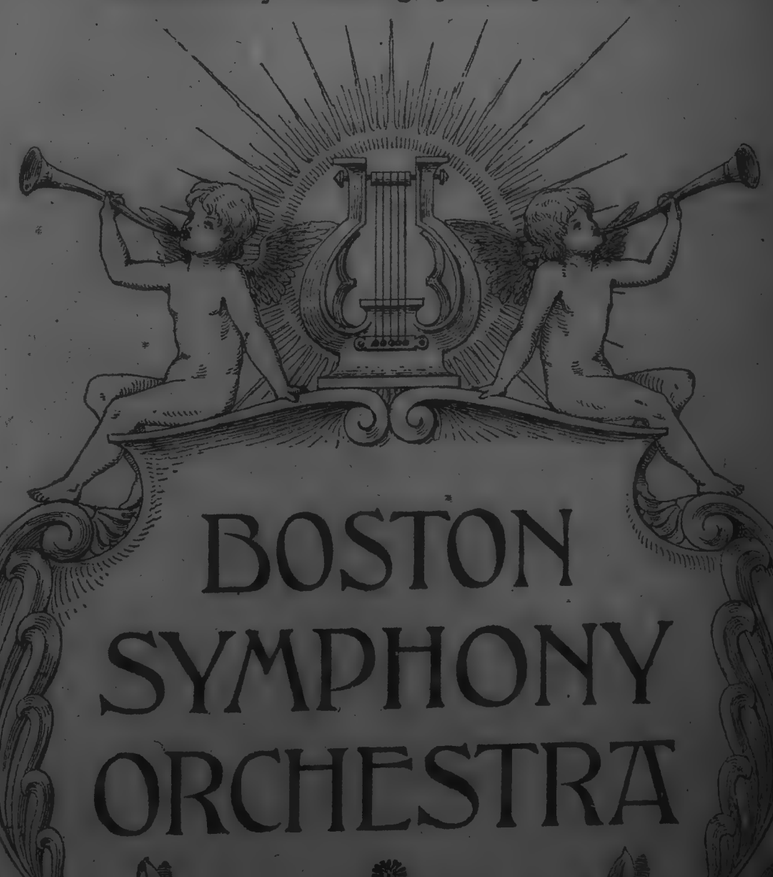
ACADEMY OF MUSIC, . . . PHILADELPHIA,

Wednesday Evening, January 10, at 8.



BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager

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Tickets, with reserved seats, on sale at 1221 Chestnut Street

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Season of 1893-94.

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Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

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WEBER. ARIA. "Ocean, Thou Mighty Monster." from "Oberon."

TSCHAIKOWSKY. OVERTURE, "1812."

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Monday Evening, January 8, at 8 o'clock.

C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

3

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ACADEMY OF MUSIC, . . . PHILADELPHIA,

Wednesday Evening, January 10, at 8.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager

3

Tickets, with reserved seats, on sale at 1221 Chestnut Street

[134]

NEWTON CLUB.

Grand Orchestra

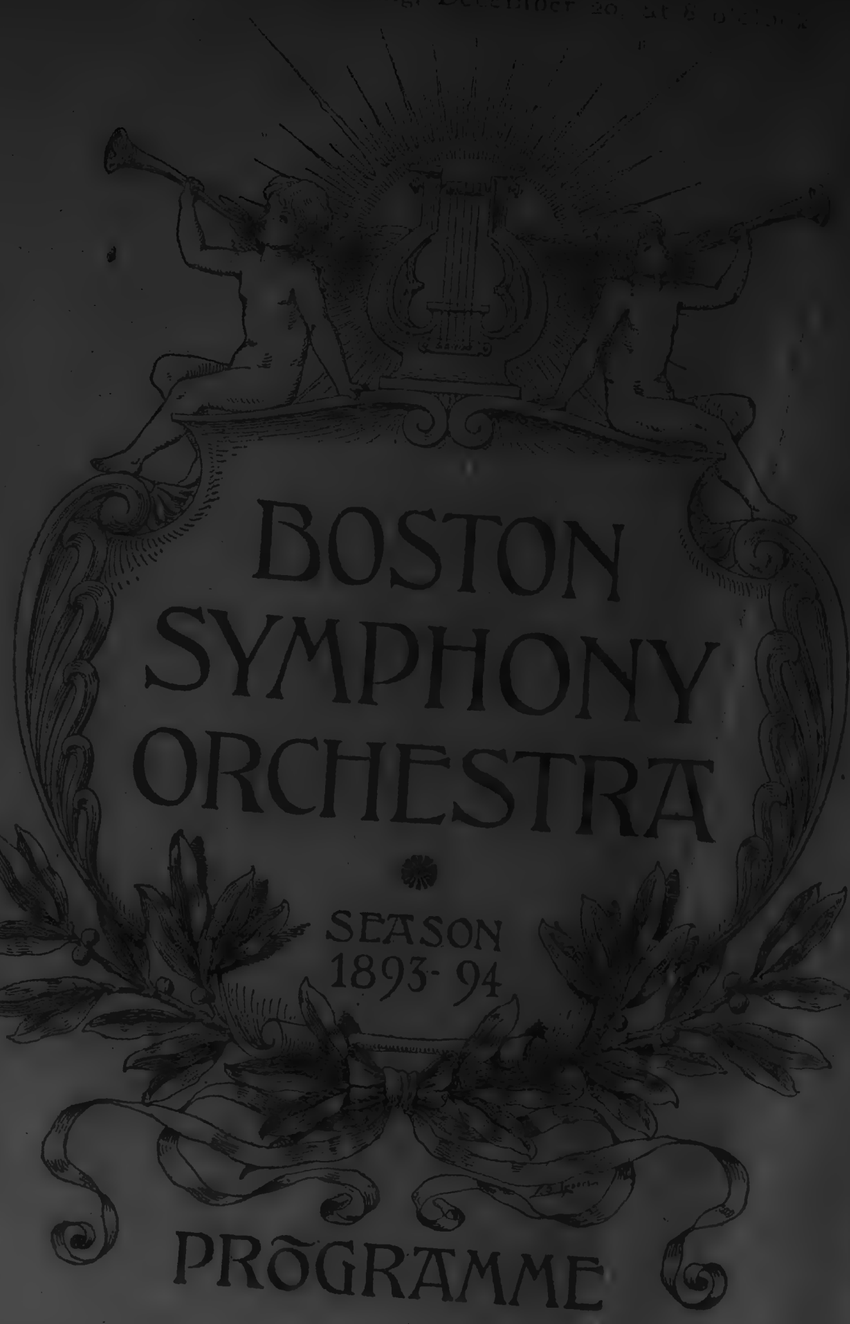
MR. FRANZ KNEISEL, CONDUCTOR.

Wednesday Evening, Dec. 27, 1893.

. . . Programme. . . .

1. Overture, "Fra Diavalo." — *Auber*
2. Two movements from the Symphony No. 1. — *Beethoven*
   Andante cantabile con moto.
   Allegro molto vivace.
3. *a* Prelude, "The Deluge." — *Saint-Saens*
   b Valse des Sylphes. — *Berlioz*
   c Don Ceśar de Bazan. — *Massenet*
4. Introduction and Valse lente, from the Ballet "Sylvia." — *Delibes*
5. *a* Andante from the Suite "L'Arlesienne." — *Bizet*
   b Notturno from the "Midsummer Night's Dream." — *Mendelssohn*
   c March. "Alla Turca." — *Mozart*
6. *a* Aase's Death, from the Suite "Peer Gynt." — *Grieg*
   b Funeral March of a Marionette. — *Gounod*
7. Overture, "Merry Wives of Windsor." — *Nicolai*

INFANTRY HALL,
Wednesday Evening, December 20, at 8 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager
F. R COMEE, Ass't Manager

3

Tickets, with reserved seats, on sale at Infantry Hall. . .

CHICKERING HALL.

NINTH SEASON, 1893-94.

Monday Evening, January 1, at 8.

Fourth Concert

BY

The Kneisel Quartet.

FRANZ KNEISEL, 1st Violin. — L. SVECENSKI, Viola.
OTTO ROTH, 2d Violin. — ALWIN SCHROEDER, Violoncello.

WITH THE ASSISTANCE OF

Mr. F. Busoni.

Programme.

DVOŘÁK. — QUARTET in F major, op. 96. (MS.)
Allegro ma non troppo.—Lento,—Molto vivace.
Finale. (vivace).
(First Public Performance.)

BRAHMS. — PIANO QUARTET in G minor, op. 25.
Allegro.—Intermezzo, (Allegro ma non troppo.)—
Andante con moto.—
Rondo a la Zingarese, (Presto).
PIANO; MR. BUSONI.

BEETHOVEN. — QUINTET in C major, op. 29.
Allegro moderato.—Adagio molto espressivo.
Scherzo, (Allegro)—Presto.
2d Viola; MR. ZACH.

The Piano is a Steinway.

The Fifth Concert will be January 22.

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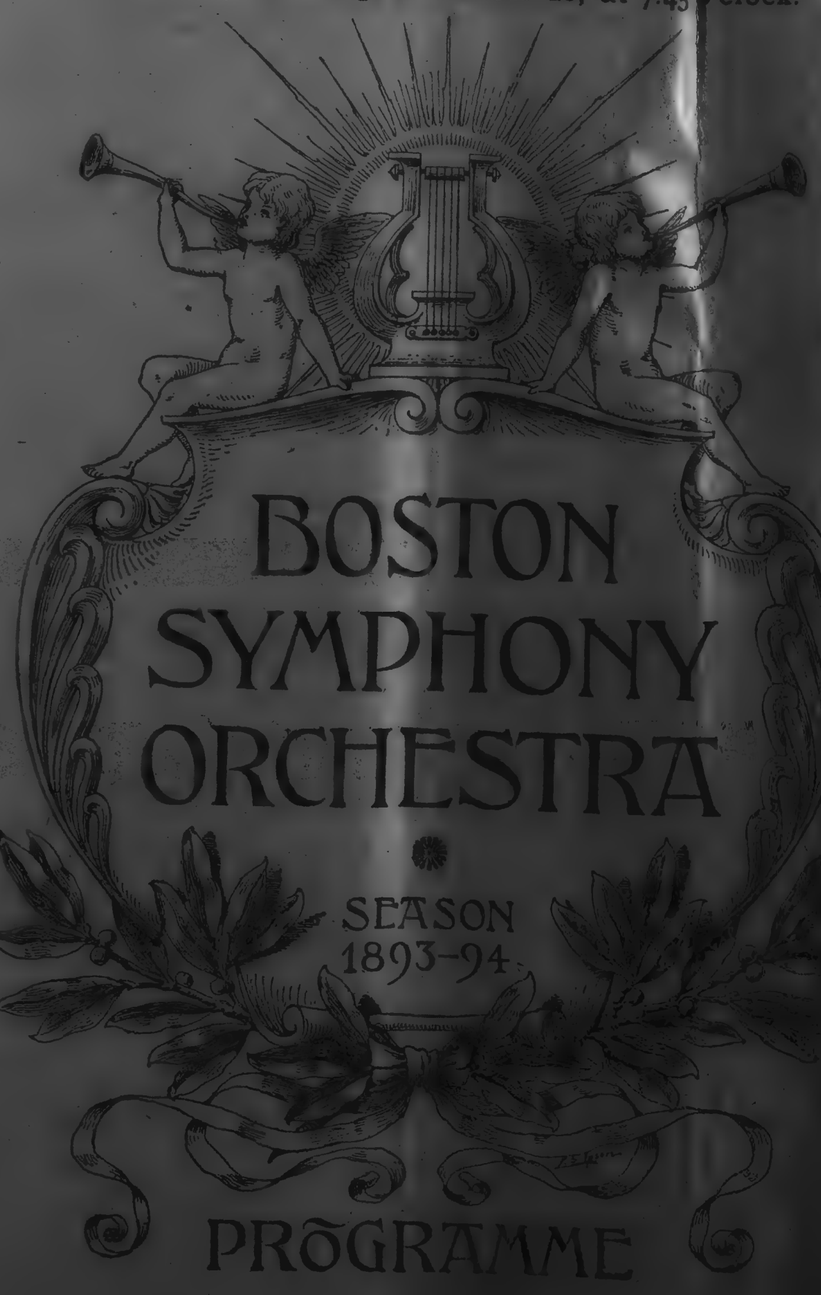
MECHANICS' HALL, ... WORCESTER,
Thursday Evening, December 28, at 7.45 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager

2

Tickets, with reserved on sale at C. L. Gorham's Music Store, 454 Main

NEWTON CLUB.

Grand Orchestra

MR. FRANZ KNEISEL, CONDUCTOR.

Wednesday Evening, Dec. 27, 1893.

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1. Overture, "Fra Diavalo." *Auber*

2. Two movements from the Symphony No. 1. *Goldmark*
   Andante cantabile con moto.
   Allegro molto vivace.

3. *a* Prelude, "The Deluge." *C. Saint-Saëns*
   b Valse des Sylphes. *Berlioz*
   Don Cesar de Bazan. *Massenet*

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   March "Alla Turca." *Mozart*

6. *a* Aase's Death, from the Suite "Peer Gynt." *Grieg*
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Rondo a la Zingarese. (Presto).
PIANO; MR. BUSONI.

BEETHOVEN. QUINTET in C major, op. 29.
Allegro moderato.—Adagio molto espressivo.
Scherzo. (Allegro)—Presto.
2d Viola; MR. ZACH.

The Piano is a Steinway.

The Fifth Concert will be January 22.

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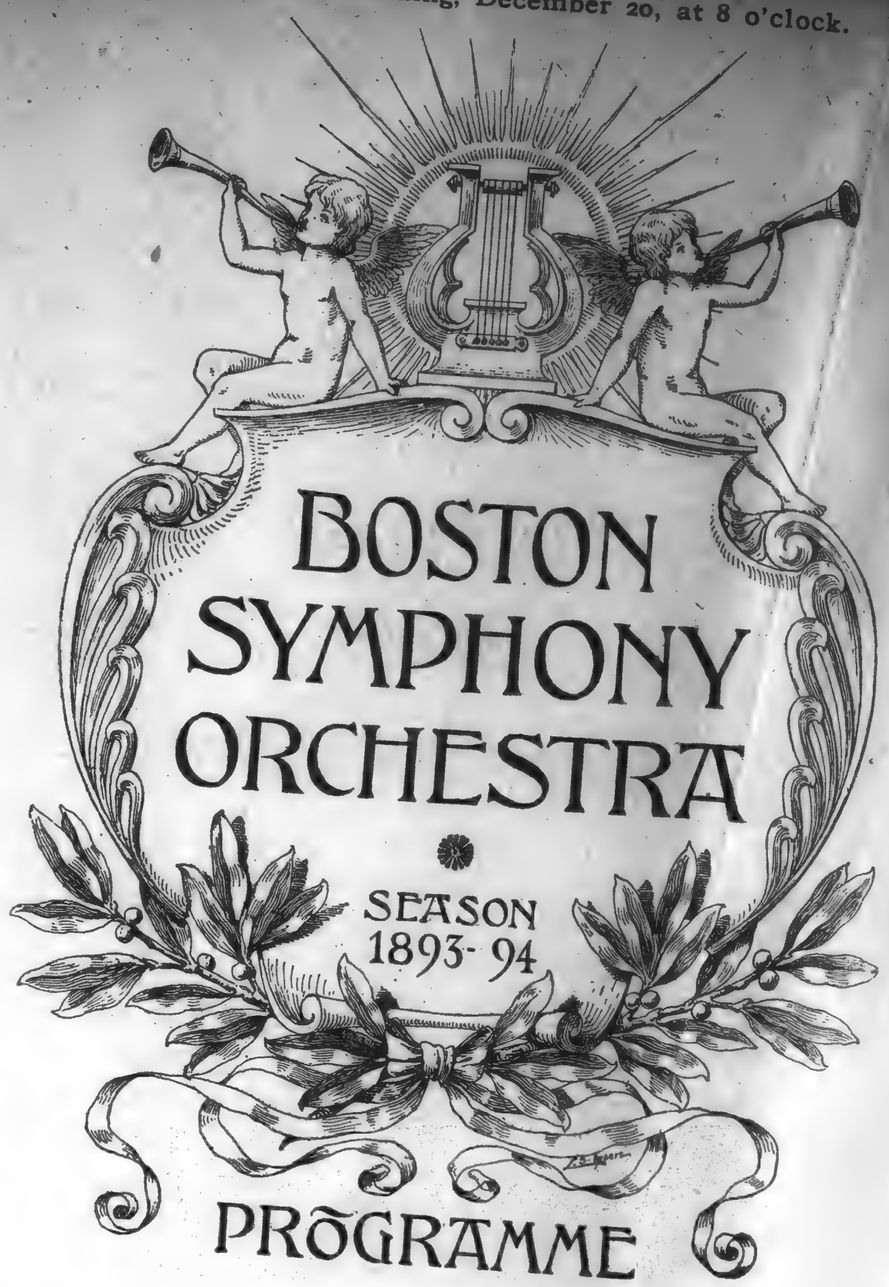
- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, PROVIDENCE,
Wednesday Evening, December 20, at 8 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager
F. R COMEE, Ass't Manager

3

Tickets, with reserved seats, on sale at Infantry Hall. . .

MECHANICS' HALL, ... WORCESTER,
Thursday Evening, December 28, at 7.45 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager

2

Tickets, with reserved seats, on sale at C. L. Gorham & Co.'s Music Store, 454 Main Street.

Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, Conductor.

IV. CONCERT.

THURSDAY, DECEMBER 7, AT 7.45, P. M.

PROGRAMME.

STRAUSS. SYMPHONY in F minor, op. 12.

I. Allegro ma non troppo, un poco maestoso.
II. Scherzo: Presto. Trio: l'istesso tempo.
III. Andante cantabile.
IV. Allegro assai, molto appassionato.

BRAHMS. VARIATIONS on a THEME by HAYDN.

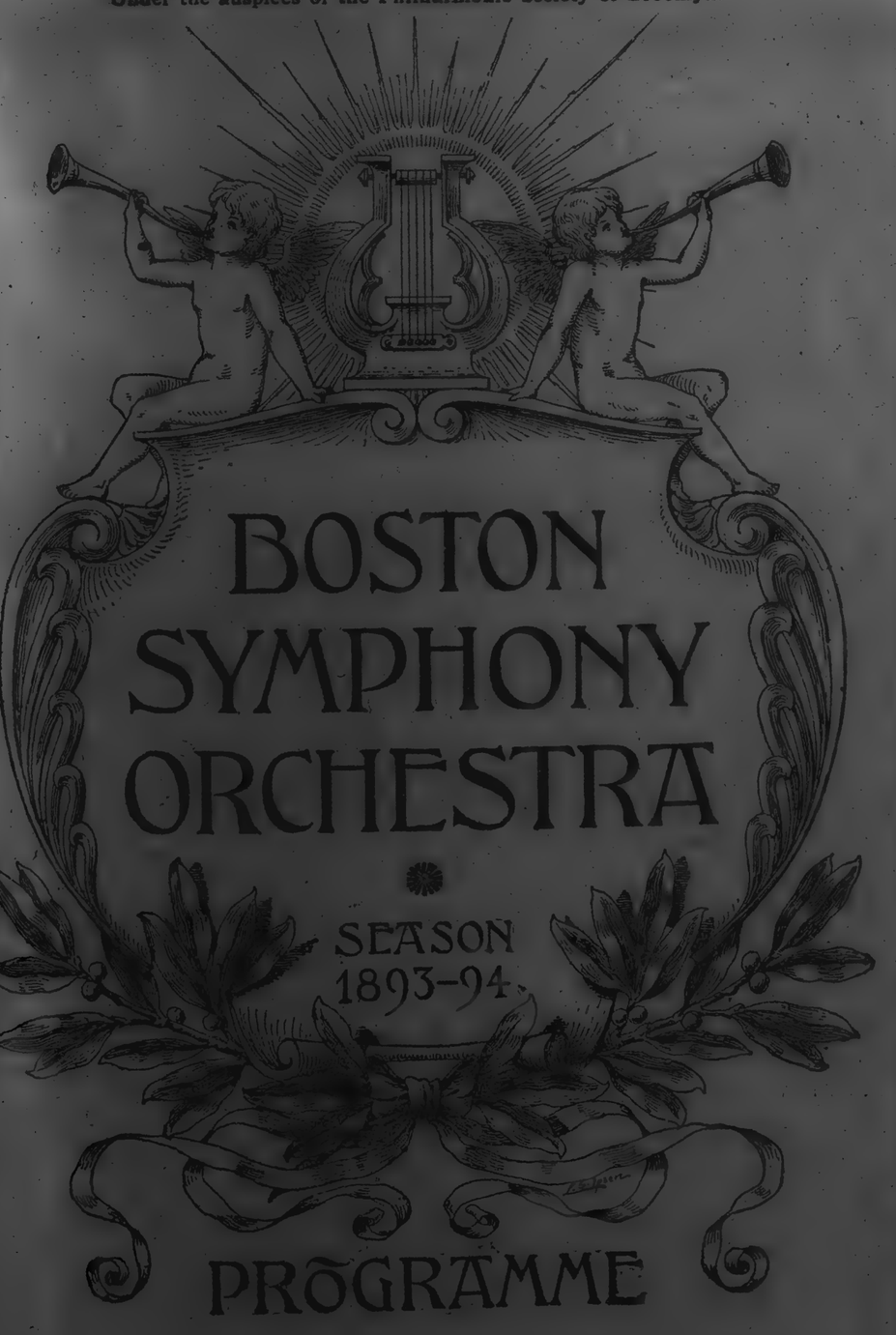
BEETHOVEN. OVERTURE, "Leonore," No. 3.

The Fifth Concert will be Thursday, January 4.

ACADEMY OF MUSIC, BROOKLYN,

Friday Afternoon, Dec. 15, at 3. Saturday Evening, Dec. 16, at 8.15.

Under the auspices of the Philharmonic Society of Brooklyn.



C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager

2

Tickets at Chandler's Music Store, 300 Fulton Street.

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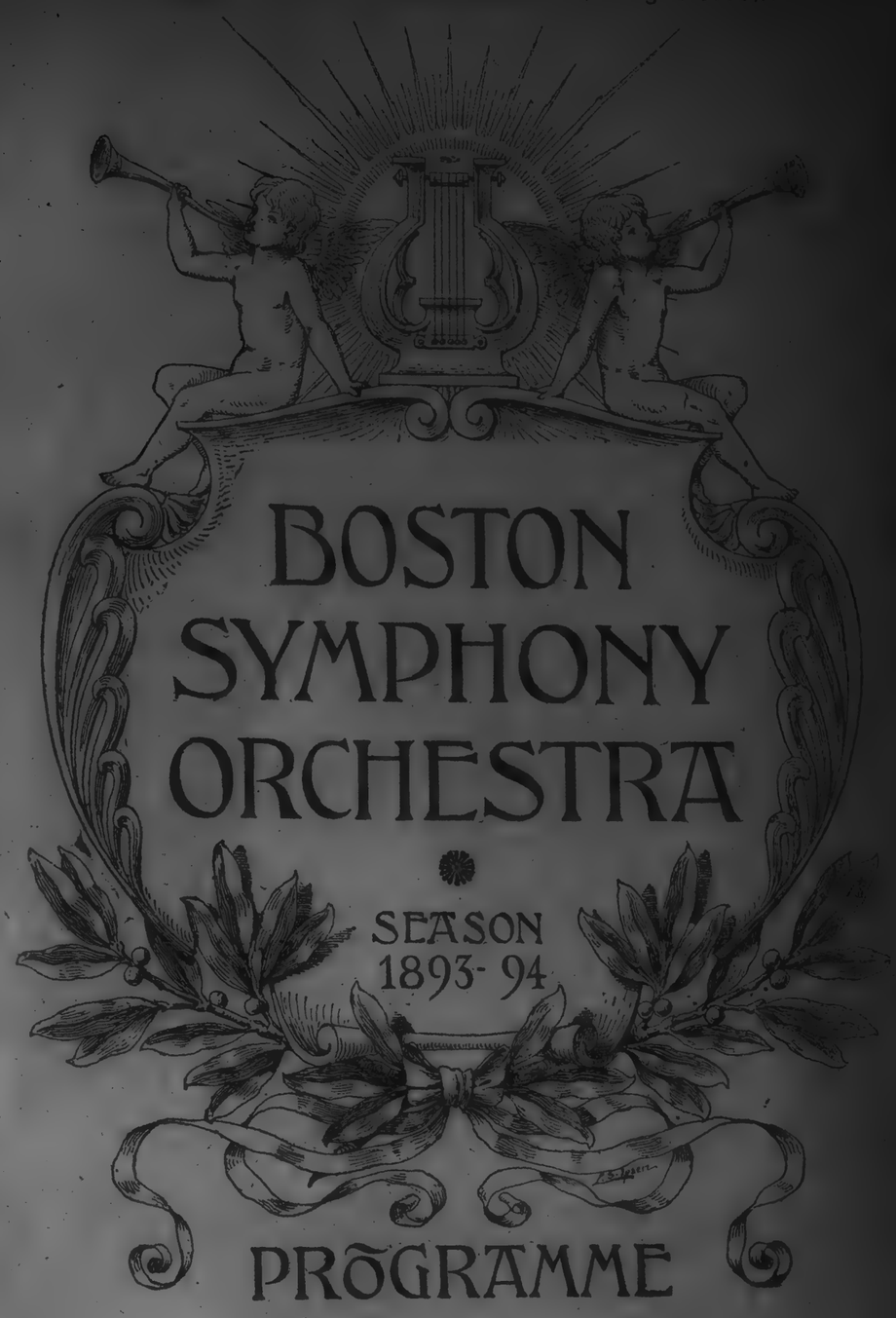
- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

FORD'S GRAND OPERA HOUSE, . . . BALTIMORE.

Tuesday Afternoon, December 12, at 3 o'clock.



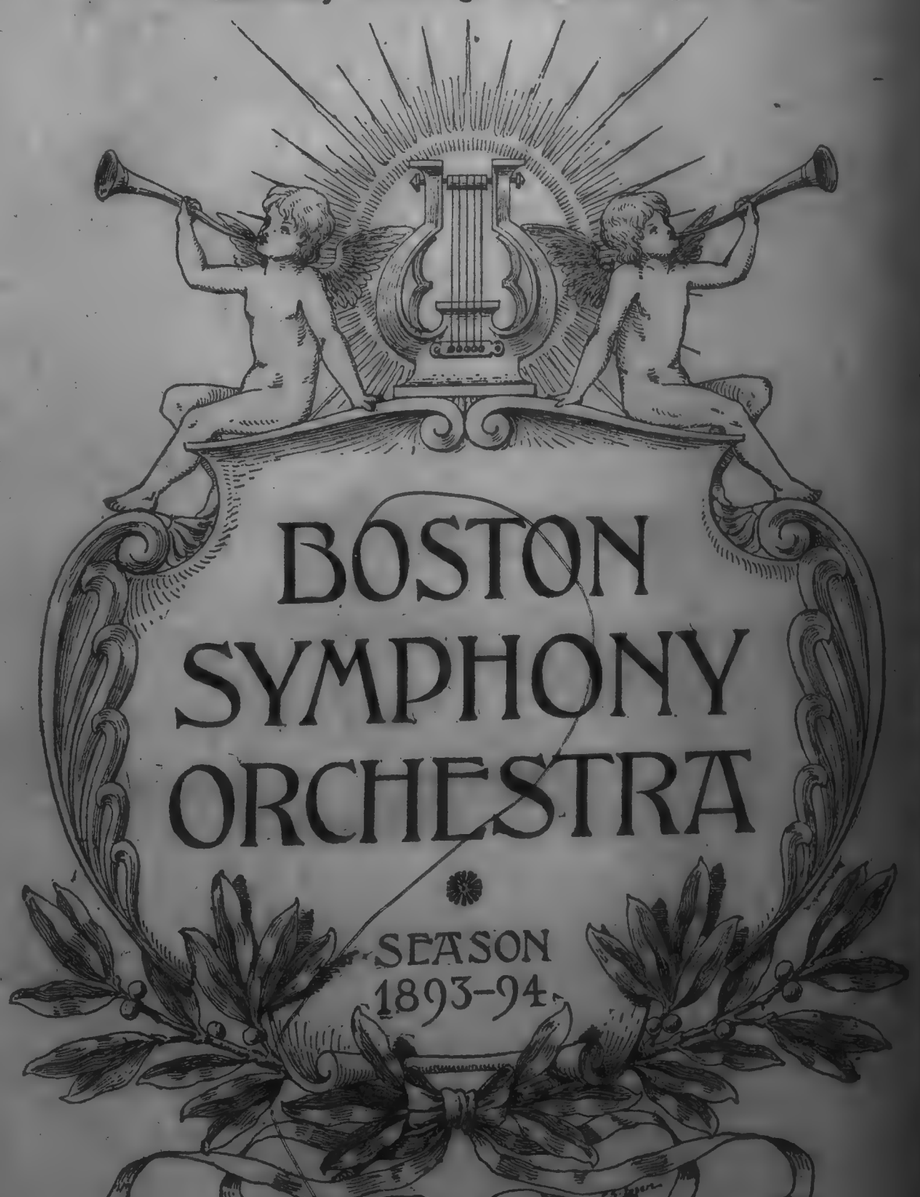
C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

2

Tickets, with reserved seats, on sale at Albert's Ticket Office, No. 13 North Charles Street.

ACADEMY OF MUSIC, . . . PHILADELPHIA.

Wednesday Evening, December 13, at 8.



C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager

2

Tickets, with reserved seats, on sale at 1221 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, Conductor.

IV. CONCERT.

THURSDAY, DECEMBER 7, AT 7.45, P. M.

PROGRAMME.

STRAUSS.	SYMPHONY in F minor, op. 12. I. Allegro ma non troppo, un poco maestoso. II. Scherzo: Presto. Trio: l'istesso tempo. III. Andante cantabile. IV. Allegro assai, molto appassionato.
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F. R. COMEE, Ass't Manager

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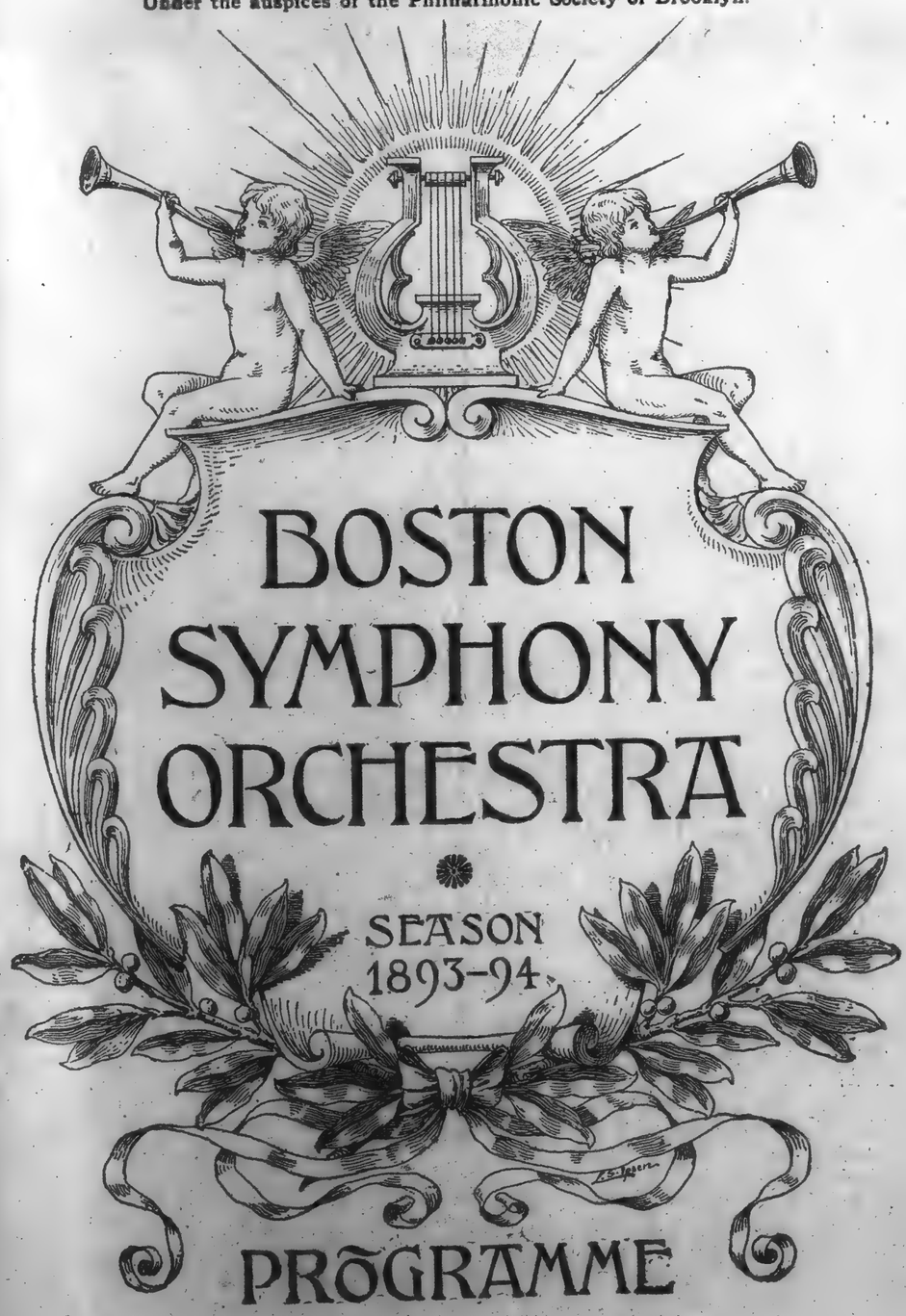

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager

2

Tickets at Chandler's Music Store, 300 Fulton Street.

ACADEMY OF MUSIC, . . . PHILADELPHIA,

Wednesday Evening, December 13, at 8.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager

2

Tickets, with reserved seats, on sale at 1221 Chestnut Street .

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- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

METZEROTT MUSIC HALL, . . WASHINGTON,
Monday Evening, December 11, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager
F. R COMEE, Ass't Manager

2

Tickets, with reserved seats, on sale at Metzerott's Music Store

MUSIC HALL, ... NEW YORK,
Thursday Evening, December 14, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

A. ELLIS, Manager.

2

F. R. COMEE, Ass't Manager.

Wednesday Evening, Nov. 29, 1893.

Grand Orchestra

MR. FRANZ KNEISEL, Conductor.
MISS OLIVE MEAD, Soloist.

Programme.

1. Symphony in C major (Jupiter). — *Mozart*
   - I. Allegro vivace.
   - II. Andante cantabile.
   - III. Menuetto: Allegretto.—Trio.
   - IV. Finale: Allego molto.
2. Concerto for Violin. — *Vieuxtemps*

   MISS MEAD.
3. *a* Le dernier Sommeil d'une Vierge. — *Massenet*
   b Don Cæsar de Bazan. — *Massenet*
   c Toreadore and Andalouse from Bal Costume. — *Rubinstein*
4. Rhapsodie for Violin. — *Hauser*

   MISS MEAD.
5. Entr'acte from Rosamunde. — *Schubert*
6. *a* Minuet. — *Boccherini*
   b Gavotte. — *Bach*
7. Overture, "Zampa." — *Herold*

CHICKERING HALL.

NINTH SEASON, 1893-94.

Monday Evening, December 4, at 8.

Third Concert

BY

The Kneisel Quartet.

FRANZ KNEISEL, 1st Violin. — L. SVECENSKI, Viola.
OTTO ROTH, 2d Violin. — ALWIN SCHROEDER, Violoncello.

WITH THE ASSISTANCE OF

Mr. Leo Schulz.

Programme.

MOZART. — QUARTET in D minor.
Allegro moderato.—Andante.—
Menuetto. (Allegretto.) Allegro ma non troppo.

D'ALBERT. — QUARTET in F flat major, op. 11.
Andante con moto.—Allegro vivace.—
Adagio ma non troppo e con molta espressione.—
Allegro.
(First time in America.)

SCHUBERT. — QUINTET in C major, op. 163.
Allegro ma non troppo.—Adagio.—
Scherzo.—(Presto.)—Allegretto.—

2d Violoncello, Mr. Leo Schulz.

The Fourth Concert will be January 1.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

METZEROTT MUSIC HALL, . . WASHINGTON,
Monday Evening, December 11, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

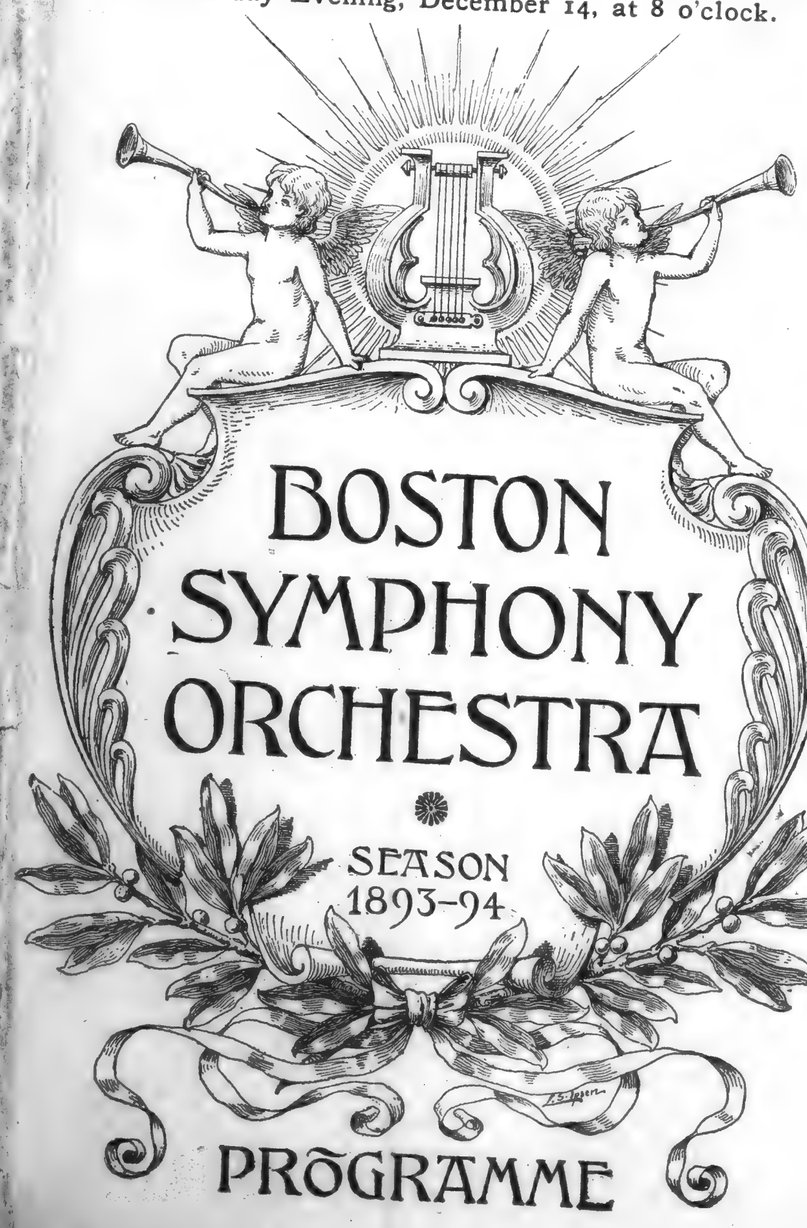
PROGRAMME

C. A. ELLIS, Manager
F. R COMEE, Ass't Manager

2

Tickets, with reserved seats, on sale at Metzerott's Music Store

MUSIC HALL, ... NEW YORK,
Thursday Evening, December 14, at 8 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager.

2

F. R. COMEE, Ass't Manager.

...pies of this Programme-Book, with descriptive notes on the works to be performed ...ained, free of charge, at Schuberth's Music Store, 23 Union Square. The rules ... must be held at distribution at the hall.

Wednesday Evening, Nov. 29, 1893.

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MISS OLIVE MEAD, SOLOIST.

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1. Symphony in C major (Jupiter). — *Mozart*
   - I. Allegro vivace.
   - II. Andante cantabile.
   - III. Menuetto: Allegretto.—Trio.
   - IV. Finale: Allego molto.
2. Concerto for Violin. — *Vieuxtemps*

MISS MEAD.

3. *a* Le dernier Sommeil d'une Vierge. — *Massenet*
   b Don Cæsar de Bazan. — *Massenet*
   c Toreadore and Andalouse from Bal Costume. — *Rubinstein*
4. Rhapsodie for Violin. — *Hauser*

MISS MEAD.

5. Entr'acte from Rosamunde. — *Schubert*
6. *a* Minuet. — *Boccherini*
   b Gavotte. — *Bach*
7. Overture, "Zampa." — *Herold*

CHICKERING HALL.

NINTH SEASON, 1893-94.

Monday Evening, December 4, at 8.

Third Concert

BY

The Kneisel Quartet.

FRANZ KNEISEL, 1st Violin. — L. SVECENSKI, Viola.
OTTO ROTH, 2d Violin. — ALWIN SCHROEDER, Violoncello.

WITH THE ASSISTANCE OF

Mr. Leo Schulz.

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MOZART. — QUARTET in D minor.
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D'ALBERT. — QUARTET in E flat major, op. 11.
Andante con moto.—Allegro vivace.—
Adagio ma non troppo e con molta espressione.—
Allegro.
(First time in America.)

SCHUBERT. — QUINTET in C major, op. 163.
Allegro ma non troppo.—Adagio.—
Scherzo.—(Presto.)—Allegretto.—

2d Violoncello, MR. LEO SCHULZ.

The Fourth Concert will be January 1.

Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, Conductor.

III. CONCERT.

THURSDAY, NOVEMBER 16, AT 7.45, P. M.

PROGRAMME.

HERMANN GOETZ. SYMPHONY in F major, op. 9.
I. Allegro moderato.
II. Intermezzo: Allegretto.
III. Adagio ma non troppo lento.
IV. Finale: Allegro con fuoco.

HENRI WIENIAWSKI. ROMANZA AND FINALE from CONCERTO No. 2, for VIOLIN, in D minor.

CAMILLE SAINT-SAËNS. SYMPHONIC POEM. "Omphale's Spinning-wheel," in A major, op. 31.

RICHARD WAGNER. OVERTURE to "Tannhaeuser."

Soloist:

MR. T. ADAMOWSKI.

The Fourth Concert will be Thursday, December 7.

INFANTRY HALL, ... PROVIDENCE,
Wednesday Evening, November 22, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

2

Tickets, with reserved seats, on sale at Infantry Hall. . .

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Boston Symphony Orchestra.

MR FRANZ KNEISEL, CONDUCTOR.

Wednesday Evening, November 15.

. . Programme . .

1. Overture. "Oberon." *Weber*
2. Andante, from the Symphony in C minor, No. 5. *Beethoven*
3. Symphonic Poem.
"Le Rouet d'Omphale." *Saint-Saëns*
4. *a* Bridal Song. *b* In the Garden.
From the "Rustic Wedding." *Goldmark*
5. Valse Lente. *Volkmann*
6. Scherzo. *Goetz*
7. Entr'acte from "Philemon and Baucis." *Gounod*
8. Overture "Anacreon." *Cherubini*

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MECHANICS' HALL, ... WORCESTER,
Tuesday Evening, November 28, at 7.45 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

1

Tickets, with reserved seats, on sale at C. L. Gorham & Co.'s Music Store, 454 Main Street.

Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, Conductor.

III. CONCERT.

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HERMANN GOETZ. SYMPHONY in F major, op. 9.
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INFANTRY HALL, ... PROVIDENCE,
Wednesday Evening, November 22, at 8 o'clock.

C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

2

Tickets, with reserved seats, on sale at Infantry Hall. . .

[138]

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MR FRANZ KNEISEL, CONDUCTOR.

Wednesday Evening, November 15.

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1. Overture. "Oberon." *Weber*
2. Andante, from the Symphony in C minor, No. 5. *Beethoven*
3. Symphonic Poem.
"Le Rouet d'Omphale." *Saint-Saëns*
4. a Bridal Song.)
b In the Garden.)
From the "Rustic Wedding." *Goldmark*
5. Valse Lente. *Volkmann*
6. Scherzo. *Goetz*
7. Entr'acte from "Philemon and Baucis." *Gounod*
8. Overture "Anacreon." *Cherubini*

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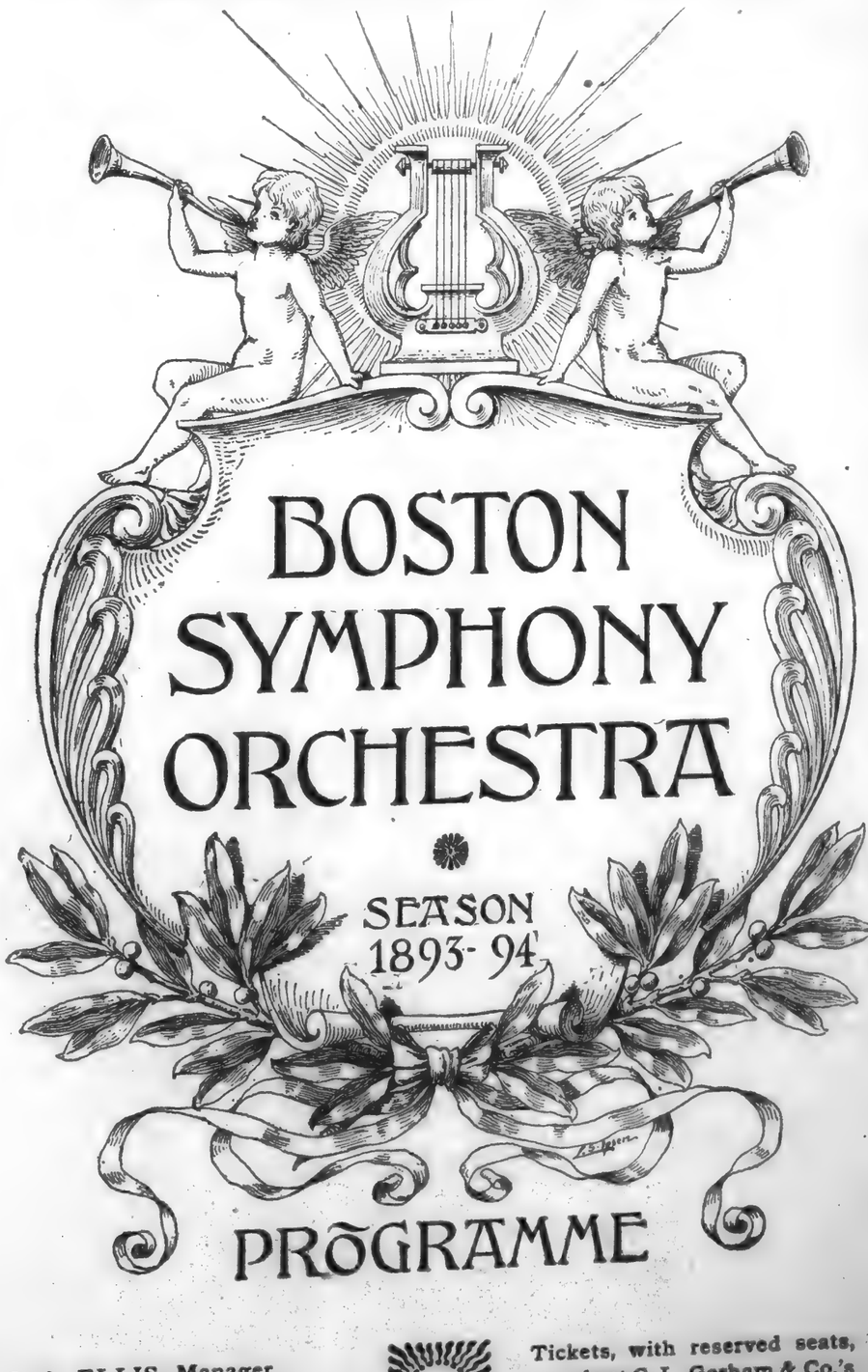
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MECHANICS' HALL, ... WORCESTER,
Tuesday Evening, November 28, at 7.45 o'clock.



C. A. ELLIS, Manager
F. R. COMEE, Ass't Manager

1

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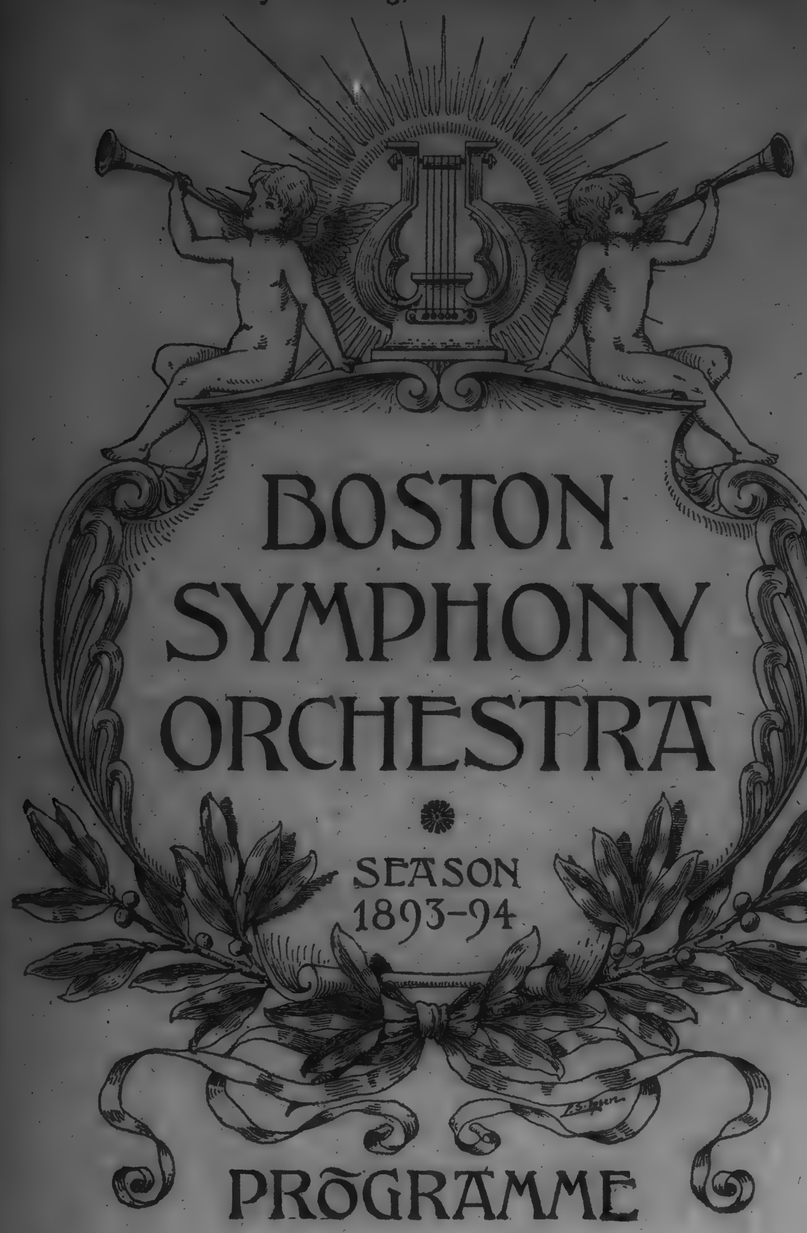
- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MUSIC HALL, ... NEW YORK,
Wednesday Evening, November 8, at 8 o'clock.



BOSTON SYMPHONY ORCHESTRA

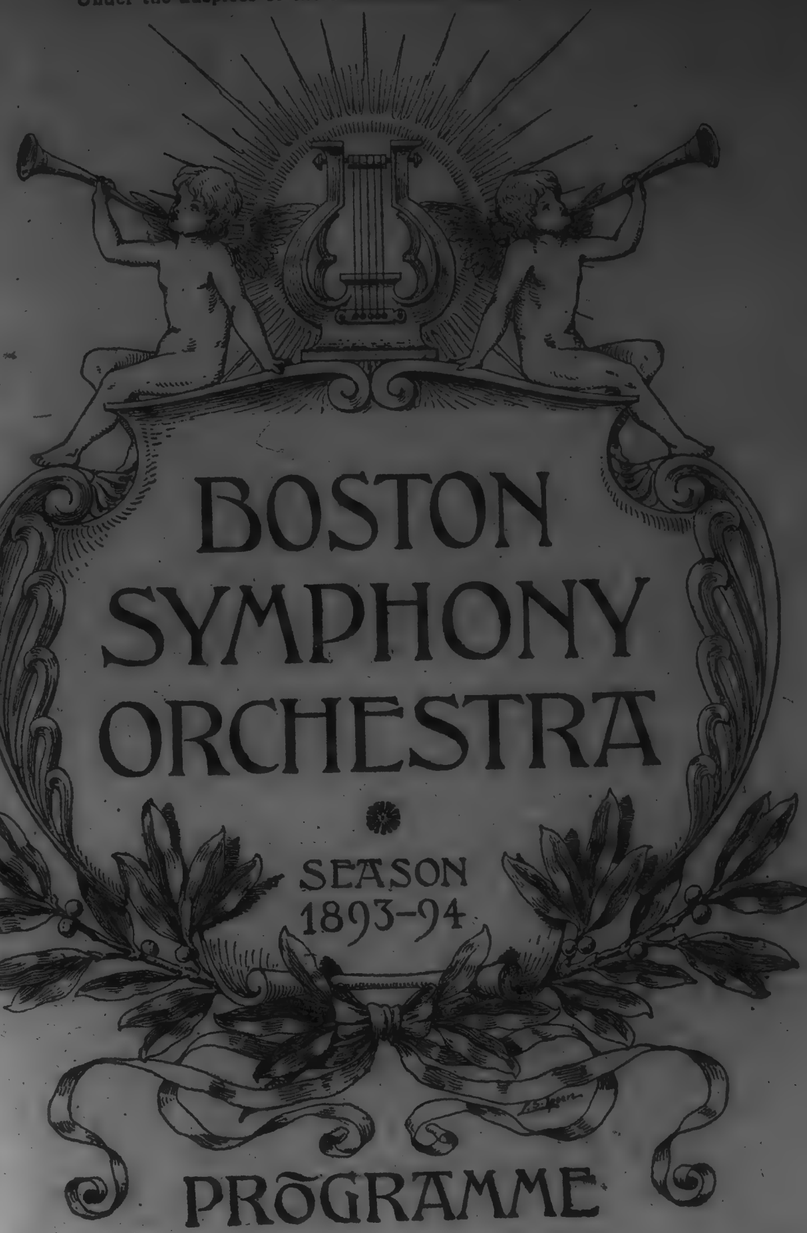
SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

Copies of this Programme-Book, with descriptive notes on the works to be performed, can be obtained, free of charge, at Schuberth's Music Store, 23 Union Square. The rules of Carnegie Music Hall forbid their distribution at the hall.

ACADEMY OF MUSIC, BROOKLYN,
Friday Afternoon, Nov. 10, at 3. Saturday Evening, Nov. 11, at 8.15.
Under the auspices of the Philharmonic Society of Brooklyn.



BOSTON SYMPHONY ORCHESTRA

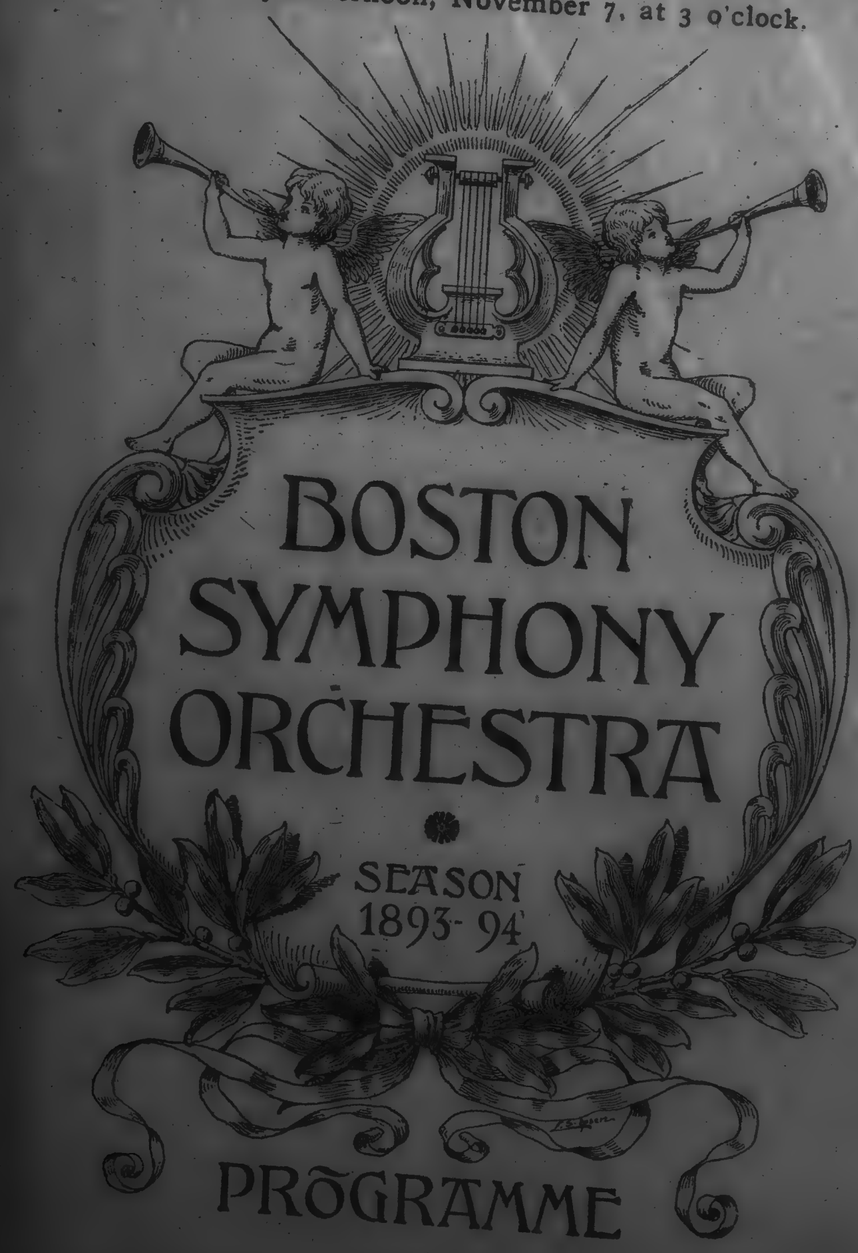
SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Tickets at Chandler's Music Store, 300 Fulton Street.

FORD'S GRAND OPERA HOUSE, . BALTIMORE,
Tuesday Afternoon, November 7, at 3 o'clock.



BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A ELLIS, Manager
F R COMEE, Ass't Manager

Tickets, with reserved seats, on sale at Albert's Ticket Office, No. 13 North Charles Street.

CHICKERING HALL.

NINTH SEASON, 1893-94.

Monday Evening, November 13, at 8.

Second Concert

BY

The Kneisel Quartet.

FRANZ KNEISEL, 1st Violin. L. SVECENSKI, Viola.
OTTO ROTH, 2d Violin. ALWIN SCHROEDER, Violoncello.

WITH THE ASSISTANCE OF

Mrs. Emil Paur.

Programme.

SMETANA. QUARTET in E minor.
Allegro vivo appassionato.—
Allegro moderato a la Polka.—
Largo sostenuto.—Vivace.
(First time at these Concerts.)

SCHUBERT. PIANO TRIO in E flat major, op. 100.
Allegro.—Andante con moto.—
Scherzo, (allegro moderato).—Allegro moderato.

BEETHOVEN QUARTET in G major, op. 18.
Allegro.—Adagio cantabile.—
Scherzo (Allegro).—Allegro molto quasi Presto.

The Piano is a Steinway.

The Third Concert will be December 4.

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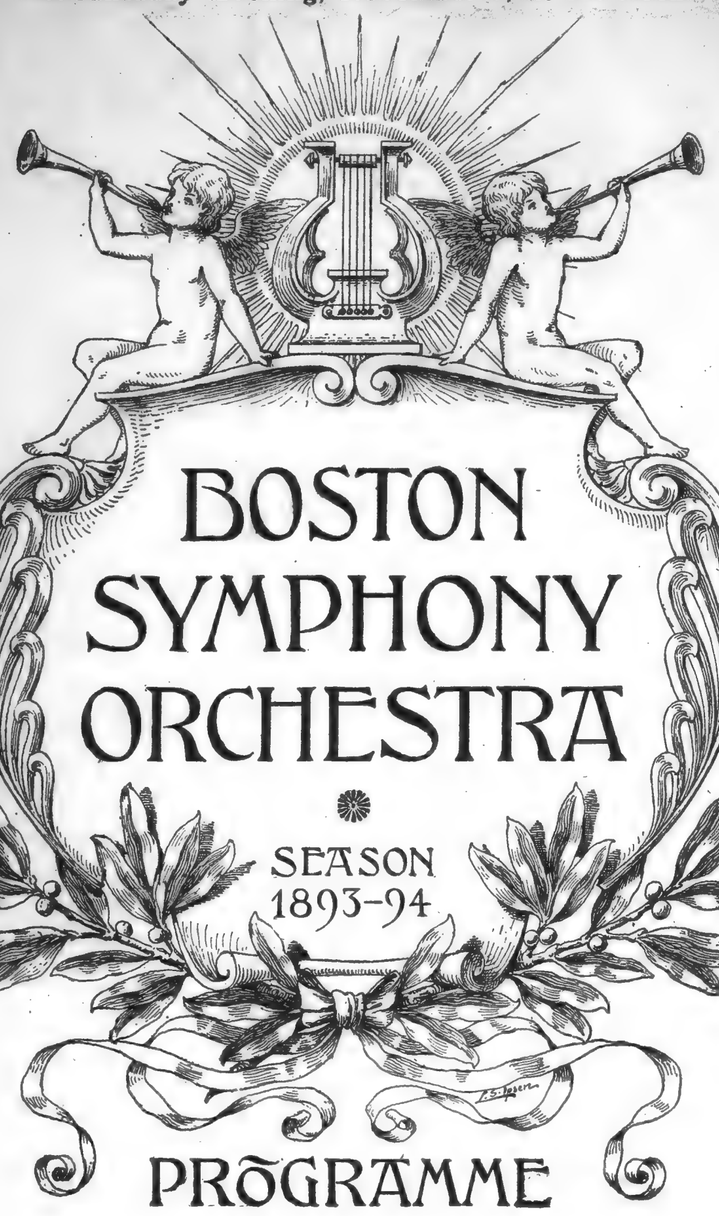
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MUSIC HALL, ... NEW YORK,
Wednesday Evening, November 8, at 8 o'clock.



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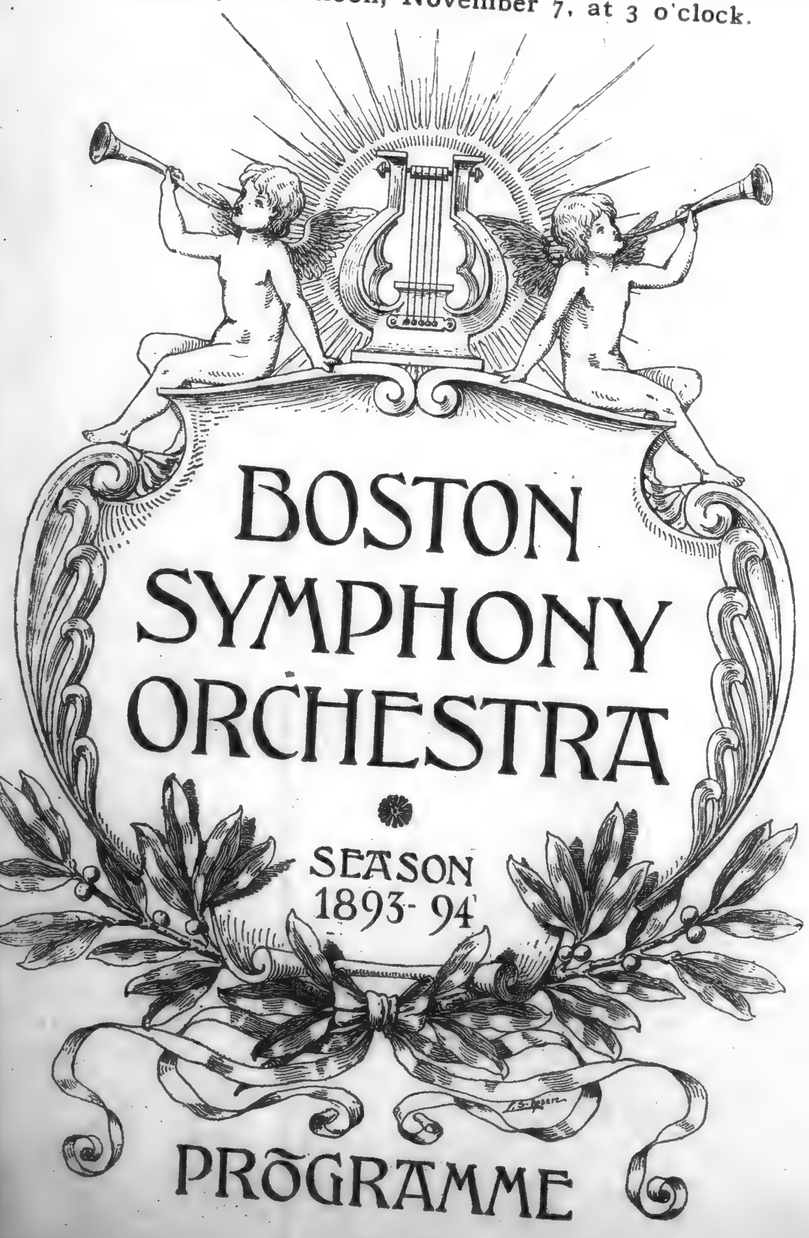

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SEASON 1893-94

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F. R COMEE, Ass't Manager

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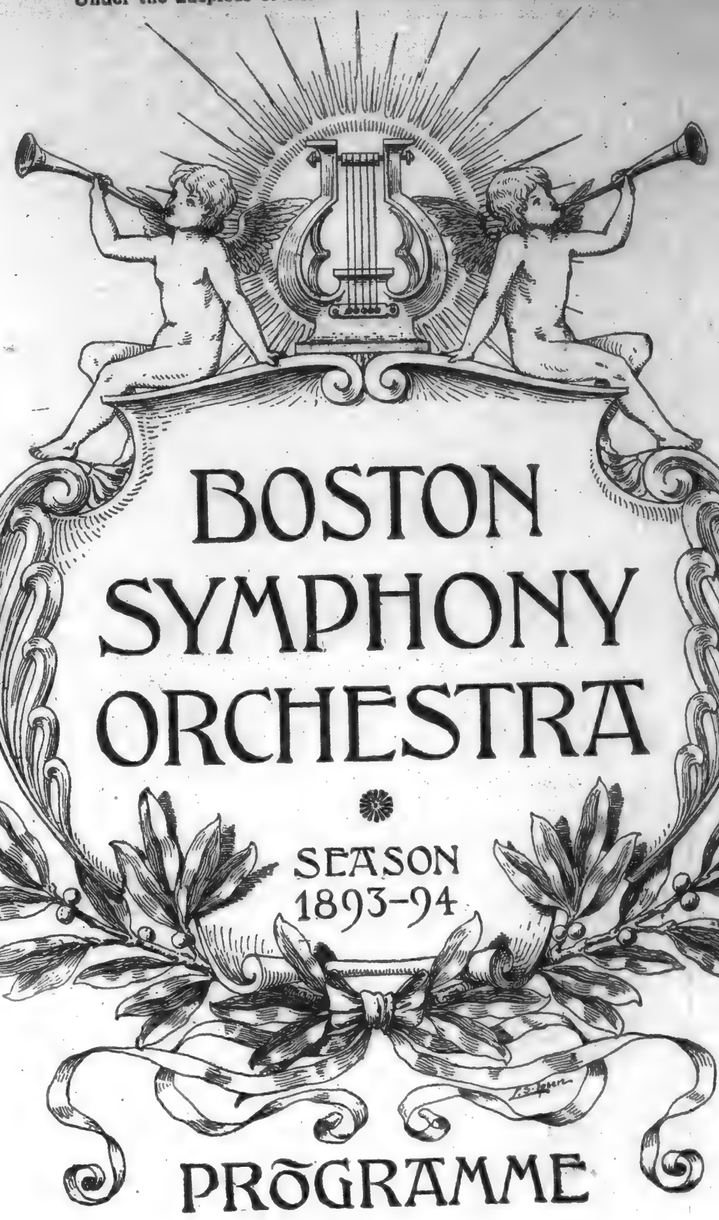

BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Tickets at Chandler's Music Store, 300 Fulton Street.

CHICKERING HALL.

NINTH SEASON, 1893-94.

Monday Evening, November 13, at 8.

Second Concert

BY

The Kneisel Quartet.

FRANZ KNEISEL, 1st Violin. L. SVECENSKI, Viola.
OTTO ROTH 2d Violin. ALWIN SCHROEDER, Violoncello.

WITH THE ASSISTANCE OF

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Allegro moderato a la Polka.—
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(First time at these Concerts.)

SCHUBERT. PIANO TRIO in E flat major, op. 100.
Allegro.—Andante con moto.—
Scherzo. (allegro moderato).—Allegro moderato

BEETHOVEN QUARTET in G major, op. 18.
Allegro.—Adagio cantabile.—
Scherzo (Allegro).—Allegro molto quasi Presto

The Piano is a Steinway.

The Third Concert will be December 4.

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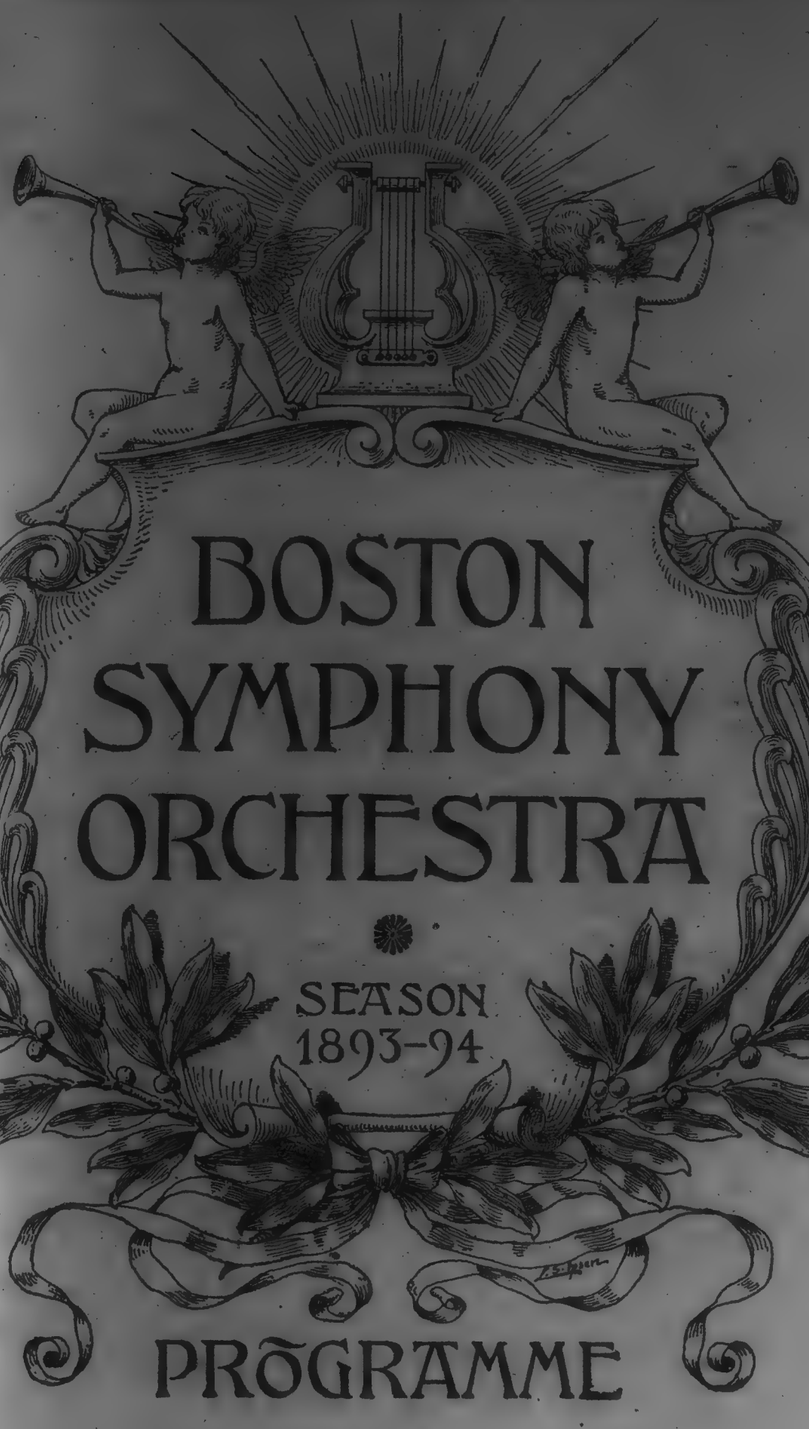
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

METZEROTT MUSIC HALL, . . WASHINGTON,
Monday Evening, November 6, at 8 o'clock.



BOSTON SYMPHONY ORCHESTRA

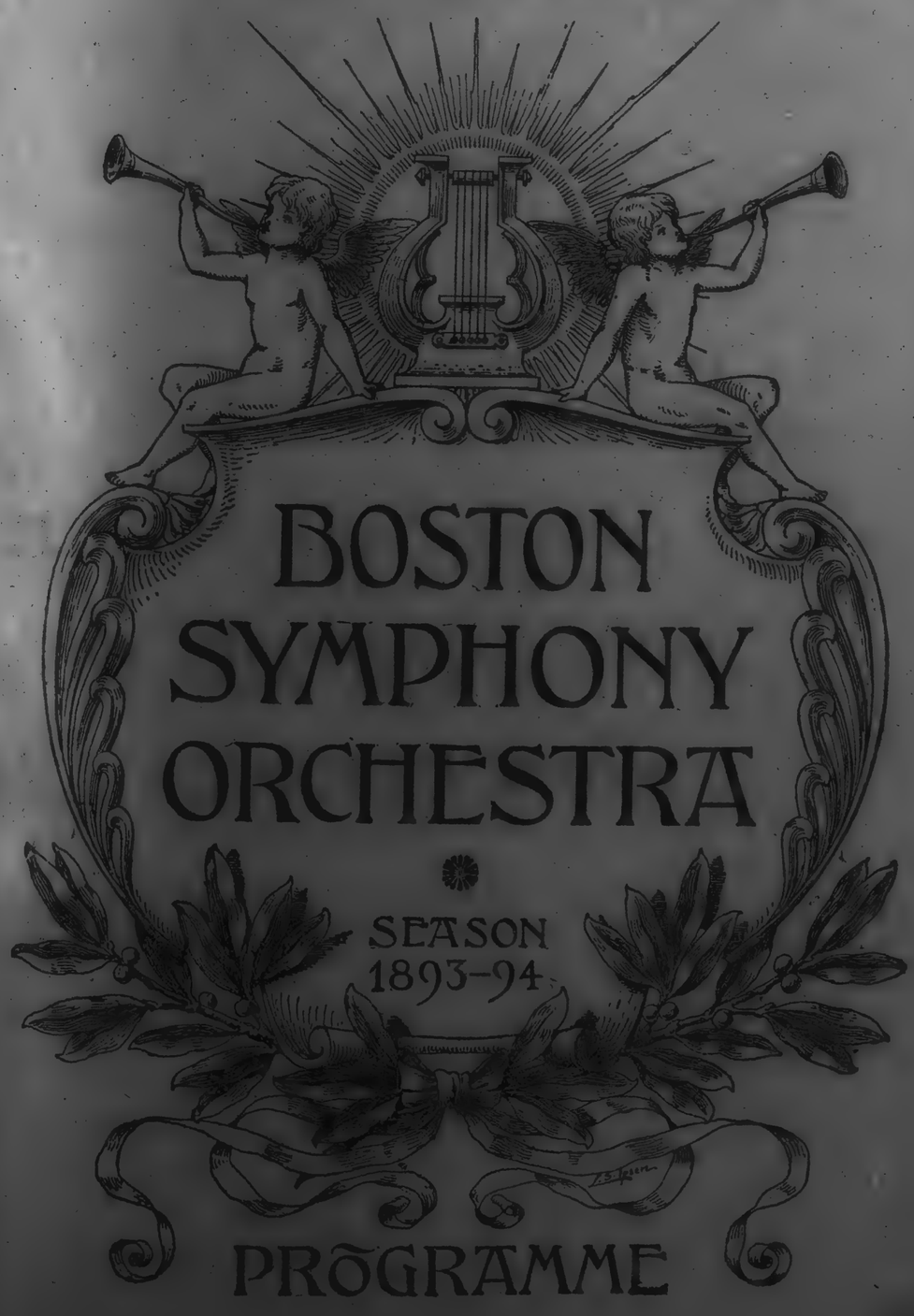
SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Tickets, with reserved seats, on sale at Metzerott's Music Store

ACADEMY OF MUSIC, . . . PHILADELPHIA,
Thursday Evening, November 9, at 8.



BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Tickets, with reserved seats, on sale at 1221 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, Conductor.

II. CONCERT.

THURSDAY, NOVEMBER 2, AT 7.45, P. M.

PROGRAMME.

SCHUBERT. SYMPHONY No. 9, in C major.
I. Andante. Allegro. ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.

SCHUBERT. SONG WITH ORCHESTRA. "The Erl King."

DVOŘÁK. SLAVISCHE RHAPSODIE No. 2, in G minor, op. 45

BEETHOVEN. RECITATIVE: "Abscheulicher! wo eilst du hin?" and ARIA: "Komm Hoffnung, lass den letzten Stern," from "Fidelio."

BERLIOZ. OVERTURE. "Benvenuto Cellini."

Soloist:

MME. NORDICA.

The Third Concert will be Thursday, November 16.

Boston Symphony Orchestra.

MR. EMIL PAUR, CONDUCTOR.

. . . THIRTEENTH SEASON, 1893-94 . . .

FIVE CONCERTS IN MECHANICS' HALL, WORCESTER

Tuesday Evening, November 28.

Thursday Evening, December 28.

Tuesday Evening, January 30.

Tuesday Evening, March 13.

Tuesday Evening, April 17.

. . SOLOISTS . .

MME. LILLIAN BLAUVELT. MR. FRANZ KNEISEL.
MR. MAX HEINRICH. MR. ALWIN SCHROEDER.
AND OTHERS TO BE ANNOUNCED.

Subscription tickets, with reserved seats for the series of five concerts, $6.

The sale of subscription tickets opens Wednesday, November 15, at C. L. Gorham & Co.'s Music Store.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of subscription tickets.

C. A. ELLIS, *Manager*.

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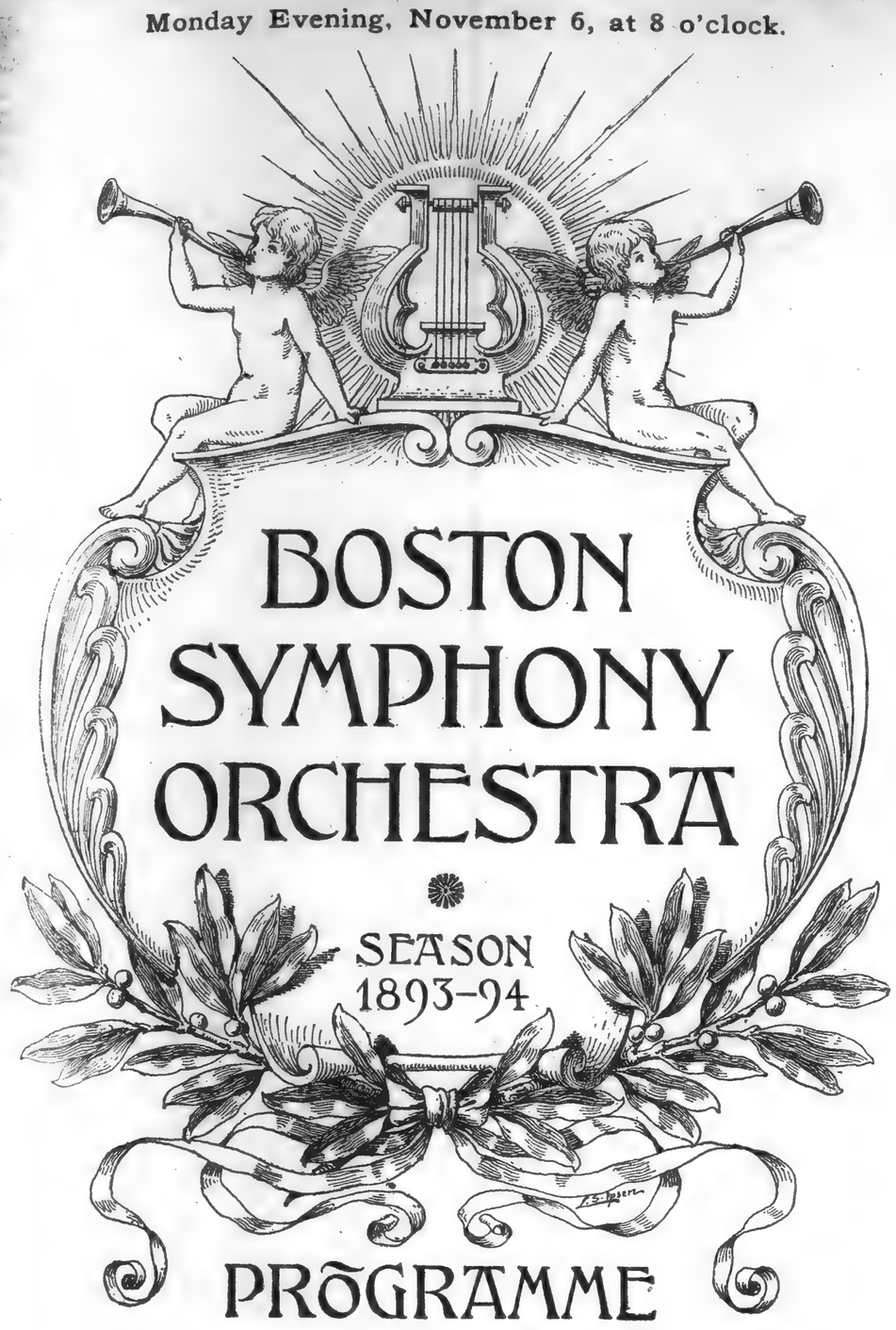
METZEROTT MUSIC HALL, . . WASHINGTON,

Monday Evening, November 6, at 8 o'clock.

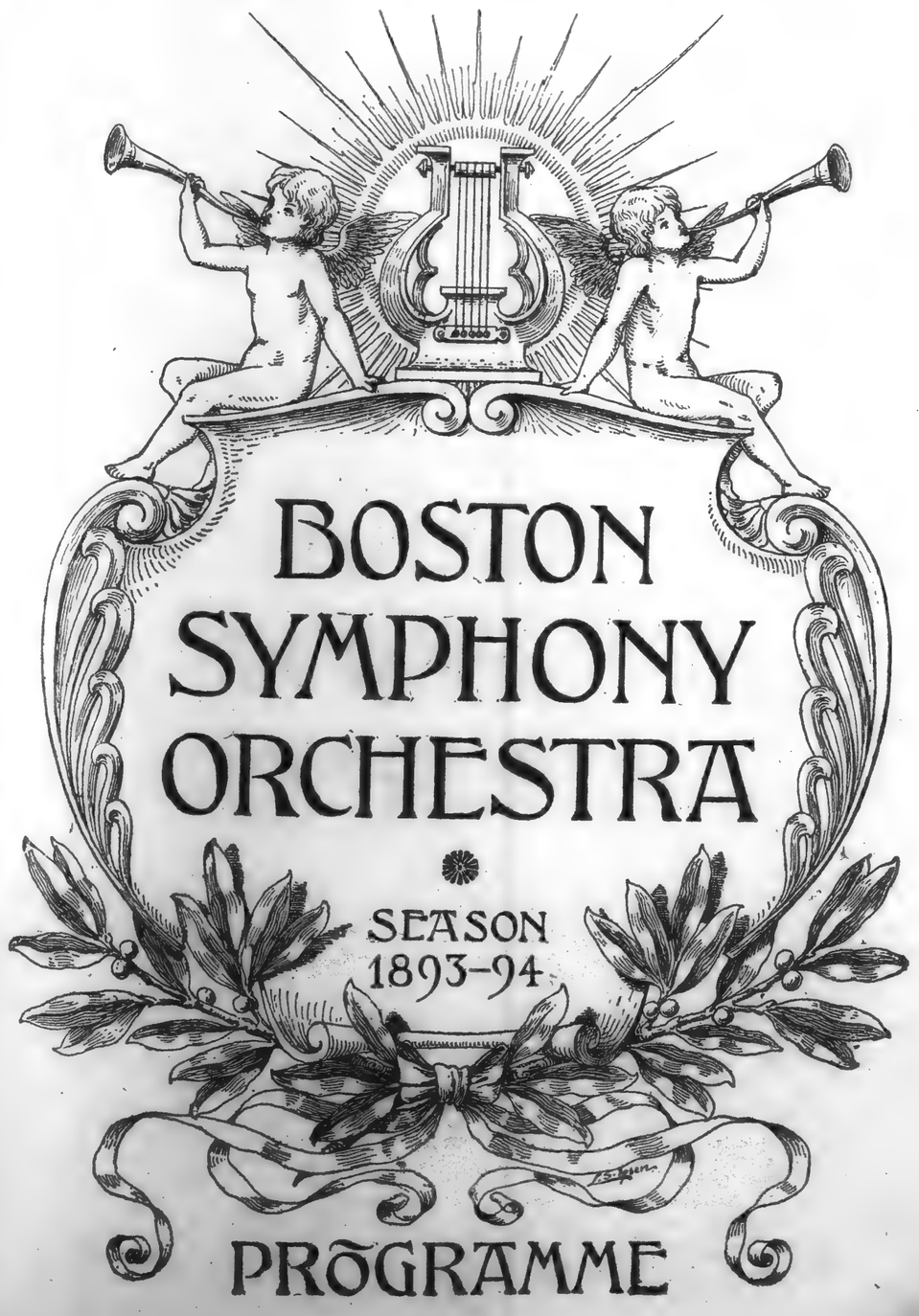


C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Tickets, with reserved seats, on sale at Metzerott's Music Store

ACADEMY OF MUSIC, . . . PHILADELPHIA,

Thursday Evening, November 9, at 8.



C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Tickets, with reserved seats, on sale at 1221 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, Conductor.

II. CONCERT.

THURSDAY, NOVEMBER 2, AT 7.45, P. M.

PROGRAMME.

SCHUBERT. SYMPHONY No. 9, in C major.
I. Andante. Allegro. ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.

SCHUBERT. SONG WITH ORCHESTRA. "The Erl King."

DVOŘÁK. SLAVISCHE RHAPSODIE No. 2, in G minor, op. 45

BEETHOVEN. RECITATIVE: "Abscheulicher! wo eilst du hin?" and ARIA: "Komm Hoffnung, lass den letzten Stern," from "Fidelio."

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Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 19, AT 7.45, P. M.

PROGRAMME.

BEETHOVEN. SYMPHONY No. 3, in E flat major. "Eroica." op. 55
I. Allegro con brio.
II. Marcia funebre; Adagio assai.
III. Scherzo: Allegro vivace. Trio: The same tempo.
IV. Finale: Allegro molto.

VOLKMANN. SERENADE No. 3, in D minor, op. 69.
Solo Violoncello; Mr. ALWIN SCHROEDER.

CHERUBINI. OVERTURE. "Anacreon."

INFANTRY HALL, ... PROVIDENCE,
Wednesday Evening, October 25, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA

SEASON 1893-94

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Season tickets, with reserved seats, $5.00, and single tickets for the first concert at $1.25 each, now on sale at Infantry Hall. . . . . .

CHICKERING HALL.

NINTH SEASON, 1893-94.

Monday Evening, October 30, at 8.

First Concert

BY

The Kneisel Quartet.

FRANZ KNEISEL, 1st Violin. L. SVECENSKI, Viola.
OTTO ROTH, 2d Violin. ALWIN SCHROEDER, Violoncello.

WITH THE ASSISTANCE OF

Mr. Max Zach.

Programme.

BEETHOVEN. QUARTET in F major, op. 59, No. 1.
Allegro.—Allegretto vivace e sempre scherzando.—
Adagio molto e mesto.—Theme Russe, (Allegro).

HAYDN. QUARTET in G minor, op. 74, No. 3.
Allegro.—Largo assai.—Menuetto (allegretto).—
Finale. (Allegro con brio.)

BRAHMS. QUINTET in F major, op. 88.
Allegro non troppo ma con brio.—
Grave ed appassionato.—Presto.
Second Viola; Mr. ZACH.

The Second Concert will be November 13.

Sanders Theatre, Cambridge.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA.

MR. EMIL PAUR, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 19, AT 7.45, P. M.

PROGRAMME.

BEETHOVEN. SYMPHONY No. 3, in E flat major. "Eroica." op. 55

I. Allegro con brio.
II. Marcia funebre; Adagio assai.
III. Scherzo: Allegro vivace. Trio: The same tempo.
IV. Finale: Allegro molto.

VOLKMANN. SERENADE No. 3, in D minor, op. 69.
Solo Violoncello; Mr. ALWIN SCHROEDER.

CHERUBINI. OVERTURE. "Anacreon."

CHICKERING HALL.

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